

Theater with a Mission, Inc.

Project Title: A New Flag for Florida

Grant Number: 23.c.pr.141.549

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Discipline-Based


Funding Category: N/A

Discipline: Community Theatre

Proposal Title: A New Flag for Florida

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Theater with a Mission, Inc. 
- b. **DBA:** TWAM
- c. **FEID:** 46-2765778
- d. **Phone number:** 850.222.1214
- e. **Principal Address:** 516 Miccosukee Road Tallahassee, 32308-4963
- f. **Mailing Address:** 516 Miccosukee Road Tallahassee, 32308-4963
- g. **Website:** www.theaterwithamission.com
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 079103994
- l. **Fiscal Year End Date:** 12/31

1. Grant Contact *

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3. Authorized Official *

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Phone 850.222.1214**Email** bengunter@theaterwithamission.com**4. National Endowment for the Arts Descriptors****4.1 Applicant Status**

Organization - Nonprofit

4.2 Institution Type

Performing Group - Community

4.3 Applicant Discipline

Multidisciplinary

C. Eligibility Page 3 of 12

5. 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

6. Project start date: 7/1/2022 - Project End Date: 6/30/2023 *

Yes (required for eligibility)

No

7. What is the legal status of your organization?

Florida Public Entity

Florida Nonprofit, Tax-Exempt

8. 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

9. Applicant Mission Statement - (500 characters) *

Theater with a Mission (TWAM) uses drama, dueling, dancing, dining, music, parades, costumes, cuisine, and spectacle to carry audiences into firsthand encounters with Florida's past.

We:

- craft performances that reenact first-person perspectives on milestones in American history
- assemble elements from a diverse range of Florida's historic cultures -- Native American, African, Spanish, French, and English -- to perform them in English with extracts from original languages, and
- create events that feature immersions into Florida's rich multicultural heritage and tour them free of charge.

10. Project 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.

Two hundred years ago, in July of 1821, Floridians acted out a defining moment in our nation's history. In St. Augustine, in Pensacola, and in St. Marks, the Spanish flag was lowered and the US flag was raised over Florida.

What happened in those flag-changing ceremonies? What did the flags look like? What did people say, wear, sing, dance, and eat during that watershed moment in the making of America?

What did the new flag mean, for Native Floridians, for people of African descent, enslaved and Free, for Spanish settlers, for British loyalists still inhabiting East and West Florida, and for the mixed-race, multicultural, polyglot population attracted by Spain's open-door immigration policies? How do their stories intersect with ours?

WHAT we will do

"A New Flag for Florida" answers these questions by using a variety of performing arts to reenact this historic change of flags. Working with historians, musicians, choreographers, painters, costumers, cooks, and dramaturgs, Theater with a Mission (TWAM) revives the public celebrations of 1821, then steps behind the scenes to explore the mixed feelings that makes the flag-changing unforgettable. Combining period festivities with first-person perspectives from Native, African, Spanish, and British Floridians in TWAM's play *Florida for Sale* creates a commemoration that captivately connects 1821 with 2023.

The project unfolds in 3 stages: reconstructing, touring, and virtualizing.

Reconstruction stage dives into diaries, letters, portraits, music libraries, dance manuals, cookbooks,

and eyewitness accounts to build vibrantly staged scenes that explore our guiding questions, turning detailed data – “dry facts” – into embodied experience.

TWAM packages this experience in portable 10-minute performance units that can stand alone, to function as captivating brief encounters with a major turning point in our state’s story. These performance units can also stack together, to function as an extended 70-minute immersion, exploring how Florida’s new flag shaped the identity of our nation.

The touring stage takes reenactments on the road, in a Capital-to-Capital Tour that speaks to families visiting St. Augustine, college students on spring break in Pensacola, history buffs and seafood lovers commemorating flag day during Stone Crab Festival in St. Marks, and legislators and school children anticipating the 200th anniversary of the founding of Florida’s current capital in Tallahassee. The tour combines reenacting history at authentic Territorial sites with reaching REDI communities throughout north Florida.

The virtualizing stage captures reenactments on video for long-term access. Recordings create resources for ongoing enrichment at state parks, on the internet, and in Florida’s virtual schools.

WHY this project matters

We inhabit a wrinkle in time where 1821 speaks wisdom to 2023. Like Floridians who faced an uncertain future during the change of flags in 1821, we face an uncertain transition into new norms after deeply unsettling public health and political upheavals during 2021. In the wake of so many lost lives, so much lost wealth, and such widespread loss of confidence in the equity of our institutions, history can help us rethink who we are and who we want to become.

The new flag sparked festivities in Florida, complete with banner-waving, bands playing, parades, and speeches. So “A New Flag for Florida” includes opportunities for hands-on encounters with learning historic songs, hearing period music, taking part in the Virginia reel, tasting historic foods, and earning souvenir flags with the Spanish saltire on one side and the Stars and Stripes on the other.

But the change of flags was also a source of real danger for Free Blacks and enslaved peoples subjected to a brutal redefinition of race-based chattel slavery, for Native nations who had lived relatively undisturbed on ancestral lands for centuries in Spanish La Florida, and for Spanish-speaking citizens facing cultural dispossession. So TWAM’s reenactments are paired with performances of our new play *Florida for Sale*, which showcases first-person perspectives from Free Black, Native Floridian, Spanish, and US points of view.

Every reenactment features Q&As with the actors so audience members can question facts, talk back, and think critically. To support this teachable moment, TWAM creates and distributes free educational materials at flag-changing events, and in schools, libraries, and online:

- coloring books for young children,
- colorful collections of flags, characters, and historical quotes for 4th graders, and
- books combining fascinating facts with first-person activities from Florida Territory for families (games to play, recipes to cook, costume pieces to make, dance steps to try, songs to sing, toasts to deliver).

A Small Matching Grant from the Florida Division of Historical Resources supports producing these educational materials.

a note about WHEN

Like a Zoom session out of synch, “A New Flag for Florida” comes into focus after a long delay,

reenacting 1821 in 2023. The delay makes the project more timely.

The project profits from TWAM's 2021 experience in creating a vibrantly interactive, eloquently multilingual virtual festival that explored Native, African, French, Spanish, and US contributions to Florida Territory. New partnerships with videographers, virtual platform developers, and ASL interpreters will expand audiences and increase accessibility.

The project also sets the stage for exploring future milestones in Florida's Territorial history, including

- the 200th anniversary of Tallahassee's founding in 2024,
- the 200th anniversary of Napoleon's nephew marrying George Washington's great-niece 4 blocks from the Capitol in 2026,
- the 200th anniversary of Florida prohibiting free assembly of African-Americans in 2028, and
- the 200th anniversary of the Second Seminole War starting in 2035.

Creating public hunger for deeper digging into Florida's multicultural roots will benefit our State for years to come.

10.1 Project Goals (2000 characters)

Please list at least three goals associated with the project or program you are 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.

Goal 1: Create a public event that brings Florida's 1821 change of flags vividly to life today.

This goal includes:

- Presenting the change of flags in a historically accurate, culturally inclusive, performatively captivating context, enriched with historically accurate speeches, songs, costumes, ceremonies, dances, plays, parades, fights, and foods.
- Packaging this multidimensional reconstruction in portable performance units – 10-minute encounters with Florida's history that can be experienced independently, or combined into immersions that last longer and explore more points of view, and readily toured to festivals, parks, schools, libraries, fellowship halls, senior centers, and historic sites.
- Equipping the performance to speak in many languages, reenacting Florida's polyglot past as it gives voice to Native, African, Spanish, and US points of view.
- Expanding impact by including opportunities for public participation, ranging from singalong songs and step-in dances to cameo roles in the reenactment.
- Collaborating with experts in disability inclusion to ensure that reenactments accommodate

people who participate in wheelchairs, communicate via ASL, and access events in alternative formats.

Our first priority, then, is to focus public attention on a dramatic turning point in American history. By researching and reviving first-person testimony from the 1820s, we will turn expert knowledge into hands-on experience.

Goal #2: Tour the reenactment to a wide variety of locations.

TWAM plans a historic Capital-to-Capital tour, reaching St. Augustine, Pensacola, St. Marks, and Tallahassee, focused on:

- Visiting proven public gathering places, so that Florida’s living history can sneak up on unsuspecting citizens and captivate them with its relevance, generating new fans for cultural exploration in our state.
 - Actively involving local residents in reenactments, including casting cameo roles with local officials (mayors, county commissioners, troops from the National Guard).
- Publicizing the tour strategically, to attract people from Hispanic, African, and Native backgrounds as participants in reenactments, esp. in REDI communities.
 - Strategically extending the impact of the tour by taking short, small-cast, age-appropriate, culturally sensitive, linguistically varied samples of the full reenactment to area schools, libraries, museums, civic groups, and faith-based organizations.
- Partnering with a network of sponsors that is geographically, ethnically, and economically diverse to maximize the tour’s reach.
 - Leveraging TWAM’s relationship with Conexión Media Group, Hands Up Communications, and Florida Living History to ensure that a variety of performances at a variety of locations is accessible to a wide range of audience members, free of charge at every destination.

Here, we aim to transport a time-travel encounter with Florida’s change of flags to sites where that nation-shaping change took place 200 years ago, reaching a wide diversity of residents in ways that significantly enrich their lives today.

Goal #3: Open ongoing conversations about Florida’s past – conversations that illuminate the present and inform the future.

This goal calls us to provide:

- Golden opportunities for involvement and reflection during reenactments, including
 - audience participation in songs, parades, dances, toasts, and speeches,
 - chances to win conversation-piece prizes like 2-sided souvenir flags,
 - Q&As following each performance, moderated by facilitators trained to foster and focus critical thinking.
- Free educational materials to enrich further exploration of Florida Territory, including:
 - coloring books targeted to kids K-3, distributed with 3-color crayon packets
 - capture the flag books targeted to grades 4-6, where players score points by acquiring expert knowledge about Florida becoming US Territory,
 - fact and activity books targeted to multigenerational audiences, where families use their own stories as portals into face-to-face encounters with Florida Territory games, clothes, songs, dances, foods, and flags.
- Vivid virtual resources to (re)visit, including:

- professionally taped and edited archival video of reenactments, stored on a dedicated Vimeo channel and freely shared with schools, historic sites, and civic organizations
- dedicated “New Flag for Florida” website, where visitors can view video, download books, dig into the reenactment’s research materials, and continue conversations.

Our mission here is to nourish a keen and increasing public hunger for more.

10.2 Project 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”

These objectives will measure progress toward **creating a multidisciplinary reenactment of Florida changing flags 200 years ago:**

- Establish a network of 5-7 experts to guide research, including experts in Florida’s
 - Native American history (Andrew Frank, FSU),
 - African-American history (Larry Rivers, FAMU),
 - Territorial history (Mike Denham, Florida Southern),
 - Spanish colonial history (Diana Reigelsperger, Seminole State College),
 - culinary history (Beth McGrotha, Tallahassee Historical Society),
 - costume history (Katy Fedore, costume designer), and
 - living history (Andrew Batten, Florida Living History).
- Identify 3-5 ways that 1821 speaks to 2022 – points of contact that heighten the stakes in dramatic scenes and spark participation in post-performance discussions, such as
 - different definitions of slavery in Spanish Florida and US territories
 - ideas about dressing up
 - examples of beautiful language and eloquent toasts
 - examples of self-expression through music
 - concepts of citizenship.
- Develop 4-5 scenes in *Florida for Sale*, adding first-person perspectives from
 - Andrew Jackson and James Monroe (conflict about invading Florida and dispossessing non-whites)
 - Anna and Zephaniah Kingsley (debate about Free Blacks in Florida Territory)
 - Swamp John (Native American eyewitness to Florida’s transition, mediated through the eyes of Ellen Call Long)
 - José María Coppinger (Governor of East Florida 1816-1821)
 - José María Callava (Governor of West Florida 1819-1821).
- Select historic music for the reenactment, showcasing
 - 2 national anthems (Spanish and US)
 - 2 military marches (Spanish and US)

- 2 popular songs (from different cultures, with audience participation appeal).
- Select 2 period dances for the reenactment, complex enough to watch with pleasure and simple enough to step into on the spot, e.g.,
 - Virginia Reel (duple meter)
 - Spanish Dance (triple meter).
- Reconstruct historically appropriate speeches for Spanish and US officials to deliver, complete with toasts -- speeches that are customized to each of the 4 targeted reconstruction sites (8 speeches in all).
- Reproduce 2 full-sized historic flags for reenacting the change of flags, supported by
 - smaller reproductions of flags that flew over parts of Florida in the early 1800s (e.g., banner of the short-lived Republic of East Florida)
 - miniature flags with the 23-star US emblem on one side and the Spanish saltire on the other, for audience members to win as prizes that remind them to keep on exploring Florida's history.
- Script 1 flexible scenario for the reenactment – a scenario that anticipates customizing performances to achieve site-specificity and appeal to target audiences.
- Conduct 2-3 previews, field-testing the reenactment with audiences and using feedback to tweak for touring.

These objectives measure progress toward **touring the reenactment strategically**:

- Establish a 3-member management team to administer the Capital-to-Capital tour, including
 - Project Director
 - Tour Manager
 - Technical Director.
- Research, rent, and field-test equipment needed for touring reenactment, including
 - 15 wireless microphones and mixing board
 - 2 freestanding flag stands
 - 3 “New Flag for Florida” banners for parades and site management
 - 5 portable cubes for adding levels to staging
 - 7 canvas 8’x12’ drop cloths for defining performance areas.
- Recruit 10-12 BIPOC artists to perform in the Capital-to-Capital tour, including performers of
 - Native descent (playing Swamp John and other roles)
 - African descent (playing Antonio and George Proctor, Anna and Martha Kingsley and other roles)
 - Hispanic heritage (playing Luis and Cristina Onís, Governors Coppinger and Callava, and other roles).
- Train 3 interns to generate publicity materials, including
 - 3 illustrated articles for newspapers
 - 3 newsletter articles targeting fans of reenactments, festivals, and historical dramas
 - 3 stories on NPR
 - 3 social media posts about BIPOC performers
 - 3 blog posts about touring the reenactment.
- Complete 1 tour to St. Marks, with outreach to libraries in Wakulla County.

- Complete 1 tour to Pensacola, with outreach to faith-based organizations in Walton and Escambia counties.
- Complete 1 tour to St Augustine, with outreach to schools and historic sites in St Johns County.
- Complete 1 homecoming tour to Tallahassee, with outreach to senior centers in Gadsden, Jefferson, and Leon counties.
- Collect 500 survey responses.

These objectives measure progress toward **sharing reenactments virtually**:

- Recruit and train 3-5 post-production discussion moderators.
 - Develop 10-12 talking points for priming post-production discussion.
 - Test-drive post-production discussions during 3 public readings of new scenes from *Florida for Sale* and 1 preview at Loco for Love Festival.
- Establish a 3-5 member educational outreach team
 - chaired by Beth McGrotha of Conley Elementary School and Tallahassee Historical Society
 - charged with overseeing development of 3 books which meet State standards and reach readers outside the scope of State schooling
 - publish 3,000 hard copies of books with the help of Small Matching Grant from Division of Historical Resources.
- Select 1 head videographer to
 - record 4 full reenactments
 - edit 12 video clips that showcase reenactment highlights
 - create 1 Vimeo channel featuring reenactment clips.
- Hire 1 web designer to
 - create 1 visually vibrant, efficiently searchable, user-friendly “New Flag for Florida” website featuring
 - 3 downloadable books
 - 12 embedded videos
 - representative research materials used in creating the reenactment, organized into 3-5 searchable categories (e.g., costumes, portraits, letters, buildings and furnishings, government documents).
- Celebrate the launch of the reenactment’s virtual resources with
 - Newspaper, radio, and TV stories in the 4 reenactment cities visited during the Capital-to-Capital tour
 - TWAM social media posts on 4 platforms: FB, IG, Twitter, and TikTok.

10.3 Project 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.

These activities realize our objective for

- creating a multidisciplinary public event,
- touring the event to target audiences, and
- capturing reenactments virtually to make them widely available.

July 2022

- Start monthly Zoom meetings with research team and education advisors.
- Tour manager approaches target reenactment sites.
- Tech director researches tour equipment, negotiating with suppliers.

August 2022

- Draft talking points between 1821 and 2023.
- Assemble national anthems, popular songs, representative dances, military uniforms, published toasts, portraits of the period.
- Recruit stage director, costume designer, set and props designer, choreographer, music director.
- Tour manager visits sites in Tallahassee, St. Marks
- Tech director budgets equipment rentals, set construction
- Recruit researchers, writers, translators, artists for coloring book (targeting children K-3).

September 2022

- Revise Jackson-Monroe scene (1816).
- Recruit stage manager and BIPOC actors for public reading with Q&A.
- Design reenactment costumes, props, set pieces, start build.
- Recruits publicity interns.
- Tour manager visits sites in Pensacola, St. Augustine.
- Tech director schedules set build.
- Prototype coloring book, gather feedback from advisors.
- Recruit researchers, writers, translators, artists for capture the flag book (4th-grade level).

October 2022

- Draft Kingsley scene (1824).
- Recruit BIPOC and juvenile actors for public reading with Q&A.
- Select reenactment music, start orchestration.
- Publicize to Latinx / Hispanic Heritage Month.
- Tour manager finalizes tour sites, target dates, sponsors.
- Tech director finalizes contracts for sound equipment.
- Collect bids to print coloring book.
- Prototype capture the flag book, gather feedback.
- Recruit researchers, writers, translators, artists for family facts and activity book (multigenerational focus).
- Advertise chief videographer position.
- Hire web designer.

November 2022

- Draft Swamp John scene (1830).

- Recruit actor of Native descent for Swamp John, child actor for Ellen Call Long in public reading, with Q&A.
- Design reenactment props, set, start build.
- Tour manager reserves rental vans, hotel rooms.
- Tech director soundboard training.
- Collect bids to print capture the flag book.
- Prototype family facts and activities book, gather feedback.
- Hire chief videographer.

December 2022

- Draft Coppinger and Callava scenes, featuring speeches appropriate for audience participants.
- For each reenactment site, identify 1821 US officials to impersonate, plus 2023 officials to participate.
- Finalize music, dance selections.
- Recruit stage director, stage manager, orchestra, experienced dancers.
- Collect bids to print family facts and activities book.
- Prototype reenactment website.

January 2023

- Critique reenactment scenario, educational materials, music plot, dance selections, flag designs, audience participation plans, scenes with research team, educational advisors.
- Audition reenactment cast.
- Collaborate with Hands Up Communications to facilitate ASL, audio description, captioning.
- Print test run of 3 books.
- Prep video team to capture previews during Loco for Love Festival.
- Launch website, populated with preview materials, inviting public input.

February 2023

- Publicize to Black History Month.
- Present previews with test audiences during Loco for Love Festival.
- Capture previews on video, post edited clips on TWAM social media, website.
- Analyze audience feedback, revise reenactment for touring.

March 2023

- Tour reenactment to San Marcos de Apalache Historic State Park.
- Outreach performances at Wakulla Senior Center, Wakulla County Public Library.
- Videotape reenactment, outreach activities, share with San Marcos de Apalache, post on website.
- Distribute educational publications, promote website in Wakulla County.
- Review feedback from performers, audiences to tweak next tour.

April 2023

- Tour reenactment to Plaza Fernando VII in Pensacola.
- Outreach performances with United for a Good Cause.
- Edit video, share with Visit Pensacola, post on project website.
- Distribute educational publications, promote website in Escambia and Walton Counties.
- Review feedback, revise reenactment as necessary.

May 2023

- Tour reenactment to Castillo San Marcos in St. Augustine.
- Outreach performances at Plaza de la Constitución / Government House, Fort Mosé, Flagler College, Mission Nombre de Dios.
- Share edited video with Visit St. Augustine, post on project website.
- Distribute educational publications, promote website in St Johns County.
- Review feedback to tweak homecoming tour.

June 2023

- Tour reenactment to Cascades Park in Tallahassee.
- Outreach performances at Quincy Music Theatre, Monticello Opera House, Palaver Tree Theatre.
- Edit video for Visit Tallahassee, project website.
- Distribute educational publications, promote website in Leon, Jefferson, Gadsden Counties.
- Evaluate project with research team, educational advisors, web designer, chief videographer, TWAM management.

10.4 Partnerships & Collaborations

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.

Theater with a Mission benefits greatly from flexible, informal partnerships with the following organizations, who provide skills and services that directly facilitate successful completion of "A New Flag for Florida."

Association for Hispanic Classical Theater (AHCT): research and translation support, performance funding.

Conexión Media Group: publishes bilingual newspaper articles, print ads, social media promotions targeting Hispanic Heritage families in Florida, Georgia, Alabama. Conexión publishes illustrated TWAM articles free of charge and gives TWAM discounts on advertising.

Florida Historical Society provides 50% discounts on Florida history books, and has approached TWAM about bringing *Florida for Sale* to their annual meeting as soon as conditions allow.

Florida Living History: donates historical garb and expert reenactors from Florida and Georgia and will provide research support and reenactors for the Capital-to-Capital Tour.

FSU Early Music Ensemble collaborates to give free period music at events.

Goodwood Museum & Gardens: provides free access to authentic Territorial Florida site and payment for contract performances. Goodwood generously allowed TWAM to film the Adams scene from *Florida for Sale* by candlelight in the library of the Main House. We will be partnering with Goodwood to host a "Florida For Sale/ New Flag for Florida" immersion event in Tallahassee complete with scholars giving context talks about the period and costumed docents leading guided tours to the different scenes of the play. Goodwood also provides TWAM with fee-free rehearsal space, a resource more valuable than rubies in Leon County.

Hands Up Communications: kindly donates live translation, captioning, audio description, and ASL

interpretation.

Hyatt and Hampton Inns: donates rooms for events and gives discounts on stays for expert presenters who lead hands-on workshops for TWAM festivals.

RR Square: offers special rates to TWAM and accessible theater space for historic dance activities.

Tallahassee Historical Society: networks our performances statewide to history enthusiasts and connects "A New Flag for Florida" with Tallahassee's upcoming Bicentennial in 2024.

vIRL (Virtually in Real Life): supplies technology management for interactive encounters online and provides expert help to reach a larger TWAM following. vIRL also provides some bilingual captioning.

11. Project/Program Evaluation

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?

Theater with a Mission measures audience response the following ways:

- audience surveys (in person and online)
- audience counts (in person and online)
- social media metrics
- traffic on our website
- reports by external reviewers.

Surveys capture zip codes, demographics, and information about what audiences think and feel. To enrich response, TWAM features open-ended questions – e.g., asking people to describe their experience in two adjectives. Offering chocolate and a small souvenir flag (Spanish on one side, US on other) in exchange for completed surveys increases response rate in person. Online survey takers can get downloadable flags to glue together at home. Survey feedback allows us to make ongoing changes to our performances and helps us target better ways to connect to our audiences.

Stage management records audience counts, in person and online. This data is reported to board members, distributed at company meetings, and used by production committees to plot future performances.

TWAM's Social Media Coordinator Sonia Guerra tracks metrics on Facebook, Twitter, Instagram, and TikTok. Known as Bohemian Babushka in the blogosphere, Sonia has 30,000+ followers and daily monitors TWAM's social media presence of more than 5000. Influencer Maria Ortiz of Cultura Latina Magazine helps TWAM evaluate events like "A New Flag for Florida" through FB Live broadcasts generating thousands of public comments.

Dave Smith Tech monitors traffic on TWAM's website, with weekly reports on virtual visits to lectures and performances featured on www.theaterwithamission.com.

External reviews spark strategies for reaching more diverse audiences. TWAM recruits selected scholars to supply this feedback. Thanks to external review of TWAM's Loco for Love Festival by educators from Orlando and Gainesville, GA, we have increased our draw to students by 15%. External reviews also provide welcome news, like this report from Kerry Wilks of Kansas, who knows TWAM only through virtual encounters: "TWAM is an incredible resource – unique in this country, with no rival."

11.1 Artist Projects only

Describe the expected outcomes of the project. How will you determine the success of the project?

E. Impact - Reach Page 5 of 12

Instructions

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

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

4

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

33

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

7,375

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

1,650

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

2,450

17. 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.

17.1 Number of artists directly involved?

37

17.2 Number of Florida artists directly involved?

37

Total number of individuals who will be engaged?

11512

18. How many individuals will benefit through media?

32,000

19. 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.

19.1 Race Ethnicity: (Choose all that apply) * American Indian or Alaskan Native

Black or African American

Hispanic or Latino

White

19.2 Age Ranges (Choose all that apply): * Children/Youth (0-17 years)

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

19.3 Underserved/Distinct Groups: * Individuals with Disabilities

Individuals below the Poverty Line

Individuals with Limited English Proficiency

Other underserved/distinct group

20. Describe the demographics of your service area.

Ethnicity, poverty, and history shape our service area, and inform our mission.

We create multilingual performances because our area includes large numbers of people who speak English as a second language, and who hear their neighbors tell them that their Spanish culture is second-class.

We present our performances free of charge so that everyone in our audience can enjoy live theater,

and so that our service area can profit by the social bridges that theater builds.

Our performances showcase a wide diversity of voices from the past, so a wide range of the demographics in our audiences can hear their stories come to life onstage.

Here are details about the demographics of the area served by this project's Capital-to-Capital Tour.

St Augustine, the historic capital of East Florida has a population of 15,415, and a demographic breakdown of: White, 78.6%, Black, 11.8%, Hispanic 6.2%, American Indian .4%. The poverty rate in St. Augustine is 20.6%.

Pensacola, the historic capital of West Florida, has a population of 52,975 and a demographic breakdown of: White 60%, Black, 28%, Hispanic 5.2% and American Indian .2%. The poverty rate in Pensacola is 17.5%.

St. Marks, the historic military capital of middle Florida, is in Wakulla County. The county has a mostly rural population of 33,739. Its demographic breakdown is: White 79%, Black 13.9%, Hispanic 3.9%, American Indian .7%. Wakulla has a 12% poverty rate.

Tallahassee is home to Florida's capital city, established in 1824 after Florida was officially transferred to US control. Tallahassee has 195,500 residents. Its demographic breakdown is White 51.5%, Black 35%, Hispanic 6.7%, American Indian .2%. Tallahassee has a 26.4% poverty rate.

Theater with a Mission's home base in Tallahassee contains one of the poorest zip codes in the state and is surrounded by a sea of REDI Counties. That creates urgent need for our services, and motivates the targeted outreach to title 1 schools within Leon, Gadsden, and Wakulla Counties promised by "A New Flag for Florida."

21. Additional impact/participation numbers information (optional)

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

Two aspect of TWAM's programming empowers our outreach and increases our impact:

- the unique plays, songs, dances, parades, and spectacles we deliver, and
- the unique ways we deliver them.

No other company in the world performs TWAM's repertory, because we have customized every performance we present or created it from scratch. Our multidisciplinary retelling of The Emperor's New Clothes, for example -- *El retablo de las maravillas, Where Only the Pure See Miracles* -- uses 17th-century songs and dances and a magnificent storyline from Cervantes (author of *Don Quixote*) to bring audiences face to face with Spanish La Florida. Performers around the world tell Cervantes' story, but nobody tells it the way we do, multilingually, with a spicy flavor that's fresh from Florida, and people are Zooming in from all over the world to see it.

Theater with a Mission has been creating unique portals into Florida's multicultural past since 2009.

We have built a treasure trove of performances that filled with insights into Spanish Florida and full of moments of joyous audience participation.

We find our audiences at festivals, celebrations, libraries, churches and courthouses. This describes another defining aspect of our programming: we take our unique productions to unique places, transporting art to wherever people are so we can transport them into encounters with Florida's captivating, instructive past.

Our new play *Florida for Sale* looks at the Florida Treaty from diverse angles and explores what the transition of Florida from Spanish province to US Territory meant to different Floridians from many well-researched 19th-century first-person perspectives. We help people discover that history is full of living, breathing people, who have urgent messages to share.

That is why we have created a free Loco for Love Festival that features family-friendly, multicultural, hands-on, educational and entertaining excursions into Dueling, Dining, Dancing and Drama. In 2019, Loco for Love attracted 1,375 people to Tallahassee's Railroad Square.

We have used our years of experience in touring -- 7 times to St. Augustine, 3 times to St. Marks, never yet to Pensacola -- coupled with our recent experience in presenting Loco for Love live and online to calculate the impact and participation numbers for this proposal.

22. 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.

- Escambia
- Gadsden
- Jefferson
- Leon
- St. Johns
- Wakulla
- Walton

23. What counties does your organization serve?

Select the counties in which your organization provides services. For example, if your organization is located in Alachua County and you provide resources and services in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. This might include groups that visit your facility from other counties.

- Franklin
- Gadsden
- Jefferson
- Leon
- Okaloosa

- Orange
- Santa Rosa
- St. Johns
- Wakulla
- Walton

24. Describe your virtual programming - (Maximum characters 3500.)

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.

Before the pandemic, TWAM performed always live, largely outdoors, and very rarely with tech (sound or lights). Nevertheless, we found ourselves surprisingly well prepared for a transition to virtual programming when COVID-19 suspended in-person performances.

When we needed to go virtual, many things we had done right in the past helped us refocus effectively. For example:

- We had a very full library of material on video, some from past shows, and much more because we had recruited video teams to capture the Loco for Love Festival in 2018 and 2019.
- We had lots of fans and friends in distant places, delighted to watch TWAM online.
- We had a longstanding tradition of paying professionals to provide performances that are richly multidisciplinary but free of charge to experience -- and a strong local base of actors, musicians, dancers, storytellers, costumers, cooks, researchers, and dramaturgs ready to Zoom back into action.

So the pandemic brought TWAM, a troupe who specialize in bringing the 16th-19th centuries to life, into the 21st century. In our first Virtual Loco for Love Festival in March of 2021, we partnered with vIRL (Virtually in Real Life), specialists in relocating interactive in-person encounters into online formats. We produced 8 hours of performance, zoomed from three Zoom rooms, and streamed on Facebook live and YouTube.

We mixed content that was being performed "live on Zoom" for the first time anywhere with performances that were Zoomed before the Festival and then re-edited, with performances that were rewritten to be captured on video in advance.

The results made history in terms of

- where our audience came from,
- how long they stayed with us, and
- what they had to say about the experience.

Loco for Love has always had an international flair; the Festival is hosted by Cervantes and Shakespeare. The Virtual Loco for Love Festival had an international audience, and featured international artists. Our strong contingent of Florida performers (including Native American storyteller Misty Penton and History Channel expert chefs Andrew and Cindy Batten) were joined by Mexico's Efe Tres Teatro as our first international artist.

An international audience assembled to witness this multicultural, multidisciplinary, international commemoration of Florida becoming US Territory. People logged in from North America, South

America, Europe, and the Caribbean. And they stayed with us. Our audience-retention rate was 9.3 on a scale of 10 -- a rare achievement that deeply impressed our vIRL (Virtually in Real Life), our virtual platform hosts.

What did people have to say about TWAM's virtual programming. Here is a sample: "our family in St. Lucia was able to stream your events to our village's youth. It was an amazing experience for them as they don't get this kind of entertainment in that part of the world."

We will carry many benefits from virtual programming back into our live performances. For example, we are very fortunate to have begun a partnership with Hands Up Communications during the Virtual Loco for Love Festival. Hand Up will send ASL interpreters to our "New Flag for Florida" events and help with bilingual captioning for TWAM's virtual outreach in 2023.

25. Proposal Impact - (Maximum characters 3500.)

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

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

Theater with a Mission is unique in our area as a source of regular, recurrent income for actors, dancers, researchers, and managers. We pay these artists because we honestly respect their work and although we cannot pay people what they are worth we provide income for gig economy workers, and professional acting credit for college students -- significant sectors of the population in our service area. This makes our small stipends have a larger impact.

TWAM regularly tours to neighboring communities and to distant North Florida events. This helps to attract an audience that follows TWAM on virtual platforms and social media and will eventually follow us home to Tallahassee, to our Loco for Love Festival and special-edition immersion events.

TWAM performs for free. Part of our mission is to build bridges and break barriers between cultural groups. The barrier of economic inequality, we find, is one of the barriers hardest to break, because it tends escape attention in the world of theater, dance, music, and spectacle. TWAM believes that the benefits of live theater's power to bring people together should be available to all.

Because free theater is expensive, we seek funding from many sources. Because we owe allegiance to no theater building, we are free to take our performances on tour and reach people where they are. Some children we serve in Title 1 schools, and some families in Tallahassee and in the REDI communities surrounding us have never seen live theater until TWAM comes touring. We have also found that Senior Centers in our area provide some of our most eagerly involved and actively engaged audiences.

26. Marketing and Promotion

26.1 How are you marketing and promoting your organizations offerings? *

Billboards

- Brochures
- Collaborations
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Radio
- Organic Social Media
- Paid Social Media
- Television
- Other

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

How are you marketing and promoting your organizations offerings?

TWAM is using a three-prong strategy to build our audience and expand our reach:

- Networking,
- Niching, and
- Entrepreneuring.

Networking helps us reach new audience members through established TWAM fans. To deploy this strategy, we invest time, attention, and reciprocal energy in partnerships that continue to expand our fan base. These include:

- Florida Living History, who has a regional newsletter and email list of reenactors.
- Tallahassee Historical Society, who is a firm supporter of our work, promoting TWAM performances through announcements to its membership, inclusion in its Tallahassee Bicentennial activities, and showcase performances at the THS tent during large civic festivals such as Word of South, which attracts 20,000 visitors.
- The LeMoyne Chain of Parks Arts Festival, who features TWAM performing French Florida songs and dances as we decode stories from Jacques LeMoyne's 16th-century pictures of Native Floridians, during an event that attracts 45,000 visitors, making new friends for TWAM.
- Southern Shakespeare Company, who shares actors and audience members with TWAM as we develop dramatic points of contact between Shakespeare and Spanish authors (e.g., *Capulets and Montagues Family Feud*, contrasting Shakespeare's tragic retelling of Romeo & Juliet with Lope de Vega's happy ending), and who features TWAM's reenactments during Free Shakespeare in the Park, which attracts 15,000 visitors.
- Conexión Media Group, who promotes TWAM's activities to its tri-state readership and features TWAM performances at Hispanic festivals attracting 1500 people in Fort Walton and Destin.
- vIRL, who publicizes TWAM's online activities to 900 fans of virtual festivals across the world.

TWAM also uses Social Media boosts on FB, Twitter, and Instagram to plant the seeds for future

visits and develop a following for events in person and online.

Niching builds our fan base by investing in future audience members.

- TWAM has made it a policy to appeal to kids of all ages with games, crafts, art and physical challenges like being taught dueling with nerf swords. This has increased our appeal to families.
- Promoting performances during popular college events like Railroad Square's First Fridays, and FSU's Market Wednesdays has increased our university and college student attendance. TWAM has built ongoing relationships with FSU student researchers and interns, who have built the research basis for scenes in *Florida for Sale* and launched our TikTok account.
- To ensure diversity in the future audience that we are building, we feature in our festivals young Hispanic dancers from PAEC, an educational consortium that connects 11 counties surrounding Tallahassee. We perform some works completely in Spanish, and we advertise in Conexión's monthly newspaper.
- To reach our area's African-American audiences, we build plays focusing on untold stories.
- To build links between cultures, we create events that feature Salsa and West African dancing in the streets.

To create our Virtual Loco for Love Festival, we built a relationship with Misty Penton, official storyteller of the Muskogee Nation of Florida. We hope to have Native American stories regularly at future events.

Entrepreneurship expands our reach by taking us into new places, regularly. In the Capital-to-Capital Tour, for example, we will be entering new territory when we tour to Pensacola to reenact the change of flags on Plaza Fernando VII and take performances into Escambia County schools.

We never know how many people who see us are seeing live theater for the first time. The pageantry of "A New Flag for Florida," the joy of dancing and singing and the emotional connections with *Florida for Sale* will take people back in time to see themselves in a new way.

F. Impact - Diversity, Equity and Inclusion Page 6 of 12

27. 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 step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

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.

FACILITIES

Since we are not facility owners, TWAM is able to hand-pick sites and uses accessibility to govern that choice. TWAM is in frequent conversation with the disability activists. We use their advice and input when choosing specific locations on historic sites.

When performing in Tallahassee we rent space and gain disability perspective from collaborators in the Mickee Faust Academy for the *REALLY* Dramatic Arts, a troupe with 30 years of experience in featuring actors with disabilities and an international reputation in disability arts, including headliner status with DaDa Fest in Liverpool, England. Mickee Faust's space in Tallahassee's Railroad Square comes custom-equipped by and for performers with disabilities, complete with ramps, captioning screens, and audio accommodations.

ACTIVITIES

TWAM's performances of this project will be video recorded for bilingual captioning through our partnership with Hands Up Communications, who are also donating ASL interpreters to our live events. Captioned videos will be hosted on our website, and distributed to the tourist development agencies of each capital city we visit.

We are in talks with educators about the ways the free educational materials related to A New Flag for Florida will be produced and distributed: the coloring books, the easy reading bilingual books and the family friendly fact and activity books and how they can be made more disability friendly. We are planning to have them easy to find and downloadable in many formats from our website.

TWAM is happy to maintain our partnership with Conexión Media Group so that they continue to give us free space for our easily read bi-lingual articles and discounts on our high contrast Save the Date notices to Spanish language speakers in FL, AL, and GA.

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

28. Policies and Procedures

Yes

No

29. Staff Person for Accessibility Compliance

Yes

No

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

Ida Kate Codington

30. 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.

30.1 If yes, when was the evaluation completed? 5/1/2019

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

Yes

No

31.1 If yes include here:

Theater with a Mission (TWAM) is committed to being an open-door organization. We welcome managers, actors, volunteers, and audience members with respect, affirmation, inclusion, and acceptance of all, without biases based on differences of any kind.

TWAM is committed to

- performing cultural difference,
- building bridges between cultures, and
- asking input from many sources

in order to create performances that bring people back in time to experience a Florida where many ancestors are given voice.

To hear those voices clearly, TWAM is actively taking steps to encourage minority participation generally in our productions, and to be neutral to race, ethnicity, and gender when that can be done without compromising the theme of the work. We realize that sometimes a given part calls for an actor of a given gender or ethnic heritage. In *Florida for Sale*, for example, it is important to find actors of African descent to play the Proctors.

32. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all?

The most effective method that we have found for connecting with the diversity in our community is to include a wide range of community members in the creation of our performances. That is why "A New Flag for Florida" calls for public readings of new scenes in *Florida for Sale*, plus a full public preview for the flag-changing reenactment, with close attention to audience feedback throughout the Capital-to-Capital tour.

TWAM has a long history of soliciting help from a wide diversity of community sources. In 2013 when we were developing Lope's Spanish classic *El nuevo mundo descubierto por Cristóbal Colón* into our trilingual *Lope's (small) New World*, we sought and received programming support from a wide diversity of community members through our local arts agency. We had a vision-impaired actor play a lead role in that extravaganza about Columbian exchange. Input from the agency and the actor fundamentally shaped the show.

We went farther, with more exciting results, during the development of *Loco for Love*, the smackdown between Shakespeare and Cervantes that headlines our Loco for Love Festival. For that project, 57 people from 3 counties invested more than 500 hours in our script development process, and we created a hit so inclusive of our community that it has grown into a 2-day festival.

Now we are annually reaching a diverse assortment of FSU interns, who help us research characters from Florida history, write articles for the Tallahassee Democrat and Conexión Magazine recruiting more community input, and create scenes in *Florida for Sale*. This is enabling us to reach a more youthful audience, through one of our FSU interns setting up TWAM TikTok.

These experiences with inclusion have ingrained our practice of using audience involvement and interaction as plot-shaping elements in our shows. During *Loco for Love*, audience voting determines who wins the title of World Champion Storyteller, Shakespeare or Cervantes. During *Capulets and Montagues Family Feud*, audience "families" answering questions about Shakespeare's play sets the agenda for the feud, and determines which family wins prizes. We have learned to plan performances so that the audience can help shape the outcome.

In addition to building social and artistic accessibility into our shows, we are actively pursuing ways to overcome space and time limitations, virtually. Two of our accessibility partnerships have been founded in the last year as we moved online for the Virtual Loco for Love Festival of 2021. They are vIRL, Virtually in Real Life, who hosted our online event the Virtual Loco for Love, March 27, 2021 and provided some bilingual captioning. TWAM has been very fortunate to have Hands Up Communications willing to send ASL interpreters, provide translators, and create bilingual captions for the virtual and print outreach planned into "A New Flag for Florida."

33. Describe the Diversity of your staff, volunteers, and board members.

TWAM is a volunteer organization with an all-welcome policy and a practice of recruiting diversity.

Officers include more women than men, and feature people of Hispanic and Native American descent in key leadership roles. We have steering committee members and lead actors with cerebral palsy, visual impairments, severe allergies, hearing loss, and mobility limitations. All of these company members fully participate in programs, policy formation, and decision making. All are highly valued members of Theater with a Mission.

We have a policy of gender equality and a history of casting roles cross gender. One winter, we performed *Hernando de Soto's Three Kings Play* with three females playing Gaspar, Balthasar, and Melchior -- one as a Native American caciqua.

Our policy of ethnic inclusion keeps the voices we are trying to perform audible, as we usually have a multilingual, multi-ethnic cast and a policy of listening to suggestions.

TWAM's age range stretches from middle school to Medicare. Our actors come from many educational backgrounds, from no degree to PhD. TWAM's board displays remarkable economic diversity. We have Board members who are tenured faculty at research 1 institutions, and we have Board members who make their livings in the gig economy and are still unemployed due to COVID. TWAM intentionally blends all of these groups together.

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34. Fiscal Condition and Sustainability

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.

Theater with a Mission's fiscal condition is reassuringly sound. Though the pandemic canceled performances during the most lucrative quarter of our 2020 fiscal year, performers and sponsors worked with us sacrificially to postpone contracts, waive cancellation fees, and minimize expenses. We used funds preserved through suspending live performances to initiate Zoom performances during the summer of 2020, an event that we celebrated by promptly paying our actors.

We proceeded to leverage an eerily empty calendar into opportunities to find new sources of revenue, by writing our first NEA application, requesting (and receiving) 5 times more support from Tallahassee's Community Redevelopment Agency, and successfully tapping into CARES funds via Leon County and Florida Humanities. CARES funding helped us make a strong case for repurposing tourist development dollars that were originally appropriated to support TWAM's Loco for Love Festival. We used redesignated dollars to capture a scene from *Florida for Sale* on video, candlelit in a historic Territorial Florida home that became available as a filming site only because the pandemic had shut down guided tours.

In March of 2021, we combined new video shot during the pandemic with archival footage captured during Loco for Love Festivals in 2018 and 2019 and pooled tourist development dollars with CARES funds to present a day-long Virtual Loco for Love Festival. The virtual festival was a solid success, artistically and financially.

Artistically, the 8-hour broadcast earned a viewer-retention rating of 9.3 out of 10 – an achievement our virtual platform managers hailed as extraordinary. The virtual festival also garnered reviews like this one from Michigan: "It was such a great event! I had the computer open and running the whole day and everyone in my family stopped by for a listen at different times. So much great content!"

Financially, the virtual festival added new supporters to TWAM's financial contributor list and prepared the company for winning a \$1000 contract to record 3 short scenes on Zoom for the Association for Hispanic Classical Theater.

This combination of careful stewardship and adventurous risk puts TWAM in sound fiscal condition to create and successfully complete "A New Flag for Florida." Experience during the pandemic also enriches our plans to sustain the project after July of 2023. Going virtual with our signature festival has proved our ability to attract an international audience online. Simultaneously, it has enlarged our network of partners to include specialists in videography, editing, livestreaming, Zoom room management, and accessibility services (including captioning, ASL, audio description, and simultaneous translation).

We are proactively capitalizing on these new skills, technologies, and partnerships to feature video capture, Vimeo channeling, web publication, and virtual participation in "A New Flag for Florida." These plans will increase the project's impact and accessibility during the grant period, and ensure that this reenactment lives vibrantly on, long after the grant cycle closes.

35. Completed Fiscal Year End Date (m/d/yyyy) * 12/31/2020

36. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$3,750	\$5,500	\$7,500
2. Personnel: Programmatic	\$6,200	\$9,975	\$11,475
3. Personnel: Technical/Production	\$2,500	\$3,545	\$4,250
4. Outside Fees and Services: Programmatic	\$3,750	\$4,820	\$5,775
5. Outside Fees and Services: Other	\$450	\$3,500	\$4,350
6. Space Rental, Rent or Mortgage		\$2,000	\$2,250
7. Travel		\$7,500	\$9,775
8. Marketing	\$4,500	\$5,375	\$6,700
9. Remaining Operating Expenses	\$600	\$550	\$625
A. Total Cash Expenses	\$21,750	\$42,765	\$52,700
B. In-kind Contributions	\$5,250	\$9,750	\$11,550
C. Total Operating Expenses	\$27,000	\$52,515	\$64,250

Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions			\$350
11. Revenue: Contracted Services		\$1,100	\$3,100
12. Revenue: Other	\$105	\$135	\$151
13. Private Support: Corporate		\$1,500	\$1,775
14. Private Support: Foundation	\$8,000	\$3,500	\$4,350
15. Private Support: Other	\$1,150	\$1,750	\$2,125
16. Government Support: Federal			
17. Government Support: State/Regional	\$10,500	\$5,500	\$12,500
18. Government Support: Local/County	\$17,000	\$25,000	\$30,500
19. Applicant Cash		\$5,000	
D. Total Cash Income	\$36,755	\$43,485	\$54,851
B. In-kind Contributions	\$5,250	\$9,750	\$11,550
E. Total Operating Income	\$42,005	\$53,235	\$66,401

37. Additional Operating Budget Information - (Maximum characters 500.)

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."

previous year

lines 2, 5, 6, 7:

- expenses drop due to cancelled performances

lines 14, 17-18:

- surplus banked thanks to CARES funding

current year

lines 2, 5, 6, 7

- virtual festival (March 2021) resumes expenditure in line with organizational history

line 14:

- CARES funding ceases

line 17:

- tourism-funded local support for the arts plummets

lines 13, 18, 19:

- local COVID restrictions relax, releasing frozen funds

next year

line 10:

- profit-share from Goodwood Museum & Gardens (not reversal of TWAM's policy to provide access to historical theater free of charge)

anticipates return of public festivals in spring of 2022

38. 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

39. Hours *

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

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

- Yes
- No

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41. Rural Economic Development Initiative (REDI) Waiver

Yes

No

42. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

The expense section contains three columns:

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

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).

42.1 Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Project Director	\$1,250	\$0	\$0	\$1,250
2	Assistant Director	\$1,250	\$0	\$0	\$1,250
Totals:		\$2,500	\$0	\$0	\$2,500

42.2 Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Creative Team: Researcher	\$300	\$0	\$0	\$300
2	Creative Team: Playwright	\$300	\$0	\$0	\$300
Totals:		\$13,000	\$7,000	\$0	\$20,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
3	Creative Team: Stage Director	\$900	\$0	\$0	\$900
4	Creative Team: Stage Manager	\$900	\$0	\$0	\$900
5	Creative Team: Costume Designer	\$850	\$0	\$0	\$850
6	Creative Team: Prop and Set Designer	\$500	\$0	\$0	\$500
7	Creative Team: Music Director	\$250	\$0	\$0	\$250
8	Creative Team: Historic Dance Reconstruction	\$250	\$0	\$0	\$250
9	Touring Team: Tour Manager	\$1,000	\$0	\$0	\$1,000
10	Touring Team: 15 Performers	\$7,750	\$7,000	\$0	\$14,750
Totals:		\$13,000	\$7,000	\$0	\$20,000

42.3 Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Touring Team: Technical Director / Sound	\$750	\$0	\$0	\$750
2	Taping Team: Videographer	\$750	\$0	\$0	\$750
Totals:		\$1,500	\$0	\$0	\$1,500

42.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	costume materials and build	\$1,500	\$750	\$0	\$2,250
Totals:		\$5,500	\$2,750	\$2,000	\$10,250

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
2	props (including flags) materials and build	\$750	\$0	\$0	\$750
3	set pieces materials and build	\$500	\$0	\$0	\$500
4	sound equipment	\$0	\$2,000	\$0	\$2,000
5	ASL and accessibility services	\$0	\$0	\$2,000	\$2,000
6	video editing	\$1,250	\$0	\$0	\$1,250
7	virtual broadcasting services	\$1,500	\$0	\$0	\$1,500
Totals:		\$5,500	\$2,750	\$2,000	\$10,250

42.5

42.6 Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	rehearsal space	\$0	\$1,250	\$1,250
2	performance space	\$0	\$900	\$900
Totals:		\$0	\$2,150	\$2,150

42.7 Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	van rental	\$1,800	\$0	\$1,800
2	per diem	\$2,250	\$0	\$2,250
3	lodging	\$2,650	\$0	\$2,650
Totals:		\$6,700	\$0	\$6,700

42.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	newspapers	\$500	\$500	\$750	\$1,750
2	radio/TV	\$1,000	\$1,000	\$0	\$2,000
3	flyers	\$250	\$250	\$0	\$500
4	social media	\$750	\$250	\$0	\$1,000
Totals:		\$2,500	\$2,000	\$750	\$5,250

42.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	surveys	\$0	\$350	\$0	\$350
2	souvenir flags (Spanish saltire on one side and US 23 Stars with Stripes on the other)	\$0	\$3,500	\$0	\$3,500
3	hard drive for video editing and storage	\$0	\$500	\$0	\$500
4	Vimeo services	\$0	\$750	\$0	\$750
Totals:		\$0	\$5,100	\$0	\$5,100

Amount of Grant Funding Requested: \$25,000

Cash Match: \$23,550

In-Kind Match: \$4,900

Match Amount: \$28,450

Total Project Cost: \$53,450

43. 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.

43.1

43.2 Revenue: Contracted Services *

#	Description	Cash Match	Total
1	International Festival in Ft. Walton	\$350	\$350
2	Las Posadas in St. Augustine	\$350	\$350
3	Woodville Founders Day	\$150	\$150
4	LeMoyne Chain of Parks Art Festival in Tallahassee	\$2,000	\$2,000
5	Westminster Oaks Community	\$350	\$350
Totals:		\$0	\$3,200

43.3

43.4 Private Support: Corporate *

#	Description	Cash Match	Total
1	Conexión Media Group	\$750	\$750
2	BEZ Graphix	\$250	\$250
3	Rambana and Ricci	\$500	\$500
Totals:		\$0	\$1,500

43.5 Private Support: Foundation *

#	Description	Cash Match	Total
1	Florida-Georgia Arts Consortium	\$2,500	\$2,500
Totals:		\$0	\$2,500

43.6 Private Support: Other *

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Mandel Trust	\$1,000	\$1,000
2	Almond Family	\$450	\$450
Totals:		\$0	\$1,450

43.7

43.8

43.9 Government Support: Local/County *

#	Description	Cash Match	Total
1	Council on Culture & Arts	\$2,500	\$2,500
2	Community Redevelopment Agency	\$10,000	\$10,000
Totals:		\$0	\$12,500

43.10 Applicant Cash *

#	Description	Cash Match	Total
1	TWAM cash	\$2,400	\$2,400
Totals:		\$0	\$2,400

Total Project Income: \$53,450

43.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	47%
B.	Cash Match	\$23,550	\$23,550	44%
	Total Cash	\$48,550	\$48,550	91%
C.	In-Kind	\$4,900	\$4,900	9%
	Total Proposal Budget	\$53,450	\$53,450	100%

44. Additional Proposal Budget Information (optional)

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.

No costs for education materials -- the books that we are asking the Division of Historical Resources to fund -- are included in this budget. Those materials will add another \$37,500 worth of value to this project.

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.

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.

45. Required Attachment List

Please upload your required attachments in the spaces provided.

45.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
TWAM substitute W9 (updated May 2021).pdf	33 [KB]	5/29/2021 2:32:24 PM	View file

46. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
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File	Title	Description	Size	Type	View (opens in new window)
DCA 4 support letters Conexion FLH Goodwood MOH.pdf	letters from TWAM performance partners	Conexión Media Group, Florida Living History, Goodwood Museum & Gardens, Monticello Opera House	10618 [KB]		View file
DCA letters of support Head Meier Ramiro Wilks.pdf	letters from TWAM supporters	Giltrecia Head (FL), Melissa Meier (MD), Laura Ramiro Moreno (GA), Kerry Wilks (KS)	12232 [KB]		View file
video samples (linked).pdf	Theater with a Mission revives Florida history on video	links	193 [KB]		View file

46.1

J. Notification of International Travel Page 10 of 12

In accordance with Section 15.182, Florida Statutes, the grantee shall notify the Department of State of any international travel at least 30 days before the date the international travel is to commence or, when an intention to travel internationally is not formed at least 30 days in advance of the date the travel is to commence, as soon as feasible after forming such travel intention. Notification shall include date, time, and location of each appearance.

47. Notification of International Travel

I hereby certify that I have read and understand the above statement and will comply with Section 15.182, Florida Statutes, International travel by state-funded musical, cultural, or artistic organizations; notification to the Department of Economic Opportunity.

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

In accordance with 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 (insert FEIN here) 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 Florida Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

48. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with 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

49. Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program outlined under section 265.701, Florida Statutes and incorporated by reference into Rule 1T-1.039, Florida Administrative Code.

50. 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.

50.1 Signature (Enter first and last name)

