

# The Jobsite Theater, Inc.

**Project Title:** Jobsite's 2024-25 Season

**Grant Number:** 25.c.ps.142.156

**Date Submitted:** Wednesday, August 2, 2023

**Request Amount:** \$69,304.00

## A. Cover Page Page 1 of 12

### Guidelines

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

### Application Type

**Proposal Type: Discipline-Based**


**Funding Category: Level 2**

**Discipline: Professional Theatre**

**Proposal Title: Jobsite's 2024-25 Season**

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

### Applicant Information

- a. Organization Name: The Jobsite Theater, Inc. 
- b. DBA: Jobsite Theater
- c. FEID: 59-3561564
- d. Phone number: 813.476.7378
- e. Principal Address: 1010 NWC MacInnes Place Tampa, 33602-3720
- f. Mailing Address: P.O. Box 7975 Tampa, 33673
- g. Website: [www.jobsitetheater.org](http://www.jobsitetheater.org)
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Other
- j. County:Hillsborough
- k. UEI: FKRQF8U91743
- l. Fiscal Year End Date: 12/31

#### 1. Grant Contact \*

**First Name**

David

**Last Name**

Jenkins

**Phone** 813.956.6633**Email** [djenkins@jobsitetheater.org](mailto:djenkins@jobsitetheater.org)

#### 2. Additional Contact \*

**First Name**

Brad

**Last Name**

Casey

**Phone** 813.362.4303**Email** [bradcasey@me.com](mailto:bradcasey@me.com)

#### 3. Authorized Official \*

**First Name**

David

**Last Name**

Jenkins

**Phone** 813.956.6633

**Email** djenkins@jobsitetheater.org

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

**4.1. Applicant Status**

---

Organization - Nonprofit

---

**4.2. Institution Type**

---

Performing Group

---

**4.3. Applicant Discipline**

---

Theatre

---

## C. Eligibility Page 3 of 12

### 1. What is the legal status of your organization?

- Florida Public Entity
- Florida Nonprofit, Tax-Exempt

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

- Yes (required for eligibility)
- No

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

- Yes (required for eligibility)
- No

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

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

### 5. Professional Theatre

- Yes (required for eligibility)
- No

## D. Quality of Offerings Page 4 of 12

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

Jobsite is dedicated to the creation of socially and politically relevant theater and to the pursuit of performing to the broadest possible audience. We are an ensemble of like-minded artists of all disciplines and offer a supportive environment where we experiment, hone, and apply our skills in a professional theatrical laboratory. Through all forms of theater and our expanding educational programs we hope to inspire our community to be not just consumers, but true citizens. We are the independent resident theater company at the Straz Center in downtown Tampa.

### 2. Programming Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

---

Jobsite Theater's 2024-25 season is our 26th season of exciting, engaging professional theater as the resident theater company of the Straz Center for the Performing Arts in downtown Tampa. The season will feature 7 mainstage productions that will each run 2 to 6 weeks, a slate of second stage offerings that will serve to develop our artists and increase our reach into all corners of the community, feature a large education outreach component for middle and high schools, and ultimately serve over 17,000 regional citizens and up to 60 regional artists of all disciplines.

The season will be a balance of comedies and dramas, musicals and straight plays, new work and the classics. Every year we produce a Shakespeare play that is performed both as a weekday field trip for schools and evening/weekend show for the community at large, and we currently have *Julius Caesar* planned for 2024-25. We will also undertake the creation of a new multidisciplinary adaptation of a well-known piece of literature that exists in the public domain, following recent successes with Lorca's *El Maleficio de la Mariposa*, *Alice in Wonderland*, and *Shockheaded Peter*.

Jobsite's unique aesthetic and programming philosophy fills a very specific niche in the Tampa Bay area among all of the professional theaters. After several seasons of "safer" programming to help recover from the pandemic, we hope that we may begin to stretch the boundaries a bit more in this 26th season -- still offering the same high quality, unique work but perhaps increasing the scope of who's stories we tell and how we tell them.

Jobsite is a five-time finalist for the NEA's Shakespeare in American Communities Award, and was a finalist for the American Theatre Wing's National Theater Company Award -- the only theater in central Florida to be so recognized. The company's work and artists consistently rank high on regional "best of" lists.

#### 2.1. Programming Goals (2000 characters)

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

**Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization's mission statement. Goals can be listed in priority order and ranked.**

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

---

**We request \$68,905 for the 2024-25 season to 1) secure and properly compensate a professional ensemble of high-quality regional artists so that we may offer a full season of engaging theater across all genres, 2) develop new work within our community, and through both of these goals 3) continue to develop an audience that supports a diverse array of programming. As an ensemble company, our collaborative model is a key organizational strength (see "About Us" video in support materials). We believe in keeping art in the hands of artists. One challenge we face is creating opportunities to involve them directly in management, operations, and community outreach in meaningful ways to ensure we are a vital resource, a place where people come together to engage in important conversations and to expand upon what most anticipate from the professional theater.**

## **2.2. Programming Objectives (2000 characters)**

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

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

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

- 
- Continue to work toward a living wage. The rate we pay our actors is the same whether they are union or not. We cannot maintain an exemplary ensemble nor offer programs like school field trips if our artists are struggling and reliant on daytime employment that inhibits participation. We currently average a minimum of \$425 a week but are pushing for at least \$500 to cover up to 20 hours of rehearsal or 4 performances a week and sit within what the Tampa Bay Times has identified as a minimum livable wage.**
  - Make us more accessible to the classroom. We arrange classroom visits, develop study guides (see support materials), and offer pre/post-show activities like backstage tours and talkbacks. These activities require additional staff hours, and weekday field trip performances typically require that artists take the day off from other employment. These needs work at odds with the fact that student admissions are 65-80% less than normal. Hillsborough county sets prices at \$5 - \$12 while some schools cannot even afford that, yet we are committed to serving these audiences. Often the most disadvantaged stand to benefit the most from these experiences. We provide many schools, like St. Peter Claver, free tickets, and all groups who book a field trip (see letters in support materials) are offered teaching artists for in-class visits before and after their performance. We must make up the loss of revenue in a way that is not done at the expense of our artists.**
  - Deepen our partnerships downtown and in the community at large. As downtown Tampa grows, we're doing all we can to be an integral part of it. We want to be**

invaluable not only to those who work, live, and play there but also to the entire region. We will continue to seek community partnerships for the company and our programs. We work year-round with organizations like Tampa Downtown Partnership, Visit Tampa Bay, our Arts Council, Friends of the Riverwalk, Straz Center (see support materials), University of Tampa, University of South Florida, Hillsborough Community College, St. Leo University, the Tampa Jewish Community Center and Federation, CAIR Florida, and the Tampa Bay History Center.

### 2.3. Programming Activities (2000 characters)

Please list the project or program activities.

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

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

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

- Produce seven mainstage shows that run up to 6 weeks each including a Shakespeare play that will have an additional 16 field trip matinee performances offered to schools, a cutting-edge new musical, and a theatrical adaptation of a major literary work. The other three titles will be a mix of styles and genres all chosen by our 14-member committee of Artistic Associates.
- Identify at least one community partner per production that fits the themes and/or subject matter of the show. These partnerships allow us to help raise funds and awareness for them while broadening our audience.
- Strengthen our board. In 2016 we successfully undertook our first Annual Campaign, raising over \$60,000. In 2021 we successfully raised \$85,000 and are on pace to raise \$100,000 in 2023. Through cloud-based development software, we will continue to identify those with the capacity and connections to help make us better. We are actively recruiting new board and committee members.
- Program at least 3 shows that can be offered to schools for a total of 36 weekday matinee field trips. We work with the public school system, private schools, charter schools, home schools, and regional public and private universities. In addition to our programming, we work with relevant scholars as dramaturgs as well as to develop study guides and organize public forums. We research and pursue appropriate leads for specific productions and follow up with those teachers and administrators. This requires that we work more closely with school and library systems, arts councils, and group sales and field trip personnel at the Straz Center.
- Further develop our ensemble by offering opportunities for them to use our space at no cost. Rental costs alone often prohibit artists who want to try something new. These events take the form of readings, workshops, new plays, multidisciplinary pieces, solo storytelling, and mini-play festivals. Currently we offer 18 slots for these events per year. Original productions like *PERICLES: Prince of Tires* and *The March of the Kitefliers* began as staged readings before moving to the mainstage and then Off-Broadway for producer showcases. Other works coming from this series have gone on to prestigious festivals like the Edinburgh and New York International Fringe Festivals.

### 2.4. Partnerships & Collaborations (2000 characters)

Describe any partnerships and/or collaborations with organizations directly related to General Programming (GPS) or the Specific Cultural Project (SCP). Discuss the responsibilities and

**benefits of the relationship and whether any formal agreements are in place.**

---

**Over the course of the 2024-25 season we expect these partnerships:**

- **The Straz Center acts as our partner not just on our 7-show season in but also by making our educational programming available as part of their Field Trip Series. We also work closely with the Straz to help them execute popular programming in the 320-seat Jaeb Theater with the Straz Center paying our artists directly, helping them secure meaningful employment year-round.**
- **We expect Hillsborough County Public Schools to bring our artists in 10-25 times (depending on final budgets) for educational outreach in the schools. We offer three programs: *Unlocking Shakespeare* (reading and poetry analysis), *Playing Shakespeare* (acting workshops), and *Literature Alive!* (a solo artist literary performance of a major work along with a workshop).**
- **We will continue our standing associations with University of Tampa, Hillsborough Community College, Eckerd College, St. Pete College, St. Leo University, and the University of South Florida where we routinely supply tickets, study guides, on-site tours/Q&As, and teaching artists for in-class lectures and workshops.**
- **St. Peter Claver is a school practically in our backyard with extremely limited resources and a minority-majority at-risk student body. We will continue to bring them to our shows and send our teaching artists into their classrooms at no cost.**
- **Sickles High School shares a special relationship with Jobsite where we give students in their TV program hands-on photography and video production training and in return, they help create our promotional materials. This involves two shoots: one during the first week of rehearsal and a second one during tech weekend for each show. Our artists work closely with their lead teacher and the students, offering them essential real-world experience. In addition to this, we have a standing relationship with that school's AP English program for our Shakespeare and other literary offerings.**
- **Our annual Shakespeare production services groups from roughly 18 schools who have pledged a commitment and been with us since we began the series in 2002. We provide each school with both a pre- and post-field trip in-class visit.**
- **We are partnering with many organizations like United Way, PACE Center for Girls, and Blake High School for the Performing Arts on our paid technical apprenticeship program that offers not only employment but on-the-job training for youth.**

### **3. Project/Program Evaluation (2000 characters)**

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

---

**We analyze our programs from multiple standpoints and perspectives:**



**We regularly seek feedback through surveys, solicitations in programs, follow-up emails, and social media. We also solicit evaluation at public forums, after performances, and collect reports from artists, staff, and volunteers nightly.**

**The reviews of critics (see support materials) are an important qualitative evaluation tool. We are regularly reviewed by the Tampa Bay Times, Creative Loafing, BroadwayWorld, St. Pete Catalyst, and local blogs. We have been featured nationally in the Wall Street Journal, American Theatre Magazine, and Shakespeare Bulletin.**

**These qualitative evaluations from audiences and critics are a jumping-off point for discussion at meetings. Ticket sales act as our primary quantitative data set to evaluate success, and we regularly compare numbers against our own programming and data shared by the Straz Center.**

**We conduct a "post-mortem" evaluation after each event led by the Producing Artistic Director and inclusive of the artistic team to learn from every process.**

**Our educational programs are evaluated show-by-show. Students provide feedback in the form of written comments and in-class responses when we visit for follow-up outreach. All teachers are surveyed by the Arts Council (qualitative and quantitative marks), and we receive the final reports. The Arts Council and Hillsborough County Schools send evaluators to do site visits for each show with a final report emailed to us at the end of every run.**

**Finally, the Producing Artistic Director attends a board retreat annually to undertake a full SWOT analysis, adjusting the short-term goals of the company as necessary.**

**Through all of these, we're able to get a fuller picture of the impact and success of a project, lessons learned, and standard operating procedures that may need to be added or changed. These mechanisms make for a stronger company and a team more engaged in working with forward momentum to improve our work.**

**We also rely on metrics obtained from sources such as Facebook, Twitter, Google, YouTube, website page views, etc. This gives us a better idea of who our audience is and the best ways to reach them.**

## E. Impact - Reach Page 5 of 12

**For questions 1-6, do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.**

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

17060

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

---

127

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

---

184

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

---

10,000

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

---

6,000

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

---

1,000

## 6. How many artists will be directly involved?

Enter the estimated number of professional artists that will be directly involved in providing artistic services specifically identified with the proposal. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. This figure should reflect a portion of the total individuals benefiting. If no artists were directly involved in providing artistic services enter 0.

### 6.1. Number of artists directly involved?

---

60

### 6.2. Number of Florida artists directly involved?

---

60

## 7. Proposed Beneficiaries of Project

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

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

No specific racial/ethnic group

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

No specific age group.

### 7.3. Underserved/Distinct Groups: \*

No specific underserved/distinct group

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

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

---

The population of the Tampa Metro Area is estimated at 2,977,000, making it the 18th largest in the United States. This is the fourth largest metro area in the Southeastern U.S. after Miami, Washington, D.C., and Atlanta.

According to the most recent ACS, the ethnic composition of Tampa was:

- White: 64.90%

- **Black or African American: 24.19%**
- **Asian: 4.19%**
- **Two or more races: 3.76%**
- **Other race: 2.58%**
- **Native American: 0.33%**
- **Native Hawaiian or Pacific Islander: 0.05%**

While our theater is physically located in downtown Tampa, we service the greater central Florida region, traveling to Sarasota, Winter Park, and even Ocala to complete our education outreach.

Our work in the Gibsonton, Wimauma, and Ruskin areas is usually provided in Spanish as the region has a very large migrant farmworker population. Our work around the periphery of downtown into the Ybor City area is in predominantly Black neighborhoods.

In recent years we have tried to be a lot more active in the LGBT+ community, and in addition to our longtime gay and lesbian ensemble members we have added 6 trans-identifying artists in the past three seasons.

Perhaps one of the biggest points of pride for us as an organization is that we have largest share of audience members within the 18-34 age group of any professional theater in the region.

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

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

---

75% of our outreach services people of color or the economically disadvantaged.

All casting is identity-conscious. It's important that audiences see folks who look like them on stage. This commitment can be seen in our Shakespeare work where we actively feature diversity across categories (<https://www.jobstetheater.org/romeo-juliet>). We actively look for ways to include as many corners of our community as possible.

This commitment is not just on stage but in how we select material. Last season featured work by Indian-American playwright Rajiv Joseph and African-American playwright Anna Deveare Smith. The coming season features a bi-lingual production of Federico Garcia Lorca.

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

- Hernando**
- Hillsborough**
- Manatee**
- Pasco**
- Pinellas**
- Polk**
- Sarasota**

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

- DeSoto
- Hernando
- Hillsborough
- Manatee
- Orange
- Pasco
- Pinellas
- Polk
- Sarasota
- Volusia

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

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

---

We have three series of digital programming on our website: **Socially-Distant Soliloquies** (Shakespeare monologues), **One From the Vaults** (archived performances from our past), and **Jobsite Digital Shorts** (a video series generated by our ensemble).

The first two series are completely free. The third uses a \$.99 rental fee for single videos or \$4.99 to binge the library.

We also occasionally offer full productions that are currently running as an online stream, which can vary from show to show based on union rules and licensing arrangements. These streams cost from \$4.99 to \$19.99.

For schools, we also maintain a library of past Shakespeare productions that include some of our greatest hits that are a core part of curriculum (Hamlet, Romeo & Juliet, A Midsummer Night's Dream, etc). We will create custom packages for schools to be able to view these in-class, guided (virtually or in person) by one of our teaching artists. These packages are negotiated on a case-by-case basis specific to the school's means.

### 13. Proposal Impact (3500 characters)

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

**Organizations:** Include education and outreach activities.

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

---

Our mainstage audience resides primarily in Hillsborough county (80%), with impact in Pasco county coming in second (9%) and Pinellas county third (7%). These are primarily adults 30-50, but we consistently draw a higher percentage of young audiences than other theaters in the area.

Schools visit us regularly from the northern counties: Polk, Pasco, Hernando, and as far as a Volusia due to the quality of our productions and excellent track record of in-school educational outreach. We visit these schools both before and after their visit to the theater and through that, we can impact far more students in the schools than they can bring to us at the theater.

According to the Americans for the Arts Economic Prosperity Calculator, we have an economic impact of \$1,380,005 annually.

Our impact downtown is significant due to how important the city has made revitalizing the urban core to draw people back to the city's heart to live, work, and play. Our patrons use city and private parking lots, eat at local restaurants, utilize area parks and the Riverwalk, and relax in coffee houses, bars, and nightclubs. They drive past new apartments and condo towers, seeing the ongoing beautification, and then spread the word about how much is going on downtown back to their suburban neighborhoods. Tampa's Riverwalk, Julian B. Lane Park, and the Fourth Friday Tampa events which we actively participate in are changing how people see downtown. The more events we have the more opportunities there are to reach people in this way.

The impact of paying a fair wage cannot be underestimated. Florida has long suffered from "brain drain" where our best and brightest become frustrated with trying to make a living and so move. Tampa could easily become an arts hub like Seattle, Portland, or Austin -- all cities that at one time were not considered as "important" as New York, Los Angeles, or Chicago but now draw artists from around the country due to the quality of life offered. This grant will help keep talent in the area, where it belongs.

The better we compensate our artists the more they will in turn contribute to the local economy and the less they will rely on public services that can then benefit others in need.

In offering a wide variety of quality mainstage productions and unique projects generated by our ensemble we attract new people to the theater while broadening the horizons of traditional theatergoers. This improves the quality of the entire cultural community who may in turn become more open to taking a chance in supporting works of art they're not as familiar with.

Included in our outreach: • Matinees are offered to school groups (often at no cost), as are steeply discounted student group rates to regular performances. • Pre- and/or post-show class visits for any group booking. • Backstage tours, "show and tell" talks, and post-show discussions. • Study guides tailored to the curriculum (see support materials). • Public talks on relevant themes. For *HIR* we invited local LGBT+ activists and members of the Trans Student Union at USF to discuss issues facing their community. During *Time Stands Still* we invited the Poynter Institute to a forum on war reporting and ethics in journalism and then a separate talk with representatives from CAIR Florida to talk about the refugee crisis and Islamophobia. For *Lebensraum* we invited the JCC and the Florida Holocaust Museum to share stories with the audience and hear theirs. During David Mamet's *RACE* we held forums with noted scholars on contemporary race relations. With *Behind the Gates* we conducted forums on the roles of women in religious orthodoxy, religious extremism, and abuse within those communities. These are just a few examples of the engagement we are trying to create in the community. • As part of these events we offer take-home questions for further reflection and an annotated bibliography

for further reading. As part of our commitment to public education we work to educate audiences through social media by sharing articles and other relevant resources to help contextualize the issues and themes in our productions. These activities run the gamut from playful "The More You Know" posts to full study guides for adult consumption featuring excerpts of scholarly essays.

## 14. Marketing and Promotion

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

- Billboards
- Brochures
- Collaborations
- Direct Mail
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Pay Per Click (PPC) Advertising
- Podcast
- Radio
- Organic Social Media
- Paid Social Media
- Television

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

How are you marketing and promoting your organizations offerings?

We draft a season announcement and invite the public to a celebration where they learn more about the coming season. Our releases are picked up by regional news and national trade publications. We are invited to local news programs such as Art in Your Ear, Great Day Tampa Bay, and Daytime. We also do regular donor appreciation events and then a season kickoff party a few weeks prior to our first show. The goal is to create personal connections and strengthen existing relationships.

We regularly reach over 9,300 people on both Facebook and Twitter and 5,000 on Instagram. Our viral videos shared through these platforms and services like YouTube and Vimeo generate thousands of views. We use these for institutional positioning of our programs and for targeted messages about shows, educational opportunities, and public forums. We anticipate that our reach on social media will continue to grow and remains our primary marketing and PR tool. As education and producing operations expand it will become even more important to ensure we specifically target the businesses and community groups who would serve as the best allies and partners.

Grass-roots efforts such as posters, flyers, and register-to-win boxes are virtually free but take time and personal attention to develop the proper relationships. We keep a list of 50+ local businesses and enlist volunteers to carry these duties out. Our ensemble is also active

**in sharing things through social media and their neighborhoods.**

**The Straz is a great partner who provides a tremendous amount of in-kind marketing support. We are included in over 55,000 season brochures, monthly calendar mailings, and weekly print and online ads. They have also provided us with a video wall in front of the theater so that the heavy foot traffic around the campus can see what we offer. They provide over \$29,000 of in-kind marketing assistance for each of our six annual productions. We are assigned a marketing manager who creates plans for the season and the individual shows.**

**Creative Loafing provides \$15,000 a year in in-kind advertising, St. Pete Catalyst offers \$10,000, and Watermark provides us over \$5,000. Additionally, we spend approximately \$2,000 cash on targeted advertising for each show.**

**We have a 24-year relationship with a graphic designer who largely works in-kind, developing a consistent look for each show, and a printer who donates most services rendered in terms of cards, invitations, brochures, posters, and so on.**

**We work directly with the county field trip office, and with the Tampa Bay Times' Newspapers in Education (NIE).**

**We are members of the Tampa Downtown Partnership, Visit Tampa Bay, Heights Urban Core Chamber, and Riverwalk Arts District which provide calendar listings, social media shares, and print listings. Industry-specific memberships include Theatre Tampa Bay and Theater Communications Group. Both organizations include us in print and online materials. The latter publishes American Theater Magazine, which we are frequently highlighted in.**

**We actively seek ways to be a better part of our community. We believe that goodwill is always returned. We will continue to find ways to strengthen our community bonds. We partner regularly with thematically appropriate community organizations to offer collection drives and other benefits.**

**Our board is charged with audience development efforts. This might be a young professionals mixer before a show, a season ticket party at a local restaurant, or bringing in professional or philanthropic groups to see what it is we do. Every opening night has a reception across the street at one of our sponsors, Barrymore Hotel's WaterWorks Bar & Grill. They provide these events for free, and the board is charged with bringing at least two new people to each show and party. We also invite our audiences over to meet the ensemble.**

**Board members are regularly updated with digital media and promotional kits so they can have everything at their fingertips to share, from short "elevator pitches" on our shows and programs to various banner ads and other social media tools. They are relied on to get new people into the door. We can't ask for a season ticket purchase or donation from people who do not know our work, and so the board's work here is critical.**



## F. Impact - Access for All Page 6 of 12

**1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. In addition to your facility, what specific step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community? (3500 characters)**

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at [dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility](https://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.

---

**Jobsite loves welcoming audiences from all corners of our community. All performances are held at the state-of-the-art Straz Center for the Performing Arts and are fully accessible for all patrons as would be expected from an ADA-compliant facility. The Straz Center is vigilant about remaining on the cutting edge of accessibility for all guests.**

**At the same time, we have taken the lead to work closely with all our guests personally, particularly season ticket holders whom we get to know very well, to make sure they are at home in our space. We prepare for guests in ways like clearing chairs ahead of time from areas we know patrons using mobility aids prefer to simply reserve seats for patrons who require specific accommodations (our theater is general admission and the layout changes with every show, so specific areas cannot be purchased in advance). Some guests request a copy of the script in advance of attending to help them with their sight or hearing needs, which we are always happy to oblige. We regularly receive emails from guests thanking us for our personal efforts in front of the curtain, just as we receive numerous compliments about our work on stage. All accessibility requests going through the box office are handled by the Straz Center, but we never redirect a guest who approaches us directly.**

**Our ticket prices are also very reasonable for a regional professional theater working with union contracts. We offer free tickets to our arts council for use by those who cannot afford regular tickets and have a standing offer for 50%-off rush tickets available to students, senior citizens, military/veterans as well as their dependents (we are a Blue Star Theaters program partner). In considering accessibility, we wish that more arts agencies understood that cost is often a true barrier to access for many. We believe in finding ways to make art accessible to everyone, not just those who can afford an expensive ticket.**

**Ongoing accessibility efforts that apply to all our programs include American Sign Language interpretation, Open Captioning, and Audio Description services. Guests may call ahead to arrange for any of these. Telephones, water fountains, and ticket counters are placed at an appropriate height for those in wheelchairs. Companion restroom stalls for those needing assistance are on the ground level of both the Shimberg and Jaeb. Wheelchair seating is also available in both halls. Infrared Listening System wireless headphones are available in the Jaeb Theater at the Ambassador's station at no charge. A limited number of wheelchairs are available for loan at the valet station on site.**

**There are Braille markers around the campus including the ticketing area, restrooms, and common areas. Digital signage around the campus also uses accessibility symbols, as do print materials generated for our events by the Straz.**

**We are a proud equal opportunity employer. Our environment is built on collaboration and mutual respect. A creative space must also be a safe space.**

**We expect every worker to recognize that every individual has a right to an environment that encourages respectful, considerate, dignified, and non-sexualized relationships. Jobsite is opposed to harassment and/or bullying in any form.**

**We do not discriminate on any basis.**

**As an artistic home, Jobsite is committed to creating an environment reflective of the region**

## **2. Policies and Procedures**

Yes

No

## **3. Staff Person for Accessibility Compliance**

Yes

No

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

**David Douglas**

## **4. Section 504 Self Evaluation**

Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.

Yes, the applicant completed the Abbreviated Accessibility Checklist.

No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

**4.1. If yes, when was the evaluation completed? 7/1/2022**

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

**We have a 14-member committee of Artistic Associates who are charged with play selection, and who represent many corners of our community. They help ensure we are creating work for the entire community.**

**Please also see our statement above about pricing. We also have a free ticket program for LMI populations to both our field trip and mainstage series. That we try to stream where we can provides another entrypoint to our work.**

**Finally, our board community engagement committee is directly charged with making sure that we do all we can as an organization to remain accessible.**

# G. Management and Operating Budget Page 7 of 12

## 1. Organization History (2000 characters)

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

---

Jobsite is an ensemble-based non-profit professional theater company that has served the Tampa Bay area since 1998. We're the official resident theater company of the Straz Center for the Performing Arts in downtown Tampa.

Jobsite has become a vital regional presence through professionally produced, daring, and unique programming; by nurturing regional talent through our Ensemble Program; and by an unwavering commitment to the energetic creative class we've served since our first steps.

A historical area of emphasis has been the creation of new work and exploration of texts overlooked in the hustle to produce "what's hot." The 2022-23 season marked the 23rd year we've dedicated a mainstage production to a new or non-published play (*Jobsite's ALICE*).

Jobsite is dedicated to producing socially and politically relevant theater for the broadest possible audience. We have established a collective of like-minded regional artists with over 60 members, creating both a supportive collaborative environment and a professional theatrical laboratory. Through all forms of theater – experimental, new plays, contemporary work, or the classics – and our expanding educational and community outreach, we hope to inspire our community to become not just consumers, but true citizens.

Jobsite has continued to produce innovative professional theater while attracting tens of thousands of theatergoers into the urban core of downtown Tampa. Jobsite is a member of Theater Communications Group, the Network of Ensemble Theaters, and was a founding member of Theatre Tampa Bay.

Jobsite has consistently earned high praise including over seven dozen Best of the Bay awards from Creative Loafing. We are regularly honored in the BroadwayWorld.com Regional Awards as well as the Theatre Tampa Bay Awards. For the past three years readers of the Tampa Bay Times have selected us as Best Theater Company in their annual Best of the Best poll.

In 2008 we were awarded the Urban Excellence Award from the Downtown Tampa Partnership (and again a finalist in 2022). In 2014 Jobsite Theater was honored as a finalist for the prestigious American Theatre Wing National Theatre Company Award, an honor unique to Jobsite among central Florida theater companies. Jobsite is a five-time finalist for the NEA's Shakespeare in American Communities Award.

## 2. Fiscal Condition and Sustainability (2000 characters)

Describe the fiscal condition of the organization as it relates to the successful completion of the proposal. Also describe plans to sustain the proposal activities after the grant period.

**Jobsite is fiscally healthy. In many ways, this blessing has been a curse in that we've kept ourselves out of debt using volunteer hours when we have not been able to offer payment. Since 1999 we have not once carried any organizational debt. We maintained a modest reserve to help with unforeseen circumstances that were put to the test through a string of crises including Hurricane Irma. We rebounded from those closures and managed to build back up cash reserves through accessible programming.**

**If we secure these grant funds we're convinced that we are otherwise stable enough to make every aspect of this proposal a success.**

**We are actively seeking to build on what we have to weather uncertainty. Individual contributions are booming to our Annual Campaign. Last year we raised nearly \$95,000 and we are on pace to do the same this year. We recently carried out an online day of giving that raised over \$35,000 in a single day. We also receive upwards of \$25,000 annually from our local arts council.**

**We work closely with a grant writer to solicit funding from foundations, competitive grants, and corporations with a strong presence in Tampa. Regular contributors include Gobioff Foundation, Cornelia T. Bailey Foundation, and Grow Financial Foundation.**

**We constantly seek to increase the quality of our work and the strength of the company -- artistically and organizationally. The fact that we have been able to do what we have up to this point with ticket income carrying so much of the burden is a testament to the high quality of our work and how it engages our community. That will only continue to improve.**

**One way we have innovated to stay healthier and more sustainable is to be the first company in the region to move to a dynamic pricing model, where tickets begin at a certain price and then can increase based on demand. This has made a significant impact on our earned income over the past two seasons while still allowing us to remain accessible for regular folks.**

### **3. Completed Fiscal Year End Date (m/d/yyyy) \* 12/31/2022**

#### **4. Operating Budget Summary**

<b>Expenses</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
<b>1. Personnel: Administrative</b>	<b>\$8,634</b>	<b>\$10,000</b>	<b>\$15,000</b>
<b>2. Personnel: Programmatic</b>	<b>\$70,470</b>	<b>\$70,000</b>	<b>\$80,000</b>
<b>3. Personnel: Technical/Production</b>			<b>\$13,399</b>
<b>4. Outside Fees and Services: Programmatic</b>	<b>\$241,483</b>	<b>\$260,000</b>	<b>\$260,000</b>
<b>5. Outside Fees and Services: Other</b>		<b>\$2,500</b>	<b>\$2,500</b>

<b>6. Space Rental, Rent or Mortgage</b>	<b>\$75,168</b>	<b>\$150,000</b>	<b>\$155,000</b>
<b>7. Travel</b>			<b>\$3,000</b>
<b>8. Marketing</b>	<b>\$7,453</b>	<b>\$9,500</b>	<b>\$12,000</b>
<b>9. Remaining Operating Expenses</b>	<b>\$40,989</b>	<b>\$50,000</b>	<b>\$55,000</b>
<b>A. Total Cash Expenses</b>	<b>\$444,197</b>	<b>\$552,000</b>	<b>\$595,899</b>
<b>B. In-kind Contributions</b>	<b>\$44,420</b>	<b>\$55,200</b>	<b>\$59,590</b>
<b>C. Total Operating Expenses</b>	<b>\$488,617</b>	<b>\$607,200</b>	<b>\$655,489</b>
<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
<b>10. Revenue: Admissions</b>	<b>\$252,613</b>	<b>\$376,000</b>	<b>\$375,095</b>
<b>11. Revenue: Contracted Services</b>			
<b>12. Revenue: Other</b>			
<b>13. Private Support: Corporate</b>	<b>\$335</b>	<b>\$500</b>	<b>\$1,500</b>
<b>14. Private Support: Foundation</b>	<b>\$62,537</b>	<b>\$40,000</b>	<b>\$40,000</b>
<b>15. Private Support: Other</b>	<b>\$78,252</b>	<b>\$84,500</b>	<b>\$85,000</b>
<b>16. Government Support: Federal</b>			
<b>17. Government Support: State/Regional</b>	<b>\$18,870</b>	<b>\$40,000</b>	<b>\$69,304</b>
<b>18. Government Support: Local/County</b>	<b>\$5,000</b>	<b>\$17,500</b>	<b>\$25,000</b>
<b>19. Applicant Cash</b>			
<b>D. Total Cash Income</b>	<b>\$417,607</b>	<b>\$558,500</b>	<b>\$595,899</b>

<b>B. In-kind Contributions</b>	<b>\$44,420</b>	<b>\$55,200</b>	<b>\$59,590</b>
<b>E. Total Operating Income</b>	<b>\$462,027</b>	<b>\$613,700</b>	<b>\$655,489</b>

### 5. Additional Operating Budget Information (1000 characters)

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

We are amid our best season ever in terms of sales, and we've adjusted this current year's budget as a result of this great fortune. Related to this, it might appear that next season is not expecting much growth, and we would like to point out that this is because of exactly how much this current season is overperforming. We would rather remain a touch conservative and not overestimate that we can sustain exponential growth in two consecutive seasons.

The "Other" fee is for book keeping services. The travel expense next season is for the TCG annual conference. We also hope to be able to put a part-time TD on W2 next season instead of him working solely as a 1099.

The Federal income next year is our eternal hope that we will crack the NEA Shakespeare in American Communities award.

The slight overage in this current year's budget is to help us restore lost cash reserves from the past few years.

### 6. Paid Staff

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

### 7. Hours \*

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

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

- Yes

○No



# H. Management and Proposal Budget Page 8 of 12

## 1. Rural Economic Development Initiative (REDI) and Underserved Waiver

Yes

No

## 2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at [dos.myflorida.com/cultural/grants/grant-programs](https://dos.myflorida.com/cultural/grants/grant-programs).

The expense section contains three columns:

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

Save each individual line within the budget.

To update budget totals, save each page.

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

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

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

### 2.1. Personnel: Administrative \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Online Producer	\$0	\$12,000	\$0	\$12,000
2	Producing Assistant	\$0	\$3,000	\$0	\$3,000
<b>Totals:</b>		<b>\$0</b>	<b>\$15,000</b>	<b>\$0</b>	<b>\$15,000</b>

### 2.2. Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Producing Artistic Director	\$0	\$75,000	\$0	\$75,000
2	Payroll expenses and taxes	\$0	\$5,000	\$0	\$5,000
<b>Totals:</b>		<b>\$0</b>	<b>\$80,000</b>	<b>\$0</b>	<b>\$80,000</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Technical/Production Director	\$0	\$13,399	\$0	\$13,399
<b>Totals:</b>		<b>\$0</b>	<b>\$13,399</b>	<b>\$0</b>	<b>\$13,399</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Set Designers	\$4,125	\$4,125	\$0	\$8,250
2	Light Designers	\$4,375	\$4,375	\$0	\$8,750
3	Composers	\$3,950	\$3,950	\$0	\$7,900
4	Costume Designers	\$3,750	\$3,750	\$0	\$7,500
5	Technical Directors	\$4,750	\$4,750	\$0	\$9,500
6	Stage Managers	\$11,050	\$11,050	\$0	\$22,100
7	Actors	\$37,304	\$129,946	\$0	\$167,250
8	Props	\$0	\$3,500	\$0	\$3,500
9	Musicians	\$0	\$18,000	\$0	\$18,000
10	Show Crew	\$0	\$7,250	\$0	\$7,250
<b>Totals:</b>		<b>\$69,304</b>	<b>\$190,696</b>	<b>\$0</b>	<b>\$260,000</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Book keeper	\$0	\$2,500	\$0	\$2,500
<b>Totals:</b>		<b>\$0</b>	<b>\$2,500</b>	<b>\$0</b>	<b>\$2,500</b>

**2.6. Space Rental (match only) \***

#	Description	Cash Match	In-Kind Match	Total
1	Straz and Storage rental	\$155,000	\$15,000	\$170,000
<b>Totals:</b>		<b>\$155,000</b>	<b>\$15,000</b>	<b>\$170,000</b>

**2.7. Travel (match only) \***

#	Description	Cash Match	In-Kind Match	Total
1	TCG annual conference	\$3,000	\$0	\$3,000
<b>Totals:</b>		<b>\$3,000</b>	<b>\$0</b>	<b>\$3,000</b>

**2.8. Marketing \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Digital marketing	\$0	\$12,000	\$12,000	\$24,000
2	Straz Center in-kind marketing donation	\$0	\$0	\$32,590	\$32,590
<b>Totals:</b>		<b>\$0</b>	<b>\$12,000</b>	<b>\$44,590</b>	<b>\$56,590</b>

**2.9. Remaining Proposal Expenses \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Sets, costumes, lighting, sound	\$0	\$55,000	\$0	\$55,000
<b>Totals:</b>		<b>\$0</b>	<b>\$55,000</b>	<b>\$0</b>	<b>\$55,000</b>

**2.10. Amount of Grant Funding Requested:**

**\$69,304****2.11. Cash Match:****\$526,595****2.12. In-Kind Match:****\$59,590****2.13. Match Amount:****\$586,185****2.14. Total Project Cost:****\$655,489****3. Proposal Budget Income:**

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

**3.1. Revenue: Admissions \***

#	Description	Cash Match	Total
1	Ticket Sales	\$375,095	\$375,095
<b>Totals:</b>		<b>\$0</b>	<b>\$375,095</b>

**3.2. Revenue: Contracted Services \*****3.3. Revenue: Other \*****3.4. Private Support: Corporate \***

#	Description	Cash Match	Total
1	Grow Financial grant	\$1,500	\$1,500
<b>Totals:</b>		<b>\$0</b>	<b>\$1,500</b>

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

#	Description	Cash Match	Total
1	Cornelia T. Bailey	\$25,000	\$25,000
2	Gobioff Foundation	\$15,000	\$15,000
<b>Totals:</b>		<b>\$0</b>	<b>\$40,000</b>

### 3.6. Private Support: Other \*

#	Description	Cash Match	Total
1	Individual contributions to Annual Campaign	\$85,000	\$85,000
<b>Totals:</b>		<b>\$0</b>	<b>\$85,000</b>

### 3.7. Government Support: Federal \*

### 3.8. Government Support: Regional \*

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

#	Description	Cash Match	Total
1	Hillsborough County grant	\$25,000	\$25,000
<b>Totals:</b>		<b>\$0</b>	<b>\$25,000</b>

### 3.10. Applicant Cash \*

### 3.11. Total Project Income:

\$655,489

### 3.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$69,304	\$69,304	11%
B.	Cash Match	\$526,595	\$526,595	80%
	<b>Total Cash</b>	<b>\$595,899</b>	<b>\$595,899</b>	<b>91%</b>
C.	In-Kind	\$59,590	\$59,590	9%
	<b>Total Proposal Budget</b>	<b>\$655,489</b>	<b>\$655,489</b>	<b>100%</b>

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

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

---

# I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

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

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

MacOS productivity files such as Pages, Keynote, and Numbers are not acceptable formats. Please save files into .pdf format before submission.

## 1. Required Attachment List

Please upload your required attachments in the spaces provided.

### 1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Sub-W9.pdf	34 [KB]	6/16/2023 11:27:33 AM	<a href="#">View file</a>

### 1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
Jobsite 2022 990 Complete.pdf	290 [KB]	6/16/2023 11:27:33 AM	<a href="#">View file</a>

## 2. Support materials (required)\*

<b>File</b>	<b>Title</b>	<b>Description</b>	<b>Size</b>	<b>Type</b>	<b>View (opens in new window)</b>
<b>Tampa Bay Times - ALICE BTS.pdf</b>	<b>Review of ALICE, our most recent</b>	<b>This story in the Tampa Bay Times offers a great look into how we create.</b>	<b>7286 [KB]</b>		<b>View file</b>
<b>HAMLET-study-guide.pdf</b>	<b>Hamlet study guide</b>	<b>Our most recent study guide created for middle and high schools.</b>	<b>29960 [KB]</b>		<b>View file</b>
<b>Lizzie 23 teaser.mp4</b>	<b>LIZZIE teaser reel</b>	<b>A teaser for the show we will perform in July, showing the off-the-beaten path work we do.</b>	<b>144618 [KB]</b>		<b>View file</b>
<b>23-24 Jobsite letter from Straz - State Letter.pdf</b>	<b>Straz Center letter of support</b>	<b>A letter from Straz Center president Greg Holland in support of our work and our partnership.</b>	<b>198 [KB]</b>		<b>View file</b>
<b>Hamlet teaser final.MP4</b>	<b>HAMLET teaser</b>	<b>A teaser from our Jan. production of Hamlet featuring show footage.</b>	<b>76528 [KB]</b>		<b>View file</b>
<b>Doubt WSJ review.pdf</b>	<b>Wall Street Journal DOUBT review</b>	<b>An example of national press covering our work.</b>	<b>1213 [KB]</b>		<b>View file</b>
<b>Jobsite NEA sample AMND-small.mov</b>	<b>Midsummer work sample</b>	<b>This video shows off not only our unique multi-disciplinary approach in an intimate space, but our commitment to inclusive casting practices.</b>	<b>85325 [KB]</b>		<b>View file</b>
<b>Jobsite review pack 2021-small.pdf</b>	<b>Representative review packet</b>	<b>A batch of reviews from regional and national press</b>	<b>2628 [KB]</b>		<b>View file</b>

2.1.



# J. Notification of International Travel Page 10 of 12

## Notification of International Travel

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

### 1. Notification of International Travel

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

# K. Single Audit Act Page 11 of 12

## Single Audit Act

In accordance with 2 CFR 200, Subpart F - Audit Requirements; Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes; and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN 59-3561564 expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

### 1. Single Audit Act

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

# L. Review & Submit Page 12 of 12

## 1. Guidelines Certification

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

## 2. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of The Jobsite Theater, Inc. and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third-degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

### 2.1. Signature (Enter first and last name)

David Jenkins

