Ben Gunter

Project Title: Face to Face with Florida History: 3 Gateway Plays for a Milestone Year
Grant Number: 21.c.pr.800.765
Date Submitted: Monday, June 3, 2019

A. Cover Page Page 1 of 10

Guidelines

Please read the current Guidelines prior to starting the application: 2021-2022 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Individual Artist

Funding Category: N/A

Discipline: N/A

Proposal Title: Face to Face with Florida History: 3 Gateway Plays for a Milestone Year
B. Contacts (Applicant Information)  

1. Grant Contact *
   
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3. Authorized Official *
   
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4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Individual

4.2. Institution Type

Individual Artist

4.3. Applicant Discipline

Theatre

5. Department Name
C. Eligibility  Page 3 of 10

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

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

3. Do proposed activities occur between 7/1/2020 - 6/30/2021? *
   - Yes (required for eligibility)
   - No

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

5. The following statements must be true for you to be eligible for Individual Artist Project funding. Check all that apply. *
   - I have been a Florida resident for at least one (1) year.
   - I am at least 18 years of age.
   - I am not enrolled in a degree or certificate program.
1. Applicant Mission Statement - (Maximum characters 500.)*
Solo or Individual artists: Provide a brief artist statement in lieu of a mission statement.

The plays that have changed my life have taken me on journeys, transporting me to places I'd never imagined before, introducing me to people long dead in real life but vividly alive onstage, and landing me at intersections where great ideas smash into defining moments, reshaping impossible dreams.

Those are the plays I aspire to write: plays that create gateways between everyday people and the extraordinary milestones in our pasts, plays that bring us face to face with our roots and give us fresh perspectives for building brighter futures, and plays that create common ground for exploring conflicts.

2. Proposal Description
Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

2.1. Goals, Objectives, and Activities - (Maximum characters 5000.)
Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization's mission statement. Goals can be listed in priority order and ranked.

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

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

MILESTONES
This project creates 3 gateway plays to bring people face to face with Florida history, during a period in our public life that is richly-endowed with historic milestones.

In 2021, we'll mark the 200th anniversary of Florida transitioning from Spanish provincia to US territory – such a definitive step in our country's development that John Quincy Adams called the day he signed the Florida Treaty “the most important day of my life.”

In 2024, we'll mark the 200th anniversary of founding Tallahassee, a government decision that created an English-speaking capital where Native caciques and Spanish conquistadores once ruled.
In a state where complex, conflicting relationships between Hispanics and Anglos, natives and newcomers, old-timers and tourists still define us, these milestones offer once-in-a-lifetime opportunities to bring people face to face with Florida history.

GOALS

Theater is the most powerful tool I know for inviting people to step out of Now and explore Then. I’ve seen this happen most remarkably with people who are not sitting in a traditional theater, and sometimes not even expecting to see a play – for example, folks stepping into Shakespeare’s world during an Elizabethan Faire, or stumbling into an adventure with the Alaskan Gold Rush during dinner in Denali Park.

In my experience, embarking on this journey of Now meeting Then does not start with suspending your disbelief and buying into an illusion. What gets the adventure going is coming face to face with people from the past whose fears, dreams, and life goals clearly intersect with your own, but differ in ways that challenge your Now to re-engage with their Then. That’s why this project plans to create plays by dramatizing first-person perspectives on turning points in Florida past, in ways that eloquently speak to present-day concerns.

In order of importance, the goals of this project are:

1. to create gateway plays that invite everyday people to explore first-person, historical perspectives on milestone moments from Florida’s past,
2. to frame these plays in formats that appeal to a wide range of cultural constituencies, including elementary school children, senior citizens, and people of Hispanic, Native American, and African descent,
3. to pay special attention to music, dances, and costumes that immerse audiences in the historical period of the play,
4. to script production values that permit low-cost, simple-set, small-cast performances suitable for touring,
5. to field-test the plays with target audiences as they develop, so that scripts which are put into production and posted for public access have a track record of creating captivation, stimulating critical thought, empowering emotional engagement, and building social bridges and bonds,
6. to tour the plays repeatedly, giving final revisions the benefit of seasoned actor input, mature feedback from management, and wide-ranging audience response, and
7. to make production-ready final performance texts available for public access via the web, with cross-postings on social media.

MEASURABLE OBJECTIVES & ACTIVITIES

1. Create 1 play that stimulates public exploration of Spanish La Florida.

In 1539-1540, Hernando de Soto wintered in the Apalachee cultural center called Anaica, near the current Florida Capitol. How did this expedition celebrate Three Kings Day, the inspiration for the oldest surviving playscript in Spanish, and still the high point in Hispanic Christmas-keeping? What actually happened during Florida’s fabled First Christmas?
This script uses eyewitness accounts, archaeological discoveries, and historic plays, carols, liturgies, and dances to create a lively multicultural reconstruction designed to delight families, esp. families of Hispanic, Native American, and African descent.

*Face to Face with Spanish Florida in 1540: Three Kings Day with the de Soto Expedition*

- performs with a cast of 9 actors,
- takes 45 minutes to perform, and
- develops in 5 stages from July 2020 through January 2021 (see Timeline).

2. Create 1 play that stimulates public engagement with French Florida.

In 1564-1565, the first trained European artist to visit North America lived in Florida, eyewitness to a flourishing Timucuan culture. His name was Jacques LeMoyne, and his paintings are dramatically riveting, not only because they provide insight into vanished civilizations (Old World and New), but because they very cleverly tell stories, recording narrative sequences of movement into the pictures.

This script uses paintings, characters, and episodes from LeMoyne’s 1591 memoire, questions raised by art historians, information unearthed in recent biographies, and hands-on workshops with young audiences to build appeals to elementary-school audiences, esp. fourth-graders studying Florida history.

*Face to Face with French Florida in 1565: Life Among the Timucua with Jacques LeMoyne*

- performs with a cast of 3 actors
- explores 3 paintings in 20 minutes
- includes opportunities for active participation (reenacting stories, learning dances, speaking phrases in French), and
- develops in 3 stages from September 2020 to May 2021 (see Timeline).

3. Create 1 play that stimulates public conversation about Territorial Florida

On February 22, 1821, the Florida Treaty was ratified, after two years of debate in Spain and the US. What did this seismic shift in governance mean for free blacks in Florida? How did the Spanish families of St. Augustine respond? Whose destinies did the sale of Florida shape, and how does that turning point in our past still resonate in our State?

This script uses diaries, Congressional debates, newspapers, novels, trial transcripts, songs, dances, and plays from the early 1800s to invite multigenerational audiences into first-hand contact with first-person historical perspectives on Florida changing hands.

*Face to Face with Territorial Florida in 1821: Florida Sold*

- performs with a cast of 12 actors,
- takes 90 minutes to perform, and
- develops in 5 stages from July 2020 through June 2021 (see Timeline).

These 3 dramatic encounters create inviting gateways to exploring Florida.

2.2. Partnerships & Collaborations - (Maximum characters 2000.)
Describe any partnerships and/or collaborations with organizations directly related to the Specific Cultural Project (SCP) or General Programing (GPS). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

Three kinds of partnerships support this project:

- a symbiotic partnership with Theater with a Mission (TWAM), a Florida-based troupe with unparalleled experience in performing new plays that explore historic milestones,
- a sounding-board partnership with theater scholars and practitioners from all over the US who specialize in developing new plays, and
- a field-testing partnership with institutions in north Florida which support developing new plays in ways that are collaborative, incremental, and community-building.

Built over the course of a decade, my symbiotic partnership with TWAM means that the scripts I develop for this project benefit by feedback from seasoned actors with experience in bringing history to life and profit from a well-established pattern of play development, starting with thorough research, and proceeding to shape scripts via public readings, field tests with target audiences, and tours of polished plays.

Built over the course of a quarter-century, my sounding-board associations include collaborations with the American Society for Theatre Research (ASTR), the Literary Managers and Dramaturgs of the Americas (LMDA), the Modern Language Association (MLA), the Association for Theatre in Higher Education (ATHE), and the Association for Hispanic Classical Theater (AHCT). These organizations offer unique opportunities to workshop scripts from storyboard to staged reading, via Skype exchanges and script development sessions during national conferences.

Formed during the last five years, my field-testing partnerships provide access to target audiences, plus space for rehearsals and public readings, and strategic funding. These partners include the Florida State University School of Theatre, Mission San Luis, Goodwood Museum & Gardens, and Riley Elementary in Leon County, Palaver Tree Theater in Wakulla County, Conexion Media Group in Walton County, Crooked River Lighthouse in Franklin County, Florida Living History in St. Johns County, and the Florida-Georgia Arts Consortium.

Theater with a Mission (TWAM) is fully committed to producing these plays. Because my service as Artistic Director to TWAM cannot be compensated, because writing new plays is clearly differentiated from my duties as Artistic Director, and because the director FSU's Business Law Clinic advises us that this practice is both legal and ethical, TWAM's Board has endorsed this proposal.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.
For clarity, timelines are presented play by play.
Activities sequence and overlap to create synergies between scripts.

**Three Kings Day with the de Soto Expedition** develops in 5 stages:

1. recruit advisory team of 7 experts in Spanish theater and music, Native American history and culture, dramaturgy and archaeology (July 2020),
2. build a research basis for the script from Spanish chronicles, Apalachee archaeology, Three Kings plays, Epiphany liturgies, and Reyes Magos carols from the 1500s (August-September 2020),
3. write a detailed scenario to project the play’s dramatic arc, circulate for commentary, and revise (October 2020),
4. expand scenario into full performance script, field-test with 9 experienced actors and 3 target audiences, and revise for tour (November 2020), and
5. tour 5 multicultural communities, collect audience response via surveys and discussions, and incorporate feedback into final revisions (December 2020 – January 2021).

**Life Among the Timucua with Jacques LeMoyne** develops in 3 stages:

1. consult with educators at title 1 schools in Leon County to select paintings and plan teacher support materials. (October-November 2020),
2. field-test with 3 fourth-grade classes at title 1 schools in Wakulla, Gadsden, and Jefferson Counties (January-March 2021), and

**Florida Sold** develops in 7 stages:

1. study feedback on *Florida for Sale*, my previously-produced original play about signing the Florida Treaty in 1819 (September 2020)
2. target historical perspectives to research and collect primary resource materials (October 2020 – December 2020)
3. develop 3 scenes that dramatize first-person perspectives on the Florida Treaty's ratification to perform as *Florida Sold* (January – February 2021)
4. premiere *Florida Sold* on the 200th anniversary of ratification (February 22, 2021)
5. study feedback, revise *Florida Sold*, and combine *Florida Sold* with *Florida for Sale* to create *Florida Changes Hands* (March 2021)
6. present public reading of *Florida Changes Hands*, incorporate feedback to perform for Florida Historical Society meeting in Tallahassee and on tour 5 times (April - May 2021)
7. select documents to post for public access (May-June 2021).

Presentations at sounding-board conferences will accelerate scripting in November, January, March, and June.

Public access to final scripts will be available on the web by 30 June 2021.
3. Artist Project - (Maximum characters 5250.)

What makes your project artistically strong? What is your motivation for this project, how will it advance your career and creative practice? What is the artistic context of this project to your creative practice?

Artistic Strength and Motivation

Writing plays to explore the past is an idea as old as playwriting, but it remains a fresh and compelling call to making art today. I live in a state, nation, and identity that's undergoing drastic, dynamic transition. How did we get here? How can I find a place where I can see and reflect on my own incompatible ideals about equal status and individual exceptionalism, the common good and the private fortune, the supremacy of the spirit and the almightiness of the dollar? How can I find perspective on the friction between the competing cultural viewpoints that surround me – the seemingly insoluble war between immigrant and resident, newcomer and native, Anglo and Hispanic?

Playwriting can take us on journeys into historic moments that mirror our own, give us new perspectives on ourselves, and reconnect us with our cultural roots, so we can build dynamically rooted relationships across cultural differences with each other. That is theater’s primary function at all times – to bless us with (as Lope de Vega puts it in Nuevo mundo, a play fundamentally informed by Florida history) “a Mirror where / we see ourselves … / ¡Farol, norte, luz, espejo!” Theater nurtures the best in our natures by holding that mirror up to us.

That's why I want to write these plays, and field-test these explorations of Florida’s history in unlikely public places. I think this kind of playwriting creates sorely needed common ground among people who are highly diverse and intensely divided – and builds a hopeful basis for theater to rediscover its place as a truly popular art at the heart of the present day.

Expert studies of citizen interactions with the arts show that live theater offers unique opportunities for people to experience intellectual stimulation, emotional expression, aesthetic enrichment, artistic captivation, and social bridging and bonding (see Counting New Beans, 2012). I write plays to pursue precisely these purposes – to build playgrounds for the imagination, where my fellow Floridians and I can reenact and reexamine our pasts, so we can re-imagine our futures.

Because I see theater as a meeting place for the whole community, a place that becomes more productive as the audience becomes more reflective of (and more responsive to) every element of society, it doesn’t make sense for me to write plays for places where most people never go, in forms which exclude most people from active participation. That’s why I write plays that can tour, fluidly and flexibly, expressed in terms that everyday citizens can understand. That way, my scripts can take people by surprise, in places where they never expected to find a performance. They can actively involve audience members in performances, before they realize they've been lured into a hot new love affair with dry old history.
I want to write these plays because the Florida I love and live in needs the benefits that come from having an active connection to live theater, and from truly knowing your history.

Career Development and Connection to Creative Practice

I've worked in living history all my professional life. My first job outside of Florida was creating street theater at Busch Gardens in Williamsburg – writing interactive, character-focused, participatory scripts designed to captivate tourists who had come to ride the roller coasters, and then to transport them into first-person encounters with Old-World France, Germany, and England. Each of the new plays I propose grows out of a living-history challenge that has shaped my practice as a theater-maker. Each script also poses new challenges to my artistic growth.

*Three Kings Day with the de Soto Expedition* parallels the developmental arc I traveled in creating *A Historic Indian/Spanish Wedding* for Mission San Luis – first assembling a partnership of researchers with wide-ranging, intersecting interests, next immersing myself in a specific cultural moment from multiple points of view, then selecting specific characters and conflicts to foreground, and finally building a structure and clothing it with performance moments. *Historic Wedding* proved so successful that people flew from New York and London to see it.

At Mission San Luis, however, my dramatic reconstruction had a breathtaking setting to support it. Placing betrothals on the Plaza and nuptials in the Church, the playwriting could collaborate with the architecture to carry the audience into 1703. Scripting *Three Kings* for de Soto's encampment sets a different challenge. There's little sense of history left at the site where de Soto wintered, and this play is designed to tour far from Tallahassee, into libraries, church fellowship halls, convention rooms, and senior centers. How can the playwriting create a palpable sense of Florida in 1540 for people today?

*Life Among the Timucua with Jaques LeMoyne* builds on my experience writing for young actors. Creating *Shakespeare Sizzle* and *Cervantes On Stage* for middle school actors taught me that young people come to classical theater fully equipped to wrestle with complex, richly nuanced stories.

The challenge in writing *LeMoyne* is finding ways to give young audiences critical perspectives for unpacking the stories that are encoded into colonial paintings without buying into colonial world-views. The razzle-dazzle of communicating these perspectives with just three actors – the technical challenge of this script – will make me sweat as a playwright, but make the script speak more clearly to youngsters.

*Florida Sold* bridges the gap that drew me out of dinner theater and into graduate school – the gap between theater that entertains and theater that explores. *My Loco for Love* addresses this gap. It takes an obscure connection between Shakespeare and Cervantes and makes it into the stuff that wassailing matches are made of. As Cervantes and Shakespeare go head to head for the title of World Champion Storyteller, audience members get to explore enduring ideas about gender politics and social mobility.
But *Loco for Love* starts with lead characters who are larger than life. With a cast of characters who have been diminished by time debating issues that could seem woefully out of date, how can *Florida Sold* get audiences cheering for their heroes, feeling their antagonists’ pain, and finding themselves delightfully thrown off balance by wrestling with great ideas?

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

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

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

3

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

27

3. How many Adults will be engaged? *

2,520

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

3,150

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

1,575

6. How many artists will be directly involved? *

36
Total number of individuals who will be engaged?
7281

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

☐ Children/Youth (0-18 years)
☐ Young Adults (19-24 years)
☐ Adults (25-64 years)
☐ Older Adults (65+ years)

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

☐ Black/African American
☐ Hispanic/Latino
☐ White

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

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

I calculate these numbers conservatively, in consultation with tour management for Theater with a Mission (TWAM). TWAM's Christmas performances in St. Augustine are currently attracting more than 1500 people per show. These numbers project audiences 1/5 that size.

Impact should exceed projections, as new plays attract new audiences at new venues through video and social media promotions of public readings, premieres, and performances on tour.

For more on social media promotion, see marketing plan. For a sample preview captured on video, see support materials.

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

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county. State Service Organization applicants: Select all counties that will be served by your programming.
11. Proposal Impact - (Maximum characters 3500.) *

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

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

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

I call these “gateway” plays, because they’re designed to sneak into places where people aren’t expecting performances, captivate audiences, and create new public hunger for exploring Florida history and experiencing live theater.

What positive social developments will result from this project?

• New perspectives on, and new respect for, Florida as a site of instructive cross-cultural contact, esp. via *Three Kings Day*.
• Enriched instruction in Florida history, esp. in title 1 schools, and particularly via *Life Among the Timucua*.
• Lively public engagement with a once-in-a-lifetime juncture in Florida history, esp. via *Florida Sold* during the 200th anniversary of the Florida Treaty.
• New opportunities to experience live theater in underserved areas, via free field-test performances on tour.
• New opportunities for theater artists to earn wages making theater, via public readings and field tests that compensate actors, managers, and designers.
• New opportunities for members of the public to participate in artistic creation, via free public meetings that explore primary sources and shape them into scenes.
• New fans of theater, new aficionados of Florida history, and new cultural sensitivities among citizens who experience these plays.

Historic milestones offer important, intuitive opportunities to engage in civic self-reflection and measurement. This project takes the important step of minimizing economic barriers to community engagement by providing free public readings, previews, festival appearances, and
touring performances of new scripts. Indeed, creating “Face to Face with Florida History” will
generate a whole series of interlocking, mutually supportive, and publicly accessible
opportunities for community engagement.

All three scripts will develop transparently, through publicly announced readings that empower
people to handle historical sources firsthand, debate different tactics for dramatizing them, and
make direct input into scripting. When I was developing Loco for Love, my play that pits
Shakespeare v. Cervantes in a smackdown for the title of World Champion Storyteller, 27 people
from Leon, Wakulla, and Jefferson Counties spent over 500 hours reading the history of
Cardenio directly from 1600s sources, then trying out a variety of strategies for contrasting
differences in the Spanish and English versions of the story, and finally critiquing the pace and
flow of my drafts. That depth and quality of community engagement materially shaped my script,
and I plan to replicate it in “Face to Face with Florida History.”

All three scripts will premiere in contexts that immerse members of the general public in songs,
dances, sights, smells, and ideas from Florida’s past. My partners in the Florida Living History
organization have developed a highly successful Christmas event called “Las Posadas del Viejo
San Agustín,” a procession down St. Augustine’s St. George Street that re-creates the 16th-
century Spanish custom of taking Mary and Joseph from door to door, seeking shelter for the
birth of Christ. This event, which attracts dozens of costumed marchers and thousands of
curious tourists, is the targeted venue for premiering Three Kings Day with the de Soto
Expedition.

Most importantly, all three scripts foreground ideas that connect Florida’s past and present in
mutually illuminating ways. Florida Sold, for instance, will likely dramatize confrontations
between John Quincy Adams and Andrew Jackson, the free blacks of St. Augustine and the
Spanish governor, Abigail Adams and Dolley Madison around different ideas about social health
built into their contrasting perspectives on the Florida Treaty.

Explorations like this are culturally vital, for our community and for our State. They probe how
English-heritage viewpoints differ historically from Spanish-heritage points of view, and how
differences between them can be negotiated by people of vision and goodwill.

Explorations like this are also economically valuable. Productions of my play Historic
Indian/Spanish Wedding have paid working artists more than $29,000 from the Friends of
Mission San Luis. Staging Loco for Love onstage has to date paid artists more than $37,000.
These new plays, too, will create prosperity.

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

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

My symbiotic partnership with Theater with a Mission (TWAM) gives Face to Face with Florida
History access to a proven, 9-step strategy for attracting audiences to performances, via:
1. Niche-market promotions in print media.

Paid advertisements in Conexión (bilingual monthly) and Cultura Latina (bilingual quarterly) reach 12,000 Hispanic-heritage readers. Free, illustrated stories about TWAM’s tours multiply the impact of the ads.

2. Promotions on TWAM’s social media.

Under the direction of influential Latina blogger Bohemian Babushka (30,000+ followers), TWAM’s social media presence features character quotes from upcoming productions, video clips and snapshots from rehearsals, and targeted boosts for readings and performances on Facebook, Twitter, and Instagram (1300+ followers).

3. Lively entries on events calendars within a wide touring radius.

Success in attracting interns from the FSU Writing/Editing/Media program has won TWAM illustrated feature articles in the Tallahassee Democrat, the Havana Herald, and the Pelham (GA) Journal. Interns also assist in strategic design of surveys, and analysis of survey results.

4. Chocolate-driven Save the Date and audience survey promotions.

Pocket-sized flyers on high-quality paper lure people to premieres. Short surveys with open-ended questions teach us how to engage audience members more actively. Flyer-takers and survey-submitters get rewarded with high-quality, individually-wrapped chocolates, increasing participation.

5. Dramatic participation in public parades.

One of the best ways we’ve found for attracting new audiences is to send small delegations of actors to march in parades, performing bits of high drama (e.g., Cervantes jousting with Shakespeare) while our support staff distributes Save the Date cards and chocolates.

6. Promotions on TWAM’s website.

TWAM’s website, recently redesigned, features richly-illustrated information about performances coupled with context materials to encourage ongoing explorations of Florida history. During performance events, the website hosts treasure hunts, contests, and surveys.

7. Promotions via playbills.

Visually inviting playbills feature information about specific productions, upcoming events, and web resources. Through TWAM’s affiliation with Florida Living History’s statewide network and TWAM’s connections with national interest groups, playbills enjoy distribution well beyond our touring area.

8. Promotion via international organizations devoted to plays from the Spanish Golden Age.

TWAM productions have been workshopped by the American Society for Theatre Research (ASTR), funded for production by the Literary Managers and Dramaturgs of the Americas (LMDA), showcased by the Association for Theatre in Higher Education (ATHE), featured at symposia hosted by the Association for Hispanic Classical Theatre (AHCT), and selected for
inclusion in the prestigious video library hosted at www.comedias.org. This far-flung interest in our work informs our dream of founding a festival of plays from Spanish Florida performed in English.


All the places slated for touring Face to Face with Florida History maintain active marketing campaigns. Piggybacking on these venues’ built-in audiences and professional marketing staff will expand the reach of the project. We have found on-site processions to be an effective tool for gathering audiences at outdoor events. Announcements by organizers and clearly printed show schedules help, but what really builds an audience in a public setting is a troupe of actors energetically singing and parading toward the performance space, inviting people to join them.

In addition to these strategies, premiering these new plays in sequence will produce a snowball effect. Launching the project with Three Kings Day raises public awareness about Florida history while families are celebrating Christmas. Introducing Florida Sold on the 200th anniversary of the Florida Treaty’s ratification adds special attractions for the growing number of living-history fans throughout the Southeast. And touring Life Among the Timucua extends the impact of the project into the future, by implementing targeted outreach to students.

13. Artist Project *

Please identify Division Goals addressed by your project (check all that apply)

- Building the economy and creative industries
- Enhancing education through arts and culture
- Advancing leadership in arts and culture in the state and nation
- Promoting healthy, vibrant, and thriving communities
- Advancing a sense of place and identity

13.1. Explain - (Maximum characters 1500.)
F. Management and Operating Budget

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

Describe your ability to complete the proposed project. Include examples of successfully completed projects.

Completing this project requires specialized playwriting skills: the ability to work on three scripts at the same time, the fluency to express ideas in music and movement as well as language and dramatic structure, and above all a gift for sensing the current of human desire that moves under the surface of historical facts and can make them fascinating. My work with TWAM has exercised all these skills.

In 2013, to commemorate 500 years of contact between Spain and Florida, I combined pictures from Jacques LeMoyne’s expedition to Florida (1565) with perspectives from Lope de Vega’s play about Christopher Columbus (1599) to create *Lope’s (small) New World*. This 9-scene, 70-minute script lets audiences witness a Native American wedding (complete with song and dance) based on chronicles from early European explorers in La Florida, see newcomers from Spain through Timucua eyes, and debate the rights and wrongs of the dreams that drove the conquistadores. The American Society for Theater Research (ATHE) showcased this script at ATHE’s first convention in Florida, the *Southern Quarterly* published a rave review, and TWAM is planning a revival in 2020.

In 2015, 2016, and 2017, I wrote scripts for a Historic Indian/Spanish Wedding at Mission San Luis. Starting with detailed multidisciplinary research by a team of experts, I created three 90-minute immersion experiences that dramatically reconstructed cross-cultural betrothals, wedding vows, and post-nuptial fiestas (complete with songs and dances) from Florida in 1703. The Friends of Mission San Luis commissioned the scripts, the Florida Division of Cultural Affairs sponsored a video about them, and audience feedback praised the sense of history come vibrantly to life in terms like these: “I actually flew here to see the performance in order to get inspiration for a book I’m writing. ... I’m happy the performance was lengthy, that you took it seriously but with a sense of humor.”

I look forward to the challenge of creating scripts that will make people fly south to discover, think about, and delight in the 200th anniversary of Florida becoming a US territory.

2. Evaluation Plan - (Maximum characters 1750.) *

Describe the expected outcomes of the project. How will you determine the success of the project?
This project expects to create three living-history plays – plays that are thoroughly researched, audience-tested, ready to tour, scripted to raise public awareness of Florida’s bicentennial as a US territory, and shaped to stimulate active dialog between English- and Spanish-speaking elements in our cultural heritage.

Success will be measured by audience surveys, feedback from expert evaluators, and activity on targeted social media platforms and web postings.

TWAM has collaborated with the Council on Cultural and Arts (COCA) to construct multifaceted audience surveys that guide new play development with SAS analysis. Using principles from “Counting New Beans: Intrinsic Impact and the Value of Art” by WolfBrown (2012), TWAM’s surveys measure captivation, intellectual stimulation, emotional impact, aesthetic enrichment, and social bridging and bonding. I will use TWAM’s survey design (and TWAM’s practice of maximizing audience response by exchanging chocolate for completed surveys) to generate feedback that will help me successfully connect scripts with target audiences.

TWAM’s research partners include experts in new play development such as Leah Lowe (Chair of Theater at Vanderbilt) and Harley Erdman (Professor of Dramaturgy at University of Massachusetts Amherst). Evaluations of script drafts and public readings by these experts will help me speed the project’s success. So will following the regimen that is detailed in the timeline for periodically incorporating feedback from experts at conferences sponsored by AHCT, ATHE, ASTR, MLA, and LMDA.

TWAM has recruited a social media coordinator (Sonia Guerra, whose blog has 22,000 followers) and a webmaster (Dave Smith of DSmith Tech) to monitor and maximize TWAM’s presence online. Using established accounts on Facebook, Twitter, Instagram, and TWAM’s newly designed website, these skilled professionals will gather responsive data about the new scripts to help me measure and maximize the project’s success.
G. Management and Proposal Budget

1. Rural Economic Development Initiative (REDI) Waiver *

- ☐ Yes
- ☐ No

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

2.2. Personnel: Programmatic *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>playwright, Three Kings Day / de Soto</td>
<td>$5,000</td>
<td>$500</td>
<td>$1,000</td>
<td>$6,500</td>
</tr>
<tr>
<td>2</td>
<td>playwright, Timucua / Jacques LeMoyne</td>
<td>$5,000</td>
<td>$500</td>
<td>$1,000</td>
<td>$6,500</td>
</tr>
<tr>
<td>3</td>
<td>playwright, Florida Sold / Florida Changes Hands</td>
<td>$5,500</td>
<td>$500</td>
<td>$3,000</td>
<td>$9,000</td>
</tr>
<tr>
<td>4</td>
<td>stage management, public reading of Three Kings / de Soto</td>
<td>$350</td>
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<td>$300</td>
<td>$1,000</td>
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<tr>
<td>5</td>
<td>tour management, school field-tests for Timucua / Jacques LeMoyne</td>
<td>$350</td>
<td>$350</td>
<td>$300</td>
<td>$1,000</td>
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<tr>
<td>6</td>
<td>stage management, public readings of Florida Sold / Florida Changes Hands</td>
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<td>$1,450</td>
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</tbody>
</table>

Totals: $17,000 $2,550 $5,900 $25,450

2.4. Outside Fees and Services: Programmatic *
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<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>performer stipends, public reading of Three Kings / de Soto</td>
<td>$700</td>
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<td>2</td>
<td>performer stipends, school field-test of Timucua / Jacques LeMoyne</td>
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<td>$250</td>
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<tr>
<td>3</td>
<td>performer stipends, public readings of Florida Sold / Florida Changes Hands</td>
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<td>$250</td>
<td>$350</td>
<td>$1,300</td>
</tr>
<tr>
<td>4</td>
<td>research materials, Three Kings / de Soto</td>
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<td>$250</td>
<td>$250</td>
<td>$850</td>
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<td>$700</td>
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<td>$575</td>
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<tr>
<td>7</td>
<td>costumes for public readings</td>
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<td>$1,500</td>
<td>$1,250</td>
<td>$5,000</td>
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<td><strong>$5,000</strong></td>
<td><strong>$3,000</strong></td>
<td><strong>$3,025</strong></td>
<td><strong>$11,025</strong></td>
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2.5. Outside Fees and Services: Other *

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<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>video of public reading, Three Kings / de Soto</td>
<td>$350</td>
<td>$150</td>
<td>$50</td>
<td>$550</td>
</tr>
<tr>
<td>2</td>
<td>video of school field-tests, Timucua / Jacques LeMoyne</td>
<td>$350</td>
<td>$150</td>
<td>$50</td>
<td>$550</td>
</tr>
<tr>
<td>3</td>
<td>video of public readings, Florida Sold / Florida Changes Hands</td>
<td>$500</td>
<td>$250</td>
<td>$150</td>
<td>$900</td>
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<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$1,500</strong></td>
<td><strong>$700</strong></td>
<td><strong>$325</strong></td>
<td><strong>$2,525</strong></td>
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<tr>
<td>#</td>
<td>Description</td>
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<td>Cash Match</td>
<td>In-Kind Match</td>
<td>Total</td>
</tr>
<tr>
<td>----</td>
<td>----------------------------------------------------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>---------------</td>
<td>--------</td>
</tr>
<tr>
<td>4</td>
<td>scripts, surveys, SAS analysis, public readings of Three Kings / de Soto</td>
<td>$100</td>
<td>$50</td>
<td>$25</td>
<td>$175</td>
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<tr>
<td>5</td>
<td>scripts, surveys, SAS analysis of school field-test, Timucua / Jacques LeMoyne</td>
<td>$100</td>
<td>$50</td>
<td>$25</td>
<td>$175</td>
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<tr>
<td>6</td>
<td>scripts, surveys, SAS analysis of public readings, Florida Sold / Florida Changes Hands</td>
<td>$100</td>
<td>$50</td>
<td>$25</td>
<td>$175</td>
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**Totals:** $1,500 $700 $325 $2,525

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

<table>
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<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>space for public readings</td>
<td>$250</td>
<td>$1,250</td>
<td>$1,500</td>
</tr>
<tr>
<td>2</td>
<td>space for school field-tests</td>
<td>$0</td>
<td>$350</td>
<td>$350</td>
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</table>

**Totals:** $250 $1,600 $1,850

### 2.7. Travel (match only) *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ATHE conference (July-August 2020)</td>
<td>$1,925</td>
<td>$0</td>
<td>$1,925</td>
</tr>
<tr>
<td>2</td>
<td>ASTR working session (November 2020)</td>
<td>$2,000</td>
<td>$0</td>
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<tr>
<td>3</td>
<td>MLA conference (January 2021)</td>
<td>$1,750</td>
<td>$0</td>
<td>$1,750</td>
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<tr>
<td>4</td>
<td>AHCT symposium (March 2021)</td>
<td>$2,000</td>
<td>$0</td>
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</table>

**Totals:** $9,900 $350 $10,250
<table>
<thead>
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<th>Description</th>
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<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>LMDA conference (June 2021)</td>
<td>$1,925</td>
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<td>$1,925</td>
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<tr>
<td>6</td>
<td>viewing de Bry collection (August 2020)</td>
<td>$300</td>
<td>$350</td>
<td>$650</td>
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<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$9,900</strong></td>
<td><strong>$350</strong></td>
<td><strong>$10,250</strong></td>
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</table>

2.8. Marketing *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>flyers for public readings</td>
<td>$250</td>
<td>$250</td>
<td>$125</td>
<td>$625</td>
</tr>
<tr>
<td>2</td>
<td>social media boosts for public readings</td>
<td>$125</td>
<td>$125</td>
<td>$0</td>
<td>$250</td>
</tr>
<tr>
<td>3</td>
<td>radio, TV, newspaper publicity for public readings</td>
<td>$500</td>
<td>$250</td>
<td>$500</td>
<td>$1,250</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$875</strong></td>
<td><strong>$625</strong></td>
<td><strong>$625</strong></td>
<td><strong>$2,125</strong></td>
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</tbody>
</table>

2.9. Remaining Proposal Expenses *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>cleaning and maintenance of costumes, props, sets used for public readings</td>
<td>$250</td>
<td>$125</td>
<td>$125</td>
<td>$500</td>
</tr>
<tr>
<td>2</td>
<td>video editing and archiving</td>
<td>$225</td>
<td>$350</td>
<td>$500</td>
<td>$1,075</td>
</tr>
<tr>
<td>3</td>
<td>script editing and archiving</td>
<td>$150</td>
<td>$300</td>
<td>$125</td>
<td>$575</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$625</strong></td>
<td><strong>$775</strong></td>
<td><strong>$750</strong></td>
<td><strong>$2,150</strong></td>
</tr>
</tbody>
</table>

**Amount of Grant Funding Requested:**

$25,000
Cash Match:  
$17,800

In-Kind Match:  
$12,575

Match Amount:  
$30,375

Total Project Cost:  
$55,375

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

3.2. Revenue: Contracted Services *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>script work, Southern Shakespeare Company</td>
<td>$1,250</td>
<td>$1,250</td>
</tr>
<tr>
<td>2</td>
<td>script work, World Class Schools</td>
<td>$600</td>
<td>$600</td>
</tr>
<tr>
<td>3</td>
<td>script work, Tallahassee Symphony Orchestra</td>
<td>$750</td>
<td>$750</td>
</tr>
<tr>
<td>4</td>
<td>script work, Hand Memorial UMC</td>
<td>$1,150</td>
<td>$1,150</td>
</tr>
</tbody>
</table>

Totals:                          $0   $3,750   $3,750

3.4. Private Support: Corporate *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JEB Farms</td>
<td>$1,500</td>
<td>$1,500</td>
</tr>
</tbody>
</table>

Totals:                          $0   $1,500  $1,500
### 3.5. Private Support: Foundation *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FL/GA Arts Consortium</td>
<td>$750</td>
<td>$750</td>
</tr>
<tr>
<td>2</td>
<td>LMDA dramatug-driven grant</td>
<td>$500</td>
<td>$500</td>
</tr>
</tbody>
</table>

**Totals:** $0  $1,250  $1,250

### 3.6. Private Support: Other *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>crowd funding</td>
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<td>$2,725</td>
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</tbody>
</table>

**Totals:** $0  $2,725  $2,725

### 3.10. Applicant Cash *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>professional travel fund</td>
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<td>$8,575</td>
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</tbody>
</table>

**Totals:** $0  $8,575  $8,575

**Total Project Income:**

$55,375

### 3.11. Proposal Budget at a Glance

<table>
<thead>
<tr>
<th>Line</th>
<th>Item</th>
<th>Expenses</th>
<th>Income</th>
<th>%</th>
</tr>
</thead>
<tbody>
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<td>45%</td>
</tr>
<tr>
<td>B.</td>
<td>Cash Match</td>
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<td>$17,800</td>
<td>32%</td>
</tr>
<tr>
<td></td>
<td>Total Cash</td>
<td>$42,800</td>
<td>$42,800</td>
<td>77%</td>
</tr>
<tr>
<td>C.</td>
<td>In-Kind</td>
<td>$12,575</td>
<td>$12,575</td>
<td>23%</td>
</tr>
<tr>
<td></td>
<td>Total Proposal Budget</td>
<td>$55,375</td>
<td>$55,375</td>
<td>100%</td>
</tr>
</tbody>
</table>
4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

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

Nothing shapes a script more surely than a preview/public reading. Thus a quarter of the grant funds requested for this project, and a fifth of the cash match projected, are budgeted for stage management personnel, actor stipends, and field tests. Because these scripts explore periods in history where costumes make a material difference in telling the story, field-tests are costly. In-kind contributions are likely to outstrip projections, as we borrow historic garb and gratefully accept donated production expertise, to take the indispensable step of test-driving each of these new plays.
H. Accessibility Page 8 of 10

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

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

My approach to playwriting has been fundamentally shaped by great artists with disabilities.

One of the first scripts I collaborated on was Shattering the Glass Menagerie, a satiric look at disability and sexuality in Tennessee Williams’ famous play, with lead authors Terry Galloway, a deaf playwright, and Carrie Sandahl, a brilliant theater scholar who was born without a sacrum. Exploring the world of disability with disabled peers galvanized my fuzzy notion that everybody ought to be welcome in the theater into an active concern for making plays that include every segment of the population, with special attention paid to disabled performers and consumers.

Since then, I have created the music for the musical that Terry Galloway wrote to celebrate her first cochlear implant. I have written for actors and audience members who are legally blind, who live with cerebral palsy or muscular dystrophy, who navigate theater spaces in chairs, and whose brain injuries make us invent new ways to learn and to listen to roles. I have taught playwriting to writers who are undergoing treatment for mental illnesses, and directed actors who are transitioning genders.

These experiences have convinced me that any theater worth writing for, provides everyone an accessible place – a place where every dream is welcome, and every idea is challenged.

That conviction sweetens my delight in writing plays that cross boundaries between languages and world views, to make a wide swath of human experience accessible to me, and to stretch myself to make meaningful connections with more kinds of people.

I aggressively militate for accessibility in theater settings, and take particular pleasure in writing plays for people who traditionally find themselves excluded from the world of the theater.

As playwright here, I will put my convictions concerning accessibility into practice in 3 ways:

• By proactively ensuring full public access to the play development sessions, public readings, and field-test performances that shape this project. That means aggressively advertising these events in disability communities, and providing accommodations that empower participation by people with disabilities (including wheelchair ramps and signage, close captioning, audio interpretation, and ASL interpreters as needed).

• By persistently including disability representation in my playwriting. That means probing the historical record for evidence of people who are different -- queer, disabled,
transgendered, multi-racial -- and telling their stories onstage. It also means working closely with venues where play development sessions, public readings, and field-tests take place, to ensure that structures are well-marked and welcoming.

• By responsibly posting final scripts in alternative forms. That means making sure these new plays are available in large print editions, in audio recordings, in close-caption video, in braille, and other formats as requested.

Milestones should mark equal-access commemorations.
I. Attachments and Support Materials

Complete the support materials list using the following definitions.

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

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

1. Required Attachment List

Please upload your required attachments in the spaces provided.

1.1. Substitute W-9 Form

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

1.2. Work Sample *

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

1.3. Resumes of Significant Personnel *
## 1.4. Florida Residency Documentation *

<table>
<thead>
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<th>File Size</th>
<th>Uploaded On</th>
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## 2. Support materials (Optional)

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<th>Description</th>
<th>Size</th>
<th>Type</th>
<th>View (opens in new window)</th>
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<tbody>
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<td>scenario for 4th grade Encounter with French Florida</td>
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<td>19 [KB]</td>
<td>View file</td>
<td></td>
</tr>
<tr>
<td>DSC_3719.mp4</td>
<td>video of field-test with 4th grade class</td>
<td></td>
<td>108399 KB</td>
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<td></td>
</tr>
<tr>
<td>review of Historic Wedding with video link.pdf</td>
<td>review of Historic Indian/Spanish Wedding, with video link</td>
<td>review and video clips of original play by Ben Gunter. review by Ian Swaby. film short by Diane Wilkins.</td>
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<td>View file</td>
<td></td>
</tr>
<tr>
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<td>Title</td>
<td>Description</td>
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</tr>
<tr>
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<tr>
<td>TWAM 2019 Florida for Sale_00-445 LOW BITRATE.mp4</td>
<td>video of Florida for Sale, 1819, intro and opening scene</td>
<td>video by Oliver Juliet of performance at Governor Martin House on 22 February 2019</td>
<td>187803 KB</td>
<td>View file</td>
<td></td>
</tr>
<tr>
<td>letters of support from new friends 2019.pdf</td>
<td>letters of support from new friends</td>
<td>Tallahassee Historical Society (Leon County), Andrew and Cindy Batten (Brevard County), Kelly Dozier (Leon County), David Triana (Walton County), HOLA Tallahassee (Wakulla County)</td>
<td>1524 KB</td>
<td>View file</td>
<td></td>
</tr>
<tr>
<td>letters of support from old friends 2019.pdf</td>
<td>letters of support from old friends</td>
<td>Ian Borden (Nebraska), Peggy Brady (Florida), Leah Lowe (Tennessee), Terry Galloway and Donna Nudd (Florida), Susan Paun de Garcia and Harley Erdman (Ohio and Massachusetts)</td>
<td>3382 KB</td>
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<td>TWAM Profile in Pictures.pdf</td>
<td>Profile of Theater with a Mission (TWAM)</td>
<td>my symbiotic partner in creating new plays</td>
<td>1417 KB</td>
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2.1.
1. Review and Submit

☑️ I hereby certify that I am authorized to submit this application on behalf of Ben Gunter 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.

1.1. Guidelines Certification

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

1.2. Signature (Enter first and last name)

Ben Gunter