

The Jobsite Theater, Inc.

Project Title: Jobsite Theater General Program Support 2023

Grant Number: 23.c.ps.142.096

Date Submitted: Monday, May 24, 2021

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 1

Discipline: Professional Theatre

Proposal Title: Jobsite Theater General Program Support 2023

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
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 025600342
- l. **Fiscal Year End Date:** 12/31

1. Grant Contact *

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3. Authorized Official *

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Last Name

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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

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

Yes (required for eligibility)

No

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

Yes (required for eligibility)

No

7. What is the legal status of your organization?

Florida Public Entity

Florida Nonprofit, Tax-Exempt

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

Less than 1 year (not eligible)

1-2 years (required for eligibility for GPS and SCP)

3 or more years (required minimum to request more than \$50,000 in GPS)

9. Professional Theatre

Yes (required for eligibility)

No

D. Quality of Offerings Page 4 of 12

10. Applicant Mission Statement - (500 characters) *

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 over 60 members strong, creating both a supportive collaborative environment and 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.

11. 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 is an ensemble-based 501(c)(3) non-profit professional theater company that has served the Tampa Bay area since 1998. We are the official resident theater company of the David A. Straz, Jr. Center for the Performing Arts in downtown Tampa. Our performances take place between the 320-seat cabaret-style Jaeb Theater and the 70-130 seat Shimberg Playhouse, a flexible black box.

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.

Our 2022-23 season will feature:

1. 6 full-length mainstage productions that run for 4 weeks at a time.
2. A series of pre- and post-show talks, Q&A's and forums extending on the themes and subject matter within those shows.
3. 1-3 of the above will feature weekday matinees for middle and high schools as well as associated in-school outreach.
4. 4 one-person shows booked in limited engagements around the mainstage.
5. Various staged readings, workshops, and artist development sessions.
6. Additions to our online libraries, and limited engagement re-releases of past performance streams, rights pending.

An historical area of emphasis has been the creation of new work and exploration of texts overlooked in the hustle to produce "what's hot." Our upcoming 2021-22 season marks the 22nd year we've dedicated a mainstage production to a non-published play (***Dr. Ride's American Beach House***). Our 14-member team of Artistic Associates begin the play selection process this June to find this new work for the 2022-23 season.

Every season we offer a Shakespeare spectacle to the community, and over the course of a six-week run also offer up to 16 weekday matinees for our middle and high schools that draw groups from as far as Sarasota and Volusia county. These high-concept, exciting interpretations of Shakespeare focus on identity-conscious casting, original music created in house by our award-winning composer, and engaging production elements like high-definition video, aerial and circus choreography, and staged

combat. For the 2022-23 season we offer a modern spin on a globe-trotting tale of political intrigue: ***Antony & Cleopatra***.

We usually offer at least one, possibly two, works from great literature and book as many field trips as we can. This coming season we offer both ***Dr. Jekyll & Mr. Hyde*** and ***A Clockwork Orange***. The plan for the 2022-23 season is to offer Stephen King's ***Misery*** as one of these productions and also serve as a show perfect for the Halloween season.

The remaining mainstage productions will be a mix of styles and genres (contemporary or classic, comic or tragic, possibly even a musical) aiming to generate excitement, raise awareness, and create conversations in line with our mission. Again, the 14-member panel of Artistic Associates begin this work in June with the full season unveiled in March of 2022. We meet monthly to discuss plays, ideas, and approaches.

Jobsite is committed to community engagement on multiple fronts. We provide weekday matinees and in-class outreach opportunities to middle and high schools, and also regularly work with colleges across five counties. We frequently partner with community organizations to host public forums, bringing people together in dialogue on a range of topics. We offer free and reduced-cost access to a number of groups within our community: LMI populations, students, persons 65+, as well as members of the military, veterans, and their families.

We make our resources available to artists within our ensemble on an ongoing basis. Ensemble members use our facilities to put up self-produced work, offer workshops and classes, and to record things for online distribution -- all at no cost to them.

The four one-person plays booked in between and on top of the mainstage plays will be a combination of classics and work that centers marginalized voices and/or important social issues. This season we produced a one-person ***Frankenstein: The Modern Prometheus*** and Anna Deavere Smith's potent ***Twilight: Los Angeles, 1992*** as part of this series (see review in support materials).

Finally, we hope to be able to add to our online libraries with full performances of work in the public domain, new shorts created by our ensemble, and recordings of the other events taking place in the theater. The videos we create of our productions are shot professionally using a multi-camera setup and sound pulled directly from the board. The high quality of our streaming videos was noted in a review of this season's ***DOUBT*** in The Wall Street Journal (see review in support materials).

11.1 Programming Goals (2000 characters)

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

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

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

We request \$40,000 for the 2022-23 season to 1) further develop and properly compensate a professional ensemble of high-quality artists so that we may also 2) help develop new work within our community, and through both of these goals 3) continue to develop an audience that supports diverse 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 commonly anticipate from professional theater.

11.2 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"

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- **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 precludes their ability to participate. We currently average a minimum of \$275 a week but are pushing for at least \$300 to cover up to 20 hours of rehearsal or 4 performances a week.
 - **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 caps prices at \$5 for middle and \$10 for high schools 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 all programs and for the company as a whole. We work year-round with organizations like Tampa Downtown Partnership, Visit Tampa Bay, our Arts Council, Friends of the Riverwalk, Straz Center (see letter in 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.

11.3 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.

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- **Produce six mainstage shows** that run 4-5 weeks each including a Shakespeare play that

will have an additional 16 weekday 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 10-member committee of Artistic Associates. We expect our mainstage season to attract over 15,000 audience members, impact 5,000 students, and employ up to 60 regional artists.

- **Identify at least one community partner per production that fits themes or subject matter of the show.** We regularly work with organizations like Metropolitan Ministries, The Spring of Tampa Bay, Tampa MetroWellness, The Humane Society, Suncoast Hospice, Ybor City Youth Clinic, and Tampa Firefighters Museum. 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 2019 we successfully raised almost \$85,000 and are on pace to do that again this year despite the current health crisis. Through our 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. Jobsite's Producing Artistic Director holds a PhD in Communication (Performance Studies, Rhetoric, Social Change) and as an artist-educator-scholar has deep ties in the academic community.
- **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.

11.4 Partnerships & Collaborations

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

Over the course of the 2022-23 season we expect these partnerships:

- The Straz Center acts as our partner not just on our 6-show season in the Shimberg Playhouse and Jaeb Theater 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 larger 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 classroom 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 important 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 who have 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 developing a digital story-time series with Grow Financial, a service they wish to offer their employees while benefitting our artists.

12. Project/Program Evaluation

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

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 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 be added or change. 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.

12.1 Artist Projects only

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

E. Impact - Reach Page 5 of 12

Instructions

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

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

37

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

315

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

15,000

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

4,500

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

5,500

18. 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.

18.1 Number of artists directly involved?

60

18.2 Number of Florida artists directly involved?

60

Total number of individuals who will be engaged?

25060

19. How many individuals will benefit through media?

1,500

20. 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.

20.1 Race Ethnicity: (Choose all that apply) * No specific racial/ethnic group

20.2 Age Ranges (Choose all that apply): * No specific age group.

20.3 Underserved/Distinct Groups: * No specific underserved/distinct group

21. Describe the demographics of your service area.

The population of Tampa is estimated at 392,890, which makes it the 53rd largest city in the United States. Tampa is part of a large metropolitan area referred to as the Tampa Bay Area (over 3 million population), and the city is also part of the Tampa-St. Petersburg-Clearwater Metropolitan statistical area. This is the fourth largest metro area in the Southeastern U.S. after Miami, Washington, D.C., and Atlanta. The Greater Tampa Bay area has more than 5 million people.

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 Spanish-language as the region has a very large migrant farmworker population. Our work around the periphery of downtown into the Ybor City area is predominantly in black neighborhoods.

In recent years we have made an effort to be a lot more active in the LGBT+ community, and in addition to our longtime gay and lesbian ensemble members we have added 3 trans-identifying artists in the past two 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.

22. Additional impact/participation numbers information (optional)

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

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. Our Shakespeare productions feature a diverse cast across multiple categories (<https://www.jobstheater.org/midsummer-nights-dream/#bios>). We actively look for the ways to include as many corners of our community as possible.

This commitment is not just on stage but in how we select material. Recent and upcoming seasons feature work by Indian-American playwright Rajiv Joseph, Sicangu-Lakota playwright Larissa FastHorse, LGBT+ playwright Liza Birkenmeir, and decorated Black playwright Anna Deavere Smith.

23. 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.

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

24. What counties does your organization serve?

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

- Hardee
- Hernando
- Hillsborough
- Pasco
- Pinellas
- Polk
- Sarasota
- Seminole
- Volusia

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

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

We have multiple avenues for the public to engage our work online.

First, we have free shorts available as part of our One From the Vaults and Shakespeare Soliloquies series. One From the Vaults is a collection of scenes, musical numbers, and behind-the-scenes videos created by members of our ensemble or from past shows that we have the broadcast rights on.

The Shakespeare Soliloquies were born during the pandemic, and allowed our artists to self-tape popular Shakespeare sonnets and soliloquies to share with our audiences.

Our Jobsite Digital Shorts series is a library of ensemble-generated original content. It is a mixture of short films, music videos, sketch shows, a mockumentary, visual art projects, and movement pieces. Videos range in length from 5 to 20 minutes and are available to view for \$1.99 each or \$9.99 for the entire library.

Finally, we began recording and streaming full videos of productions, depending on if we are able to get the broadcast rights. Prices range from \$9.99 to \$14.99 for the whole show, available as a 24-hour rental. So far we have released each production for a period of two weeks after our distanced live run. Some of these shows, like our Shakespeare plays, exist in the public domain meaning we are allowed to periodically re-release these videos from time to time.

The Shakespeare plays are also being broken into two separate 1-hour streaming halves for us to offer to schools as another means for them to experience our work without leaving the classroom, and we have pre- and post-viewing outreach opportunities in a virtual and live (once we are cleared to do so) capacity.

We hope that we can continue to grow these libraries as we move forward.

26. Proposal Impact - (Maximum characters 3500.)

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

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

Our 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 the market average.

Schools regularly visit from the northern counties: Polk, Pasco, Hernando, and as far as a Volusia due to quality of our work and growing relationships. We visit these schools both before and after their visit to the theater and through that we are able to 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 as part of Tampa's redevelopment of the urban core in drawing people to the city's heart to live, work, and play. Our patrons use city and private parking lots, eat at local restaurants, use parks and the riverwalk, and visit coffee houses, bars, and nightclubs. They drive past new housing, seeing the ongoing development, and then spread the word back in 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 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. 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 then benefit others in need.

In offering a wide variety of quality mainstage productions and unique projects 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 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.

Jobsite and our partners at the Straz Center were on the vanguard of safely and sanely reopening this past year, and we believe have helped pave the way for others while also getting people back to work and the economy restarted.

27. Marketing and Promotion

27.1 How are you 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

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

How are you marketing and promoting your organizations offerings?

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 have nearly 6,000 followers on both Facebook and Twitter and 3,000 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 provide us 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 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 20-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, Tampa Chamber, Visit Tampa Bay, Heights Urban Core Chamber, and Riverwalk Arts District who 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 good will 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 - Diversity, Equity and Inclusion Page 6 of 12

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

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

Jobsite loves welcoming a diverse array of audiences. 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 of 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 reserving seats for patrons who require specific accommodations (our theater is general admission and the layout changes with every show, and so specific areas cannot be purchased in advance). Some guests request a copy of the script in advance of attending to help them with 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 professional theater. We offer free tickets to LMI populations and 50% off rush 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 the ways to make art accessible to everyone, not just those who can afford an expensive ticket.

Ongoing accessibility efforts 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 ticketing, restrooms, and common areas. Digital signage around the campus uses accessibility symbols, as do print materials generated for our events.

Our identity-conscious approach to how we do our work is also key to our commitment to diversity, equity, and inclusion. The community will obviously embrace the work more passionately when the stories and people on stage resemble them. We have made a commitment to "doing better" in this

regard and have made this discussion public: jobsitetheater.org/doing-better

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

29. Policies and Procedures

Yes

No

30. Staff Person for Accessibility Compliance

Yes

No

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

CJ Marshall

31. 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.

31.1 If yes, when was the evaluation completed? 1/1/2020

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

Yes

No

32.1 If yes include here:

Jobsite aims to provide the best environment for everyone and is proud to be an equal opportunity employer. Our artistic environment is built upon open collaboration and mutual respect. A creative space, our artistic home, 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 working relationships. Jobsite is opposed to harassment and/or bullying in any form.

Our transparent communication with the public on diversity, equity, and inclusion may be found at jobsitetheater.org/doing-better

We do not discriminate nor will we tolerate discrimination on the basis of race, color, religion, gender, gender identity or expression, sexual orientation, national origin, genetics, disability, age, or veteran status.

As an artistic home Jobsite is committed to creating an environment both on stage and in our audience that is reflective of this region's rich diversity so as to help welcome and include every corner of our great community.

It is the responsibility of any board or staff member engaged by Jobsite to ensure this policy is upheld and clearly communicated.

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

Our board is in the process of re-tooling our audience development committee specifically to help create more meaningful relationships in the community.

Our shift to using a lot of free and very low-cost digital programming has opened our services up to a far greater audience than the theater can support, and this also carries over into our education initiatives.

Last year we opened a ticket bank for LMI populations that allow any member of the community to request free tickets based on need. We do not require "proof" for these considerations but instead operate on the honor system. These tickets are made possible by gifts from passholders and donors.

We typically have a bank of 300-600 tickets available for free to our weekday student matinees made available by foundation grants.

Along these lines we also work with service organizations and our arts council to make additional banks of tickets available.

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

We only have a 2-person full time staff, and both are white men.

Our artistic core identifies as 7% Black, 7% Latin, 7% Asian, and 79% white. 14% of that core is disabled. 33% of the core identifies as male, 60% female, and 7% trans. 33% of the core identify as members of the LGBT+ community.

We take great pride in the diversity of our full ensemble of artists.

We are aware that we have struggled in diversifying our board. Broad recruitment and retention in general has been a challenge outside of a small, committed group. This is an active area of emphasis and we continue to work toward solutions. The current board is 80% White, 10% Latin, and 10% Black. They identify as 60% female and 40% male. 40% of our board identifies as members of the LGBT+ community. 10% of our board is disabled.

Our efforts to do better in terms of equity, diversity, and inclusion is a long-range plan and has multiple forks -- all of which must work together in order to create sustainable and meaningful change. This includes working more conscientiously with 1) our community (inclusive of current stakeholders, ticket buyers, and communities we are not yet reaching), 2) our programming, 3) the artists we employ, and 4)

our board and their respective committees.

Again, more information on these commitments may be found at jobsitetheater.org/doing-better

G. Track Record Page 7 of 12

35. Fiscal Condition and Sustainability

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

Jobsite is fiscally healthy, despite the calamity of the past year. Since 1999 we have not once carried any organizational debt. We maintained a modest reserve to help with unforeseen circumstances that was put to the test through a string of crises including Hurricane Irma, that we had just mostly restored before the pandemic happened. Those funds provided us security over the past year, but will need to be replenished once again.

If we are able to secure these grant funds we are confident that we are otherwise stable enough to make every aspect of this proposal a success.

We are also actively seeking to build on what we have to weather market uncertainty. Individual contributions are booming to our Annual Campaign. Last year we raised nearly \$85,000 and we are on pace to make our current goal this year of \$85,000. We recently carried out an online day of giving that raised \$35,000 in a single day. We also receive upwards of \$20,000 annually from our local arts council.

Our Producing Artistic Director works closely with a grant writer to seek funds from government sources, foundations, competitive grants, and corporations with a strong local presence in Tampa.

Current funding partners include Gobioff Foundation, Saunders Foundation, Cornelia T. Bailey Foundation, and Grow Financial Foundation.

As our board continues to develop we are confident that additional initiatives like the Annual Campaign will only strengthen us even more.

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 more healthy and 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 while still allowing us to remain accessible for regular folks.

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

37. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
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1.	Personnel: Administrative	\$6,129	\$6,129	\$7,500
2.	Personnel: Programmatic	\$53,830	\$53,830	\$60,000
3.	Personnel: Technical/Production			\$14,441
4.	Outside Fees and Services: Programmatic	\$68,379	\$95,000	\$131,559
5.	Outside Fees and Services: Other			\$2,500
6.	Space Rental, Rent or Mortgage	\$31,945	\$54,000	\$65,000
7.	Travel			\$2,000
8.	Marketing	\$6,030	\$9,500	\$12,000
9.	Remaining Operating Expenses	\$33,017	\$40,000	\$55,000
A.	Total Cash Expenses	\$199,330	\$258,459	\$350,000
B.	In-kind Contributions	\$22,574	\$28,250	\$35,000
C.	Total Operating Expenses	\$221,904	\$286,709	\$385,000
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$72,182	\$125,000	\$165,000
11.	Revenue: Contracted Services	\$12,425		
12.	Revenue: Other			
13.	Private Support: Corporate	\$423	\$500	\$1,500
14.	Private Support: Foundation	\$45,651	\$50,000	\$55,000

15. Private Support: Other	\$61,309	\$70,000	\$70,000
16. Government Support: Federal			
17. Government Support: State/Regional	\$15,274	\$12,000	\$40,000
18. Government Support: Local/County	\$18,500	\$15,000	\$18,500
19. Applicant Cash			
D. Total Cash Income	\$225,764	\$272,500	\$350,000
B. In-kind Contributions	\$22,574	\$28,250	\$35,000
E. Total Operating Income	\$248,338	\$300,750	\$385,000

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

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

Last year was clearly a crisis for everyone. Some of the additional income showing over our expenses was tied to projects we were funded for, but unable to produce. We received a \$25,000 grant last May and have just gotten to using those funds this FY.

We feel confident in this year's budget as we have been slowly reopening since last Oct. We got off to a slow start but at midyear we are confident we will finish as we project.

We hope over the next two years to be able to replenish some of our cash reserves, which accounts for those overages on income. We cannot endure another year like 2020 without them.

39. 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

40. Hours *

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

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

- Yes
- No

H. Track_Record Page 8 of 12

42. Rural Economic Development Initiative (REDI) Waiver

Yes

No

43. Proposal Budget Expenses:

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

The expense section contains three columns:

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

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

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

43.1 Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Online Producer (PT)	\$0	\$7,500	\$0	\$7,500
Totals:		\$0	\$7,500	\$0	\$7,500

43.2 Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Producing Artistic Director	\$0	\$60,000	\$0	\$60,000
Totals:		\$0	\$60,000	\$0	\$60,000

43.3 Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
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#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Production Manager (seasonal)	\$0	\$14,441	\$0	\$14,441
Totals:		\$0	\$14,441	\$0	\$14,441

43.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Actors	\$29,000	\$40,500	\$0	\$69,500
2	Directors	\$3,000	\$10,000	\$0	\$13,000
3	Designers	\$3,000	\$16,000	\$0	\$19,000
4	Composer/Musicians	\$2,000	\$13,559	\$0	\$15,559
5	Stage Managers	\$2,000	\$8,500	\$0	\$10,500
6	Show crew/Technicians	\$1,000	\$3,000	\$0	\$4,000
Totals:		\$40,000	\$91,559	\$0	\$131,559

43.5 Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Accountant	\$0	\$2,500	\$0	\$2,500
Totals:		\$0	\$2,500	\$0	\$2,500

43.6 Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Storage	\$4,800	\$0	\$4,800
2	Straz Center (Venue)	\$60,200	\$0	\$60,200
Totals:		\$65,000	\$0	\$65,000

43.7 Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Annual Theater Communications Group Conference	\$2,000	\$0	\$2,000
Totals:		\$2,000	\$0	\$2,000

43.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Social Media ads	\$0	\$2,800	\$0	\$2,800
2	Print ads	\$0	\$3,500	\$7,500	\$11,000
3	Graphic Designer	\$0	\$700	\$1,600	\$2,300
4	Printing (posters, etc)	\$0	\$2,500	\$2,900	\$5,400
5	Straz Center marketing services	\$0	\$0	\$18,000	\$18,000
6	Website/e-commerce expenses	\$0	\$2,500	\$5,000	\$7,500
Totals:		\$0	\$12,000	\$35,000	\$47,000

43.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Production materials (lumber, fabric, etc)	\$0	\$28,550	\$0	\$28,550
2	Royalties	\$0	\$18,000	\$0	\$18,000
3	Liability Insurance	\$0	\$1,700	\$0	\$1,700
4	Office Supplies	\$0	\$1,200	\$0	\$1,200
5	Postage	\$0	\$300	\$0	\$300
Totals:		\$0	\$55,000	\$0	\$55,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
6	Fundraising expenses	\$0	\$1,250	\$0	\$1,250
7	Gen. Admin. Expenses	\$0	\$2,500	\$0	\$2,500
8	Corporate Expenses (filings, memberships etc)	\$0	\$1,500	\$0	\$1,500
Totals:		\$0	\$55,000	\$0	\$55,000

Amount of Grant Funding Requested: \$40,000

Cash Match: \$310,000

In-Kind Match: \$35,000

Match Amount: \$345,000

Total Project Cost: \$385,000

44. 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.

44.1 Revenue: Admissions *

#	Description	Cash Match	Total
1	Ticket Sales	\$165,000	\$165,000
Totals:		\$0	\$165,000

44.2

44.3

44.4 Private Support: Corporate *

#	Description	Cash Match	Total
Totals:		\$0	\$1,500

#	Description	Cash Match	Total
1	Grow Financial	\$1,500	\$1,500
Totals:		\$0	\$1,500

44.5 Private Support: Foundation *

#	Description	Cash Match	Total
1	Gobioff Foundation	\$14,000	\$14,000
2	Bailey Foundation	\$25,000	\$25,000
3	Network for Good	\$5,000	\$5,000
4	ExxonMobil Foundation	\$1,500	\$1,500
5	Foundations, misc (Amazon, matches, etc)	\$4,500	\$4,500
6	Saunders Foundation	\$5,000	\$5,000
Totals:		\$0	\$55,000

44.6 Private Support: Other *

#	Description	Cash Match	Total
1	Annual Campaign (individuals)	\$70,000	\$70,000
Totals:		\$0	\$70,000

44.7

44.8

44.9 Government Support: Local/County *

#	Description	Cash Match	Total
1	Arts Council of Hillsborough County	\$18,500	\$18,500
Totals:		\$0	\$18,500

44.10

Total Project Income: \$385,000

44.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$40,000	\$40,000	10%
B.	Cash Match	\$310,000	\$310,000	81%
	Total Cash	\$350,000	\$350,000	91%
C.	In-Kind	\$35,000	\$35,000	9%
	Total Proposal Budget	\$385,000	\$385,000	100%

45. Additional Proposal Budget Information (optional)

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

The Straz Center actually provides close to \$29,000 of in-kind marketing and public relations support to us per production that lasts the entire year, but that far surpasses the allowable cap in the instructions. We have a significant number of in-kind partners who assist in marketing and public relations that go well over what we may claim here -- close to \$206,000 annually. We have written agreements with all of these partners.

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.

46. Required Attachment List

Please upload your required attachments in the spaces provided.

46.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
2020 sub w2.pdf	30 [KB]	5/21/2021 5:25:53 PM	View file

47. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
Midsummer-study-guide.pdf	A Midsummer Night's Dream Study Guide	A sample study guide for our Shakespeare program.	2881 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Doubt stream trailer.mp4	Work Sample: DOUBT	This is a 1 minute scene from our production of DOUBT this past January, the first mainstage production we offered in our slow re-opening plan in the reconfigured-for-distance Jaeb Theater. The stream of this show received an excellent review in The Wall Street Journal. This clip was used as a teaser to entice folks to rent the stream.	78513 [KB]		View file
Jobsite NEA sample AMND-small.mov	Work Sample: A Midsummer Night's Dream	This 5 minute video shows off the quality of our Shakespeare productions and features 3 short clips of the production. Unfortunately size restrictions mean we have to submit this not at full quality.	85325 [KB]		View file
Jobsite review pack 2021-small.pdf	Recent representative reviews and press	A collection of reviews of our work that testify to the high quality of what we produce taken from The Wall Street Journal, Tampa Bay Times, Creative Loafing, and other sources.	2628 [KB]		View file
SHOCKHEADED PETER_5.5x8.5 Postcard_6.9.pdf	Recent mailing piece	This postcard shows DCA credit logo along with our other season sponsors.	9883 [KB]		View file
20-21 State DCA letters.pdf	Letters of support	Letters of support from Straz Center and select schools.	1681 [KB]		View file
20-21 State DCA letters.pdf	Letters of support	Letters of support from Straz Center and select schools.	1681 [KB]		View file

J. Notification of International Travel Page 10 of 12

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

48. Notification of International Travel

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

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

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

49. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with Section 215.197, Florida Statutes, Florida Single Audit Act and the policies and procedures established by the Division of Arts and Culture.

L. Review & Submit Page 12 of 12

50. Guidelines Certification

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

51. 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.

51.1 Signature (Enter first and last name)

David Jenkins

