Your Real Stories, Inc.

Project Title: Specific Cultural Project 2022

Grant Number: 22.c.pr.142.421

Date Submitted: Monday, June 1, 2020

A. Cover Page

Guidelines

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

Application Type

Proposal Type: Discipline-Based

Funding Category: N/A

Discipline: Professional Theatre

Proposal Title: Specific Cultural Project 2022

┌─ **Applicant Information** ─────────────────────────────────

 a. **Organization Name:** Your Real Stories, Inc. 🔗

 b. **FEID:** 46-3566240

 c. **Phone number:** 727.432.1602

 d. **Principal Address:** 515 22nd Street South, Studios 103 & 105 St. Petersburg, 33705

 e. **Mailing Address:** 4465 Trout Drive SE St. Petersburg, 33705

 f. **Website:** www.yourrealstories.org

 g. **Organization Type:** Nonprofit Organization

 h. **Organization Category:** Other

 i. **County:** Pinellas

 j. **DUNS number:** 079562226

 k. **Fiscal Year End Date:** 12/31

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1. Grant Contact *

First Name

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2. Additional 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

None of the above

4.3. Applicant Discipline

Theatre

5. Department Name Multipurpose Institutions only (universities, cities, colleges, counties, etc.)

C. Eligibility

1. What is the legal status of the applicant? *

○ Public Entity

◉ Nonprofit, Tax-Exempt

○ Solo or Individual artists or unincorporated performing company

○ Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

◉ Yes (required for eligibility)

○ No

3. Do proposed activities occur between 7/1/2021 - 6/30/2022? *

◉ Yes (required for eligibility)

○ No

4. How many years of completed programming does the applicant have? *

○ Less than 1 year (not eligible)

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

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

5. Professional Theatre* *

☑ Applicant compensates artistic staff and actors.

D. Excellence

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

The mission of Your Real Stories is to create space for people to experience the compelling authentic stories of real people and to find the common threads that tie us together as human beings.

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.

Your Real Stories (YRS) will host the 8th annual Story Days in Tampa Bay (SDTB) October 5 - 10, 2021. Story Days in Tampa Bay is our annual storytelling festival that features storytelling in a variety of forms. We use the power of live theater and the stories of local community members to present stories in varying forms of artistic expression including dance, traditional storytelling, spoken word poetry, music, and drama/theatre. Festival partners provide venues and sometimes collaborate on programming. Our goals, objectives, and activities for Story Days in Tampa Bay 2021 are as follows:

GOALS:

- Create a variety of storytelling experiences for the public to participate in as audience members and responders

- Promote diversity as a core component of authentic storytelling

- Drive conversation among different groups of people for the purpose of personal and community growth.

Objectives:

- Increase attendance by 10% over last year's festival

- Work with at least one artist from each of the following disciplines: dance, music, theater, visual arts

- Include community conversation as a part of every SDTB event

- Cast at least 10 diverse professional artists by expanding past the more traditional definition of "diversity" to include not only race and ethnicity, but also physical capabilities, mental health, sexual orientation, religious orientation, and gender identity

Activities:

Story Days in Tampa Bay *Mainstage Performance* showcases our signature theatrical journalism model. This model was adopted by YRS upon the realization that at the intersection of journalism and live theatre there is an opportunity to tell a more complete story of local people in an innovative way and use these personal stories to help audience members learn from each other. The creative process involves interviewing members of the community to discover the unique stories about their lives, going in with no preconceived notions of what the topic should be, but allowing themes to reveal themselves organically. YRS staff draft scripts based on the interviews and cast professional actors. These actors rehearse and then perform the scripts for community members that attend a pre-publicized live theatre event. The real-life storytellers watch from the audience as their stories are presented on stage. Following the performance the storytellers are invited to join the actors and YRS staff on stage for a Q&A session moderated by a professional journalist and reaching out to the audience

Stories, Poetry and Motion explores the annual Story Days theme through song, dance, theater, and poetry -- illustrating the beauty and power of communicating across people's real and perceived differences. Artists of different mediums are given a variety of prompts and then improvise in their respective disciplines. In the past, these events have featured dancers and/or musicians interpreting poetry and actors interpreting music and poetry.

The *Short Film Screening* features documentary shorts from around the country and local selections from Everyday Tampa Bay, a curated selection of locally inspired stories produced by the Tampa Bay Times. A panel discussion with participating local and national filmmakers and the award-winning photojournalists of the Times follows the screenings and allows for audience participation.

Know Your Neighbors: City-Wide Photo Trail is a photographic exhibit that presents the stories of St. Petersburg through family photographs, professional portraits, and excerpts from scripts based on interviews with St. Petersburg residents. The "trail" begins at The Dali Museum and includes the USF St. Petersburg Nelson Poynter Library and select locations of the St. Petersburg Library System.

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 Programming (GPS). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

YRS has strong partnerships with a number of local organizations that to help continue our mission in the local community:

Partnership with the ArtsXchange which is where the Your Real Stories gallery and work space is located. The YRS gallery is homebase for SDTB and where we host the opening and closing receptions for the festival. Being part of the ArtsXchange sees an influx of people on a regular basis, especially during St. Pete's monthly ArtWalk, which gets over 200 people through the door every month.

Partnership with The Dali Museum and The Museum of Fine Arts as each museum hosts events during SDTB. Each organization benefits from the partnerships as we work together to widen the impact of the work produced by each other. YRS provides the programming content. The host museums provide logistics and marketing support to help promote SDTB.

Collaboration with the Tampa Bay Times allows YRS to co-present a screening of short films curated by YRS and Denese Kenon of the Philadelphia Inquirer. The collaboration results in in-kind print and web advertising for SDTB. YRS staff hosts a Q&A session following the screenings.

Collaboration with the St. Petersburg Library System to present the "Know Your Neighbors: City-Wide Photo Trail" photographic exhibit. YRS presents the stories of St. Petersburg through family photos, portraits, and excerpts from YRS scripts based on personal interviews. The exhibits are placed in 5 public libraries across the city.

Partnership with WUSF Public Media results in in-kind air time for SDTB. In previous years, SDTB was the focus of the entire WUSF's Florida Matters show and YRS leadership were guests on the WUSF podcast.

Partnership with Black News Channel (BNC), which is a new television network based in Tallahassee and broadcasting nationally. YRS provides content for the network, which benefits both partners. BNC gets fresh programming for their station on a regular basis, and YRS receives promotion of its work, including SDTB.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

Below are the major highlights of the planning process for Story Days in Tampa Bay:

July - September 2021

- Finalize graphics and promotional materials for print, website, and online distribution
- Confirm host venues for each of the festivals 6 days
- Rehearse program content
- Additional outreach to community partners and volunteers
- Distribute press release
- Schedule media appearances on local radio and television shows
- Schedule volunteers
- Festival program and sponsor signage goes to print

October 2021

- Story Days in Tampa Bay

November 2021

- Compile and review event evaluations and feedback
- Assess outcomes and impact
- Develop goals for the following year's festival

January - March 2022

- Flesh out theme for upcoming SDTB festival
- Work with local artists and organizational partners to create consensus around festival theme

- Draft festival schedule

April - June 2022

- Confirm festival schedule

- Begin creating program content

- Hire artists

- Take meetings and network to secure festival sponsorships

E. Impact

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 benefiting 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 benefiting should be one (1).

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

1

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

6

3. How many Adults will be engaged? *

635

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

0

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

20

6. How many artists will be directly involved?

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

6.1. Number of artists directly involved? *

6.2. Number of Florida artists directly involved?

36

Total number of individuals who will be engaged?

691

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

☑ Adults (25- 64 years)
☑ Older Adults (65+ years)

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

☑ Black/African American
☑ White

9. Describe the demographics of your service area. - (Maximum characters 1500.)

Given the YRS serves the overall City of St. Petersburg, we have listed below the demographics that are pertinent to our programming:

Race

- White: 68.76%

- BlackAfrican American: 22.64%

- Asian: 3.71%

- Two or more races: 3.29%

- Other race: 1.31%

Gender

- Female - 51.8%

- Male - 48.2%

Income

- Average Household Income - $80,310

- Median Household Income - $55,134

Median Age - 44.8

LGBT Population - 4.1% for the Tampa Bay area, which is above the national average.

As part of our mission, it is our goal to engage each of these demographics and encourage discussion among the different groups. We would also include:

- Those who identify outside of the traditional gender norms of male and female.
- Those whose household income is below the median average.
- People of all ages
- People of varying education levels

10. 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.

YRS will work with an additional 8 theater and artistic professionals to implement its programming, widening the impact of hiring artists in our local community. This includes stage managers, lighting technicians, photographers, and videographers. Each of these professionals has a role in the process whether that is pre-production, production, or post-production.

11. 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.

☑ Pinellas

12. 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.

YRS is proud to be part of a region that values the arts and its impact on the area's economy and culture. The Arts & Economic Prosperity 5 (AE5) study conducted by Americans for the Arts in 2017 revealed that the arts in Pinellas County generates $241 million in economic total activity and supports over 7,200 full-time equivalent jobs. When using the AE5 calculator to determine local impact, YRS returns the following data:

- $148,069 in household income, that is total dollars paid to community residents as a result of the expenditures made by YRS and its audiences

- $17,491 in government revenue, which is the total dollars received by the local and state governments as a result of the expenditures made by YRS and its audiences

- 7 full-time equivalent jobs

YRS is a young organization, however, we believe we are contributing to the overall economic impact in the state and specifically in our local community. Similarly, SDTB is in its infancy compared to other festivals around the state. We look forward to growing the economic impact of the festival both locally and statewide. The long-term goal for SDTB is to grow it into a destination festival for artists of all mediums, writers, and storytellers who come to St. Petersburg, stay in hotels, dine at restaurants, and shop in the city thereby increasing our local economic impact as an organization.

Our education and outreach activities are rooted in the desire to tell more complete stories in a new and unique way. Below is a selection of activities that happen during and around SDTB that target different audiences.

- YRS leadership collaborates with USF St. Petersburg to offer a storytelling class to undergraduate and graduate students

- YRS partners with local organizations who serve youth and teen populations to offer an age appropriate workshop about storytelling. Last year's workshop was entitled, "Love is Like …" and used music from the 1950s and 1960s as a catalyst for the writing of personal stories of love.

YRS has an apprentice program where college students and/or graduates work in all facets of the festival (production, marketing, etc.) as an immersive learning experience for them and additional support for YRS staff and volunteers.

13. 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.

Website

The YRS website is a landing place for those interested in learning more about the organization. It also has a robust EVENTS section where SDTB is laid out. At any given time you can find information about the upcoming festival as well as a recap of the previous festival. You can also buy tickets for events from the website and make donations. We also acknowledge event sponsors on our website.

Social Media and Electronic Communication

YRS has a strong Facebook presence. We use Facebook to update followers on events, share YRS content, and raise money. The YRS MailChimp distribution list is over 2,500 constituents and is sent monthly. Electronic communications are used in conjunction with social media to unveil festival themes, feature stories from the community and announce special events.

Advertising

We post SDTB event information on all community calendars in both print and television outlets. Working with professional public relations firms, we pitch the festival to the local morning television shows and work to secure air time in the weeks leading up to the festival. Every year we also design and print rack cards that are displayed at partner locations such as American Stage and The Dali Museum. These are oblong, double sided cards that publish the event schedule and event information. WUSF is also a media sponsor of SDTB. Their sponsorship includes on-air in-kind advertising.

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

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

YRS is committed to being fiscally responsible while at the same time producing authentic, unique storytelling experiences. The YRS staff works with a local CPA who helps with bookkeeping, setting budgets, and paying bills. Over the past 3 years, we have worked to diversify our fundraising streams so we don't rely on just one source of revenue to sustain the organization. This has resulted in more grant funding and additional private donations. Other YRS revenue streams include ticket sales and event sponsorships. For the 7 years we have hosted SDTB we have had consistent support from the community as reflected in our corporate and private support. We anticipate these relationships and this support continuing as well as seeing an increase in our grant funding and revenue raised through special events.

In FY 2019 the Board approved use of cash reserves (listed "applicant cash") to purchase upgraded equipment. This equipment was not part of the budget setting going into FY 2019 as we were planning on using equipment we already had in-house and/or borrowing from partners and/or friends of the organization. Given the expanded programming we did overall in 2019, we determined early on that new equipment would be an acceptable investment for YRS. We were able to purchase sound equipment, recording devices, light trees, and digital storage devices.

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

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.

YRS uses both qualitative and quantitative evaluation to collect data and make decisions related to SDTB.

Qualitative Data

Surveys are the most widely used evaluation method for SDTB. Each person who attends an event during the festival week is given a survey upon entering an event. The surveys are collected at the end of each event. Surveys ask attendees to share their thoughts on a scale of one to five on theme, presentation quality, and what they may have learned during their experience. YRS staff and board members review the surveys after the festival to make decisions and choices for the following year. We also meet with the artists who participated in the festival to get their one-on-one feedback about their experience and any ideas they have moving forward to maintain our high performance standards.

Quantitative Data

Attendance numbers are tracked via ticket sales. We also track the number of comp'd seats for VIPs to ensure our post-event budget is accurate as is our attendance numbers. Social media metrics are

measured to determine outreach and advertising impact including number of new views on Facebook, new likes, and number of messages requesting information.

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

12/31/2019

4. Operating Budget Summary

	Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	$20,000	$20,000	$20,000
2.	Personnel: Programmatic	$10,000	$20,000	$20,000
3.	Personnel: Technical/Production	$7,500	$7,725	$7,957
4.	Outside Fees and Services: Programmatic	$8,584	$8,842	$9,107
5.	Outside Fees and Services: Other	$26,420	$27,213	$28,029
6.	Space Rental, Rent or Mortgage	$9,300	$9,300	$9,300
7.	Travel	$7,691	$7,921	$8,159
8.	Marketing	$8,759	$9,021	$9,298
9.	Remaining Operating Expenses	$18,602	$19,151	$19,726
A.	**Total Cash Expenses**	$116,856	$129,173	$131,576
B.	**In-kind Contributions**	$19,000	$19,000	$19,000
C.	**Total Operating Expenses**	$135,856	$148,173	$150,576
	Income	**Previous Fiscal Year**	**Current Fiscal Year**	**Next Fiscal Year**
10.	Revenue: Admissions	$14,125	$15,000	$17,500

11. Revenue: Contracted Services	$7,750	$4,000	$4,500
12. Revenue: Other		$25,000	$30,000
13. Private Support: Corporate	$34,000	$35,000	$35,000
14. Private Support: Foundation	$3,000	$5,500	$5,500
15. Private Support: Other	$15,998	$25,000	$25,000
16. Government Support: Federal			
17. Government Support: State/Regional	$10,424	$10,000	$10,000
18. Government Support: Local/County	$11,615	$12,000	$12,000
19. Applicant Cash	$20,000		
D. Total Cash Income	$116,912	$131,500	$139,500
B. In-kind Contributions	$19,000	$19,000	$19,000
E. Total Operating Income	$135,912	$150,500	$158,500

5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.

6. Paid Staff

○ Applicant has no paid management staff.

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

○ Applicant has one full-time paid management staff member

◉ Applicant has more than one full-time paid management staff member

7. Hours *

- ⊙ Organization is open full-time
- ◯ Organization is open part-time

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.myflorida.com/cultural/grants/grant-programs/. Proposal Budget expenses must equal the Proposal Budget income.

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

2.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive Director	$10,000	$0	$0	$10,000
	Totals:	$10,000	$0	$0	$10,000

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director	$15,000	$0	$0	$15,000
	Totals:	$15,000	$0	$0	$15,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Stage Manager	$0	$5,000	$10,000	$15,000
	Totals:	$0	$5,000	$10,000	$15,000

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
	Totals:	$0	$7,200	$0	$7,200

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artists	$0	$7,200	$0	$7,200
	Totals:	$0	$7,200	$0	$7,200

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Development Consultant	$0	$15,000	$0	$15,000
2	Fees	$0	$4,210	$0	$4,210
	Totals:	$0	$19,210	$0	$19,210

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Office Space	$5,400	$0	$5,400
	Totals:	$5,400	$0	$5,400

2.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Travel for Interviews	$5,000	$0	$5,000
	Totals:	$5,000	$0	$5,000

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Printing	$0	$5,000	$0	$5,000
2	Consultant	$0	$3,000	$0	$3,000
	Totals:	$0	$8,000	$0	$8,000

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Insurance and van mantenance	$0	$14,300	$0	$14,300
	Totals:	$0	$14,300	$0	$14,300

Amount of Grant Funding Requested:

$25,000

Cash Match:

$64,110

In-Kind Match:

$10,000

Match Amount:

$74,110

Total Project Cost:

$99,110

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.

3.1. Revenue: Admissions *

#	Description	Cash Match	Total	
1	Tickets	$5,600	$5,600	
	Totals:	$0	$5,600	$5,600

3.3. Revenue: Other *

#	Description	Cash Match	Total	
1	Special Events	$21,000	$21,000	
	Totals:	$0	$21,000	$21,000

3.4. Private Support: Corporate *

#	Description	Cash Match	Total	
1	Corporate Sponsorships	$14,700	$14,700	
	Totals:	$0	$14,700	$14,700

3.6. Private Support: Other *

#	Description	Cash Match	Total	
1	Donations	$14,410	$14,410	
	Totals:	$0	$14,410	$14,410

3.9. Government Support: Local/County *

#	Description	Cash Match	Total	
1	City grants	$8,400	$8,400	
	Totals:	$0	$8,400	$8,400

Total Project Income:

$99,110

3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	$25,000	$25,000	25%
B.	Cash Match	$64,110	$64,110	65%
	Total Cash	$89,110	$89,110	90%
C.	In-Kind	$10,000	$10,000	10%
	Total Proposal Budget	$99,110	$99,110	100%

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

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

H. Accessibility

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.

YRS does not discriminate on the basis of a physical disability in admission to/attendance at its festival. YRS contends that each person has a piece of the human story we celebrate and seek to amplify. Everyone is welcome regardless of age, race, gender, sexual orientation, religion or physical abilities. We welcome diverse perspectives.

Each of our partners that are brick and mortar facilities and host events for SDTB are also recipients of state arts funding. We work together to ensure accessibility for those that may need a special accommodation for a physical disability. This includes, but is not limited to, accessible ramps outside of museums and libraries, sections designated for wheelchairs, and volunteer ambassadors to greet and help guests who need additional assistance.

We also work to provide accessibility outside of physical accommodations as listed below:

- Collaboration with St. Petersburg College to provide American Sign Language (ASL) interpreters at all events

- Licensed Clinical Social Worker (LCSW) at all festival events because we work with topics that may be difficult and/or triggering for some people

- Mental health counselors included in script writing to ensure we are presenting material in an inclusive, safe, and non-offensive manner

- Excerpts of performances available on the YRS website for those who may not be able to attend in person

- If our storytellers are Spanish-speaking, we hire Spanish speaking actors and translators to provide an authentic voice to the story and to enrich the experience for all audience members.

- Complimentary attendance to the Mainstage Performance so anyone who wants to attend can, regardless of financial resources.

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

2. Policies and Procedures

◉Yes

◯No

3. Staff Person for Accessibility Compliance

◉ Yes

◯ No

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

Jaye Sheldon

4. Section 504 Self Evaluation

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

◯ Yes, the applicant completed the Abbreviated Accessibility Checklist.

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

4.1. If yes, when was the evaluation completed?

1/1/2020

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

◉ Yes

◯ No

5.1. If yes include here: - (Maximum characters 1500.)

We tell the stories of the shared human experience with a commitment to excellence, knowing that excellence demands a variety of perspectives. We believe storytelling has the power to transform communities and change lives.

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, .gif, .pgn, or .tiff	5 MB
documents	.pdf, .txt, .doc, or .docx	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

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

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
YRS Sub W9.pdf	33 [KB]	5/19/2020 10:14:02 PM	View file

2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
SDTB19_Program_Digital_Final.pdf	2019 Festival Brochure		12814 [KB]		View file

2.1.

J. Notification of International Travel

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

1. Notification of International Travel

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

K. Florida Single Audit Act

Florida Single Audit Act

The following question relates to the Florida Single Audit Act. Important: if you answer yes to the following question, State law requires you comply with the Florida Single Audit Act, Section 215.97 Florida Statutes, by uploading an audit report below. You will need to select "Save" at the bottom of this page to make your changes final.

See: https://apps.fldfs.com/fsaa/ and https://flauditor.gov/pages/pdf_files/fsaa%20q_a.pdf for more information and specific definitions.

1. Has your organization met the $750,000 annual assistance threshold identified in Section 215.97 F.S. and 2 CFR 200 from all combined state sources and/or all combined federal sources during your organization's last fiscal year?

○ Yes

◉ No

L. Review & Submit

1. Guidelines Certification

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

2. Review and Submit

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

2.1. Signature (Enter first and last name)

Lillian Dunlap