

# Greater Miami Youth Symphony of Dade County, Florida, Inc.

**Project Title:** Greater Miami Youth Symphony 22-23 Programs

**Grant Number:** 23.c.ps.200.060

**Date Submitted:** Tuesday, June 15, 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:** Arts In Education


**Funding Category:** Level 2

**Discipline:** N/A

**Proposal Title:** Greater Miami Youth Symphony 22-23 Programs

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

### Applicant Information

- a. **Organization Name:** Greater Miami Youth Symphony of Dade County, Florida, Inc. 
- b. **DBA:** Greater Miami Youth Symphony
- c. **FEID:** 59-1743582
- d. **Phone number:** 305.667.4069
- e. **Principal Address:** 5275 Sunset Drive Miami, 33143-5914
- f. **Mailing Address:** 5275 Sunset Drive Miami, 33143-5914
- g. **Website:** [www.gmys.org](http://www.gmys.org)
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 619003804
- l. **Fiscal Year End Date:** 09/30

### 1. Grant Contact \*

**First Name**

Jessica

**Last Name**

Munch-Dittmar

**Phone** 305.667.4069

**Email** [jmunch-dittmar@gmys.org](mailto:jmunch-dittmar@gmys.org)

### 2. Additional Contact \*

**First Name**

Jessica

**Last Name**

Munch-Dittmar

**Phone** 305.667.4069

**Email** [jmunch-dittmar@gmys.org](mailto:jmunch-dittmar@gmys.org)

### 3. Authorized Official \*

**First Name**

Jessica

**Last Name**

Munch-Dittmar

**Phone** 305.667.4069

**Email** jmunch-dittmar@gmys.org

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

**4.1 Applicant Status**

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Organization - Nonprofit

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**4.2 Institution Type**

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Performing Group - Youth

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**4.3 Applicant Discipline**

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Music

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## 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. Does your organization have an arts education mission and primarily conduct arts in education programming?**

Yes (required for eligibility)

No

## D. Quality of Offerings Page 4 of 12

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

INSTILL life-long values of discipline, teamwork, responsibility, respect, and cultural appreciation in young musicians, ages five through eighteen, through learning, rehearsing, and performing in a professional, positive environment.

ENRICH the cultural foundation of our community by reaching out to and recruiting young musicians from different cultural, ethnic and economic backgrounds.

INSPIRE young people through teaching, rehearsals, and performances to function together as first rate orchestras, and ensembles that bring the communities together in outstanding music performances.

### 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.

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The Greater Miami Youth Symphony was created in 1958 by Robert Strassburg in order to provide an independent, complementary program to music education in the schools. Three years later, Strassburg's Orchestra completed a concert tour of Colombia in a cultural exchange program entitled "Youth for Youth". In November of 1972, the Orchestra was officially renamed the Greater Miami Youth Symphony, and became a Florida non-profit corporation.

Today, the Greater Miami Youth Symphony is an inclusive year-round, multi-tiered music training program consisting of over 400 students ranging in age from 5 to 18. GMYS is served by a full-time Executive Director, Jessica Munch-Dittmar, and Marketing and Operations Coordinator, Michelle Sanchez, as well as other administrative and artistic support, led by Artistic Director, HuiFang Chen. GMYS offers beginning music classes on most instruments of the modern orchestra, as well as large ensembles which include 4 orchestras, 2 wind bands, and 1 jazz band. GMYS also boasts numerous small chamber groups including jazz combos which perform throughout Miami Dade County and a thriving summer camp program in 3 locations.

Tuition fees for all programs are very affordable with scholarship options available. No student is turned away because of economic hardship.

Program offerings include:

**Prep Classes:** The GMYS Preparatory Program is the foundation of our music education. Open to our youngest members with little or no previous musical experience.

**Young Mozarts:** Young Mozarts is our beginner orchestra for string players. Our Young Mozarts Orchestra is perfect for developing student musicianship, technique, and independent learning skills.

**Strings Orchestra:** Strings Orchestra is our intermediate I orchestra for string players who have progressed beyond Young Mozarts Orchestra.

**Concert Orchestra:** Concert Orchestra is our intermediate II orchestra for string players who have graduated past our Preparatory Strings Program, Young Mozarts Orchestra and String Orchestra

Programs.

Young Sousas: Young Sousas is our beginning band ensemble for wind and percussion students..

Concert Band: Concert Band is our intermediate band ensemble for wind and percussion students who have progressed beyond our Young Sousas Band program.

Jazz Band is an ensemble for students who have an interest in jazz music. Our Jazz Band is perfect for students who have experience on their instrument, but are new to jazz.

Symphony: Symphony Orchestra is our advanced, flagship orchestra encompassing strings, winds, and percussion. Students in Symphony Orchestra play at the highest level of all our ensembles.

### **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.

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- 1) To enrich the cultural foundation of Miami Dade by increasing access to orchestral instrument training and outreach performances for local youths;
  - 2) To promote understanding, appreciation, inclusion, collaboration and teamwork through collaboration concerts and programs with other South Florida organizations.
  - 3) To improve outreach and inclusion for underserved children through classes and mentors;
  - 4) To provide fulfilling and enriching musical experiences for young musicians and music educators;
  - 5) To promote and increase community service by our young participants;
  - 6) To provide engaging and affordable cultural events to our diverse population

### **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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- 1) Offer outreach concerts and instrument demonstrations throughout Miami-Dade County at community venues where we can reach additional children, as well as our diverse adult population in hopes of boosting enrollment by 5% annually;
  - 2) For enrolled students, provide high-quality instruction inclusive performance practice, technique, theory and history at weekly rehearsals, coaching, and summer camps;
  - 3) Participate in collaborative events with other performing ensembles, schools, community centers and other organizations throughout South Florida;
  - 4) Provide meaningful and enriching employment for qualified music educators;

5) Instill discipline, responsibility, tolerance, and a desire for public service in our students, resulting in increased volunteer work;

6) Add to the cultural life of the community through providing inexpensive or free concerts, accessible by seniors, young families, and other populations who may not be able to attend professional events in major venues.

### **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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1) Partner with area venues both in and out of our service areas. Host instrument petting zoos and other opportunities for students to engage with the instruments. Share and trade marketing resources with the partnering facility;

2) Hire highly qualified and certified teachers or artists to lead classes, camps, coaching, sectionals and performances;

3) Make connections with other youth performance groups and professional arts groups in the Miami area to brainstorm collaboration opportunities;

4) Use school system resources and contacts at area colleges to recruit topnotch educators who are compensated adequately and fairly for their craft;

5) Use the concept of the ensemble as a metaphor for our society and how we must help one another succeed. Bring in guest speakers to host family workshops which helps nurture the social and emotional intelligence of each individual;

6) Seek the appropriate partnerships and funding sources to support free, low-cost and accessible programming.

### **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.

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The Greater Miami Youth Symphony (GMYS) has many strategic partnerships which assist us with our general operations and allow us to provide accessible opportunities for the community. Student classes and rehearsals take place at the University of Miami's (UM) Frost School of Music, Miami-Dade College Kendall Campus and at various locations throughout the Miami-Dade County Public School System. Each of these locations provide reduced-price rentals for our weekly rehearsals and performances as needed allowing us to keep program costs affordable for participating families. Several UM professors and graduate students have served as coaches for our students and an additional partnership with Florida International University provides Teaching Fellows for area GMYS classes. Teaching partnerships are beneficial to both parties in that GMYS classes benefit from the additional classroom leadership and new music education professionals get the opportunity to learn

and develop their pedagogical technique.

Additionally, we have many other community partners including local libraries, bookstores, alternative performance spaces which extend our ability to be accessible through free or very low cost performances. Lastly, we have extensive partnerships with the county, city, funding partners and social service organizations – such as The Children’s Trust – which allow us to extend beyond the music to provide resources in academics, social and emotional well-being, family resources and the appropriate training to include students of all abilities.

Contracts and agreements for all partners are renewed or implemented annually.

## **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?

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A shared artistic experience, such as creating music together, is a subjective event that is of course difficult to evaluate. Anecdotal feedback from students and families will help us determine just how valuable they find their experience to be. Our staff and teachers will confer regarding class observations, and we also consult postings and ratings about us online.

Additionally, using tools provided by the local Children’s Trust, we use formal assessments at the beginning, middle and end of the year to measure musical, academic and social / emotional growth. General surveys are sent after each performance for audience feedback and we include a “how did you hear about us” on our ticket sales page and student applications.

Our goal is to give our participants an inspiring and uplifting experience that will help unify and enrich our community. Over the last year, we began to use Smart Music which allows us to more formally assess the progress of the students through specific assessment tools and a grade book. The teacher can give students assignments with clear criteria and the student can complete them for feedback. It has been a useful teaching tool while operating a virtual orchestra.

### **12.1 Artist Projects only**

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

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## 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?

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10

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

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20

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

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5,000

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

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400

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

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1,000

#### 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?

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50

### 18.2 Number of Florida artists directly involved?

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48

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

6450

### 19. How many individuals will benefit through media?

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0

### 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) \* Asian

- Black or African American
- Hispanic or Latino
- White
- Other racial/ethnic group

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

#### 20.3 Underserved/Distinct Groups: \* Individuals with Disabilities

- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Youth at Risk

### 21. Describe the demographics of your service area.

We work in central, south and southwest Miami-Dade, with a large minority population of more than 50% Latinx or Hispanic, 15% African American and 26% White. There is a significant number of low-income households, and a high percentage of youths. Most ensembles rehearse in Kendall which is centralized and easily accessible from our larger service area.

In regards to our participants, 70% attend Public Schools; followed by about 9% attending Private Schools; then, Charter Schools at almost 6%; with the remaining students in homeschool or other learning environment (<1%). Almost 93% of participants are proficient in English, with only about 7% who are not. Almost 52% of participants speak Spanish at home and 10% who speak other languages.

Almost 55% of participants are of Hispanic or Latinx ethnicity; 3% white; 5% Asian; 2% African American. Approximately 22% of participants chose not to disclose this information while the remaining 18% consist of a wide range of other ethnicities and backgrounds. We serve families of all abilities, ethnic groups and economic levels.

## **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.

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Greater Miami Youth Symphony expects to enroll over 400 children and together with their siblings, friends, and families, plus other community members, our music programs will greatly impact the community.

## **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.

Miami-Dade

## **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.

Miami-Dade

## **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.

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At the end of the 19.20 concert season, we were forced to take our programs online and cancel many end of season performances or transfer them to online performance offerings. We were successful in ending that season with a Virtual Night Out and a two day Facebook Music Festival featuring all of our students. Both of these opportunities were free and open to anyone with a social media account.

We remained virtual throughout our summer programming, offering a completely virtual summer camp branded "GMYS Goes Inside Out." Classes included ensembles, sectionals, special content classes such as theory and conducting for ages 5-18. We were successful at engaging students not only in Miami-Dade County but students from around the world. The virtual nature of our summer programs allowed for us to have a virtual student exchange with students from Brazil as well as collaborate with Youth Ensembles across the country in an America the Beautiful virtual performance which was used by

NASA in the November launch of a new global warming satellite, the Sentinel-6. We ended our summer programs with a sold out Drive-In event where families could safely watch our Summer Showcase from their car. Tuition and ticket sales were all a part of our summer offerings but at a drastically reduced rate from our normal fee structure.

We began our 20.21 season as a hybrid, allowing students to stay online or meet in-person in a social distanced setting. We have been providing performance opportunities in the same ways, allowing for virtual collaborations and safe outdoor performances. Virtually, we have been successful at creating virtual Storytime performances including Ferdinand the Bull and Twas the Night Before Christmas along with various other online opportunities. In-person concerts have been held at churches and local parks. The majority of our performances, whether in-person or virtual, have a small ticket fee for entrance or to receive a performance link. Our tuition costs for the season were drastically reduced and scholarships were also provided.

## **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.

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GMYS is a large program, established in 1958. Its extensive work helps the local economy in a variety of ways. Having a well-established and prestigious youth symphony is a factor that enriches the cultural reputation of the community and thereby encourages new residents and new businesses to come to our community. GMYS' large public concerts draw hundreds of people who patronize local restaurants and shops incidental to their visits. By providing high-quality and inclusive music education to over 400 students, we help local schools stretch the meager budgets allocated to arts education because these students use their training to perform in school ensembles, which might not exist or would be of lesser quality otherwise. Our summer camps help parents by providing excellent, low-cost educational activities while the parents work. Our outreach activities provide educational, inclusive and entertaining opportunities, at no cost to the presenters. We and our students are major customers of local music stores for purchases of instruments and supplies. We employ a full-time Executive Director, full-time Marketing and Operations Coordinator, and five part-time administrative personnel, plus around 45 part-time local musicians who teach or coach our students. We rent public or university venues for our major concerts, placing several thousand dollars in the hands of local institutions for the maintenance of these facilities. The money we spend goes to local vendors of goods and services, so it remains to benefit the community.

A recent study by Americans for the Arts concluded that arts organizations contribute about one billion dollars annually in household income to the Miami-Dade County economy. GMYS is part of this economic engine and has been for 63 years. GMYS has a significant impact in other ways. GMYS students are consistently selected for All-County and All-State bands and orchestras, as well as for the New World Symphony's competitive-audition side-by-side concerts and they often win other local competitions such as the Alhambra Concerto Competition and the Sphinx Competition. With their GMYS training, these students are mainstays of their school music programs. Our preparatory classes give low-cost training to hundreds of children in underserved areas who would not otherwise have the opportunity to learn an instrument. Siblings of our students frequently become music students themselves. We have an extremely diverse student and instructor population, so our students learn to respect and work with

people from all different economic and ethnic backgrounds. Regular-season programs serve over 400 children, and summer camp programs serve about 250 total. We reach about 6,000 audience members in a fiscal year through performances large and small that are given by the various classes and ensembles and these audiences are likewise extremely diverse. Symphony students and Jazz band students had the opportunity to rehearse and perform with Grammy Award winning conductors, artists such as The Piano Guys, Simply Three and Wycliffe Gordon and side by side with Alhambra Orchestra and Orchestra Miami; Concert Orchestra students had the opportunity to play side by side with FIU Orchestra; Double Bass students participate in master class with Jeff Bradetich, Professor of University of North Texas and Matt Bonelli, bassist from The Bee Gees. We perform not only in large venues, but in community centers, schools, libraries and churches throughout Miami-Dade County. GMYS welcomes and accommodates children with all abilities. Indeed, our motto is "A total community project," because that is what we are.

## 27. Marketing and Promotion

### 27.1 How are you marketing and promoting your organizations offerings? \*

Brochures

Collaborations

Email Marketing

Magazine

Radio

Organic Social Media

Paid Social Media

### 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?

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Greater Miami Youth Symphony continues to make updates to our website so that it is more user friendly, well branded and attractive. A weekly electronic newsletter goes to all GMYS families, alumni, and donors. Facebook and Instagram are used to promote events and opportunities. Within the last year, all of our communication began to be released in Spanish as well as English to better meet the diverse needs of Miami residents. Major concerts are published in the event calendars of The Miami Herald, both print and electronic editions, as well as numerous blogs and websites devoted to music, family events, or affordable events. Additionally, advertisements are placed in area children's and family magazines. GMYS engages in ad exchanges with other performing organizations. Venues where we perform, as well as collaborating organizations, publicize these specific events to their own audiences. Current fundraising and development efforts by our volunteer board and Executive Director include plans to mobilize our 63 years' worth of alumni and to secure more support from local foundations and businesses. We have created a category of "members" who are not current students or parents so that individual community members can be encouraged to support us, and receive our publications. Our goal is to increase our programming, particularly our instruction for beginning musicians, by having more support from the private sector.

## 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.

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GMYS performance events and functions are held at community and university venues that are accessible to those with physical disabilities. Additionally, GMYS offers sensory friendly performances for those with light, sound or other environmental sensitivities so that our performances can truly be for the whole community. GMYS includes accessibility symbols in marketing materials and concerts venue lobbies.

GMYS hires certified music teachers with training and experience in working with students of all abilities and with the Advocacy Network on Disabilities for the summer camp, GMYS along with UM-NSU- CARD offer workshops for all teachers and employees, providing an inclusive curriculum for students with disabilities so that they can fully participate in all programs. GMYS offers a mentoring program with the University of Miami Frost School of Music for students who cannot afford private instruction and who will benefit greatly from individualized attention. GMYS staff attends SAS-c Workshop on Inclusion Strategies for Children and Youth with Disabilities.

Outreach concerts are performed in many under-served communities in venues such as libraries, parks, and community centers. These free or low cost performances provide economic and geographic accessibility to our families and patrons no matter their financial standing.

**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?**

### 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?** 4/1/2021

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

- Yes
- No

#### 32.1 If yes include here:

The Greater Miami Youth Symphony (GMYS) is firmly committed to equal opportunity for all persons — without regard to race, color, ancestry, national origin, sex, marital status, physical or mental handicap, medical condition, sexual orientation or age. Additionally, GMYS is committed to compliance with the physical and mental disability protection of the ADA law and will not discriminate on the basis of individual impairments to the extent of awareness.

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

GMYS is known for their acceptance and engagement of students of all abilities. Many participating students are on the autism spectrum, have Individualized Learning Plans or have other varying abilities. GMYS staff and teachers are trained each year on best practices for inclusion. We work with the local Advocacy Network for Disabilities in creating specialized learning plans as needed for each participating student.

Additionally, our programs are economically accessible. No student or family is turned away because of financial hardship. Both full and partial scholarships are awarded to those who qualify.

Geographically, our programs are centrally located and easily accessible to everyone in our service area. Public transportation is also available including area buses and the metro train system.

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

Our staff, volunteers and board members reflect the community of Miami in that they come from all backgrounds and walks of life. The vast majority of our all-female staff come from various Hispanic and Latinx backgrounds with the remainder primarily white and African American. Our volunteers also represent a similar demographic. Our board of directors is more evenly split with around 33% white, 33% Hispanic or Latinx and 33% African American but majority of the board is also made up of professional women.

## 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.

Greater Miami Youth Symphony has 63 years of successful and fiscally responsible operation. We have had surpluses for several recent years, and are building up our cash reserves. Our annual audits have found no issues of concern. Adequate cash reserves and continued careful planning will assure that we will complete our programs this year and in the future and we are continually exploring new funding sources.

36. Completed Fiscal Year End Date (m/d/yyyy) \* 9/30/2020

### 37. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$185,382	\$235,211	\$245,159
2. Personnel: Programmatic	\$181,568	\$240,366	\$234,515
3. Personnel: Technical/Production			
4. Outside Fees and Services: Programmatic	\$5,350	\$5,000	\$8,000
5. Outside Fees and Services: Other			\$12,150
6. Space Rental, Rent or Mortgage	\$22,577	\$26,400	\$64,800
7. Travel	\$3,933	\$4,407	\$13,900
8. Marketing	\$4,927	\$17,392	\$29,621
9. Remaining Operating Expenses	\$81,836	\$100,598	\$60,913
<b>A. Total Cash Expenses</b>	<b>\$485,573</b>	<b>\$629,374</b>	<b>\$669,058</b>



<b>B. In-kind Contributions</b>	<b>\$64,800</b>	<b>\$95,000</b>	<b>\$100,000</b>
<b>C. Total Operating Expenses</b>	<b>\$550,373</b>	<b>\$724,374</b>	<b>\$769,058</b>
<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
10. Revenue: Admissions	\$10,498	\$7,000	\$8,000
11. Revenue: Contracted Services			
12. Revenue: Other	\$144,121	\$88,750	\$159,468
13. Private Support: Corporate			
14. Private Support: Foundation	\$20,800	\$14,000	\$37,000
15. Private Support: Other	\$37,876	\$19,555	\$34,000
16. Government Support: Federal	\$30,200		
17. Government Support: State/Regional	\$54,872	\$82,060	\$8,000
18. Government Support: Local/County	\$282,180	\$412,590	\$416,090
19. Applicant Cash	\$2,650	\$5,419	\$6,500
<b>D. Total Cash Income</b>	<b>\$583,197</b>	<b>\$629,374</b>	<b>\$669,058</b>
<b>B. In-kind Contributions</b>	<b>\$64,800</b>	<b>\$95,000</b>	<b>\$100,000</b>
<b>E. Total Operating Income</b>	<b>\$647,997</b>	<b>\$724,374</b>	<b>\$769,058</b>

### 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."

Greater Miami Youth Symphony will be using the surplus from 19.20 to enhance current programs and to expand programs in underserved areas.

**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	Administration	\$20,000	\$225,159	\$0	\$245,159
<b>Totals:</b>		<b>\$20,000</b>	<b>\$225,159</b>	<b>\$0</b>	<b>\$245,159</b>

### 43.2 Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic	\$70,000	\$164,515	\$0	\$234,515
<b>Totals:</b>		<b>\$70,000</b>	<b>\$164,515</b>	<b>\$0</b>	<b>\$234,515</b>

### 43.3

### 43.4 Outside Fees and Services: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
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#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Outside Artistic Fees	\$0	\$8,000	\$0	\$8,000
<b>Totals:</b>		<b>\$0</b>	<b>\$8,000</b>	<b>\$0</b>	<b>\$8,000</b>

#### 43.5

#### 43.6 Space Rental (match only) \*

#	Description	Cash Match	In-Kind Match	Total
1	Administrative	\$10,800	\$0	\$10,800
2	Performance / Rehearsal Space	\$54,000	\$100,000	\$154,000
<b>Totals:</b>		<b>\$64,800</b>	<b>\$100,000</b>	<b>\$164,800</b>

#### 43.7 Travel (match only) \*

#	Description	Cash Match	In-Kind Match	Total
1	Travel In-County	\$11,500	\$0	\$11,500
2	Travel Out of County	\$2,400	\$0	\$2,400
<b>Totals:</b>		<b>\$13,900</b>	<b>\$0</b>	<b>\$13,900</b>

#### 43.8 Marketing \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Publication	\$0	\$8,911	\$0	\$8,911
2	Postage	\$0	\$710	\$0	\$710
3	Website Design / Support	\$0	\$20,000	\$0	\$20,000
<b>Totals:</b>		<b>\$0</b>	<b>\$29,621</b>	<b>\$0</b>	<b>\$29,621</b>

#### 43.9 Remaining Proposal Expenses \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
<b>Totals:</b>		<b>\$0</b>	<b>\$58,913</b>	<b>\$0</b>	<b>\$58,913</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Equipment Rental for Performances	\$0	\$5,500	\$0	\$5,500
2	Equipment Purchases for Performances	\$0	\$2,000	\$0	\$2,000
3	Insurance	\$0	\$15,000	\$0	\$15,000
4	Utilities	\$0	\$4,600	\$0	\$4,600
5	Fundraising / Development	\$0	\$5,000	\$0	\$5,000
6	Merchandise	\$0	\$1,900	\$0	\$1,900
7	Supplies / Materials	\$0	\$17,513	\$0	\$17,513
8	Accounting and Legal Fees	\$0	\$7,400	\$0	\$7,400
<b>Totals:</b>		<b>\$0</b>	<b>\$58,913</b>	<b>\$0</b>	<b>\$58,913</b>

**Amount of Grant Funding Requested: \$90,000**

**Cash Match: \$564,908**

**In-Kind Match: \$100,000**

**Match Amount: \$664,908**

**Total Project Cost: \$754,908**

#### 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
<b>Totals:</b>		<b>\$0</b>	<b>\$10,000</b>

#	Description	Cash Match	Total
1	Admissions / Box Office	\$10,000	\$10,000
<b>Totals:</b>		<b>\$0</b>	<b>\$10,000</b>

#### 44.2 Revenue: Contracted Services \*

#	Description	Cash Match	Total
1	Tuition / Enrollment	\$103,818	\$103,818
<b>Totals:</b>		<b>\$0</b>	<b>\$103,818</b>

#### 44.3 Revenue: Other \*

#	Description	Cash Match	Total
1	Interest and Other Revenue	\$5,000	\$5,000
2	Travel Funds	\$1,500	\$1,500
<b>Totals:</b>		<b>\$0</b>	<b>\$6,500</b>

#### 44.4 Private Support: Corporate \*

#	Description	Cash Match	Total
1	Individual Support	\$15,000	\$15,000
<b>Totals:</b>		<b>\$0</b>	<b>\$15,000</b>

#### 44.5 Private Support: Foundation \*

#	Description	Cash Match	Total
1	Foundation Support	\$30,000	\$30,000
<b>Totals:</b>		<b>\$0</b>	<b>\$30,000</b>

#### 44.6 Private Support: Other \*

#	Description	Cash Match	Total
<b>Totals:</b>		<b>\$0</b>	<b>\$10,000</b>

#	Description	Cash Match	Total
1	Special Events	\$10,000	\$10,000
<b>Totals:</b>		<b>\$0</b>	<b>\$10,000</b>

44.7

44.8

**44.9 Government Support: Local/County \***

#	Description	Cash Match	Total
1	The Children's Trust	\$244,590	\$244,590
2	Summer Arts and Sciences (SAS-C)	\$20,000	\$20,000
3	Youth Arts Miami (YAM)	\$125,000	\$125,000
<b>Totals:</b>		<b>\$0</b>	<b>\$389,590</b>

44.10

**Total Project Income: \$754,908**

**44.11 Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$90,000	\$90,000	12%
B.	Cash Match	\$564,908	\$564,908	75%
	Total Cash	\$654,908	\$654,908	87%
C.	In-Kind	\$100,000	\$100,000	13%
	Total Proposal Budget	\$754,908	\$754,908	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.

# 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)
GMYS Substitute W9 2021.pdf	33 [KB]	5/3/2021 9:14:05 AM	<a href="#">View file</a>

### 46.2

#### Educational Materials

File Name	File Size	Uploaded On	View (opens in new window)
AllAssessments (1).pdf	579 [KB]	5/20/2021 8:14:38 AM	<a href="#">View file</a>

## 47. Support materials (required)



File	Title	Description	Size	Type	View (opens in new window)
Florida State Grant Support Materials.pdf	2020-2021 Marketing Materials, Videos and Performances		3912 [KB]		<a href="#">View file</a>

**47.1**

## J. Notification of International Travel Page 10 of 12

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

### **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 Greater Miami Youth Symphony of Dade County, Florida, 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)

Jessica Munch-Dittmar

