

Miami City Ballet, Inc.

Project Title: General Program Support 2023

Grant Number: 23.c.ps.101.617

Date Submitted: Tuesday, June 1, 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 3

Discipline: Dance

Proposal Title: General Program Support 2023

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Miami City Ballet, Inc. 
- b. **DBA:**
- c. **FEID:** 59-2578534
- d. **Phone number:** 305.929.7000
- e. **Principal Address:** 2200 Liberty Avenue Miami Beach, 33139-1641
- f. **Mailing Address:** 2200 Liberty Avenue Miami Beach, 33139-1641
- g. **Website:** www.miamicityballet.org
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 186797403
- l. **Fiscal Year End Date:** 04/30

1. Grant Contact *

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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

Dance

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)

D. Quality of Offerings Page 4 of 12

9. Applicant Mission Statement - (500 characters) *

The mission of Miami City Ballet (MCB) is to produce and present the highest level of dance performances in Florida, the U.S. and abroad; train young aspiring dancers; and develop Miami City Ballet School into a leader in dance education.

10. 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.

Miami City Ballet's 2022/23 season will spotlight masterpieces by the 20th century's most celebrated choreographers of classical ballet including George Balanchine, Jerome Robbins, and John Cranko; genre-defining works by pioneers of modern dance such as Twyla Tharp, Martha Graham, and Paul Taylor; and an exciting new commission from award-winning storyteller and MacArthur genius award winner, Kyle Abraham. A \$150,000 grant from the Florida Department of State Division of Cultural Affairs will support Miami City Ballet's extraordinary roster of dancers and support the four pillars of MCB's Strategic Plan in 2022/23: national leadership in genre-defining artistry; premier training; expanded community reach; and organizational sustainability.

NOTE: Programming and performance dates are tentative and may shift, vary per county, or be replaced by similar productions.

*Company Premiere

**World Premiere

PROGRAM ONE

Romeo and Juliet (Cranko/Prokofiev)

Adrienne Arsht Center for the Performing Arts (ACPA): October 21-23, 2022

Broward Center for the Performing Arts (BCPA): November 5-6, 2022

Kravis Center for the Performing Arts (KCPA): November 11-13, 2022

GEORGE BALANCHINE'S THE NUTCRACKER® (Balanchine/Tchaikovsky)

BCPA: December 9-11, 2022

ACPA: December 16-24, 2022

KCPA: December 30, 2022-January 1, 2023

PROGRAM TWO

Square Dance (Balanchine/Vivaldi and Corelli)

Afternoon of a Faun (Robbins/Debussy)

Antique Epigraphs (Robbins/Debussy)

Symphony in 3 Movements (Balanchine/Stravinsky)

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ACPA: January 6-8, 2023

KCPA: January 13-15, 2023

BCPA: January 20-22, 2023

PROGRAM THREE

Baker's Dozen (Tharp/Smith)

Scotch Symphony (Balanchine/Mendelssohn)

West Side Story Suite (Robbins/Piazzola)

ACPA: February 10-12, 2023

KCPA: February 17-19, 2023

BCPA: February 24-26, 2023

PROGRAM FOUR: Modern Masters

Diversion of Angels (Graham/Dello Joio)*

New Abraham Commission Name TBD (Abraham/Muhly)**

Promethean Fire (Taylor/Bach)

KCPA: March 17-19, 2023

ACPA: March 31-April 2, 2023

BCPA: April 8-9, 2023

MCB SCHOOL

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Full-Year Session

September 2022-May 2023

Five-Week Summer Intensive Program (ages 12-18)

June-July 2022

Young Dancer Summer Intensive Program (ages 9-12)

June-July 2022

Children's Summer Dance Program (ages 3-8)

June-July 2022

Two-Week Summer Choreographic Intensive Program (ages 14-18)

July/August 2022

Young Summer Choreographic Intensive Program (ages 9-13)

July/August 2022

COMMUNITY ENGAGEMENT

Palm Beach Three-Week Summer Dance Camp (ages 9-12)

June 2022

Open Barre

November 2022-April 2023

Ballet for Young People and Ballet for Families

October 2022-April 2023

Master Classes in Dance

October 2022-April 2023

Storytelling Circles

October 2022-April 2023

Explore Dance and Explore Dance STEAM

October 2022-April 2023

10.1 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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- **Genre-Defining Artistry:** Elevate MCB's stature as a national leader in dance performance, through the presentation of masterworks by the art form's most illustrious choreographers and boundary-pushing commissions that cement the future relevancy of dance.
 - **Premier Training:** Develop Miami City Ballet School into a premier dance training academy that instills a lifelong appreciation for the arts, opens new avenues of self- and artistic expression, and prepares talented young dancers for careers in the performing arts.
 - **Expanded Community Reach:** Eliminate barriers to arts access by engaging historically disenfranchised communities in experiences, programs, and performances that promote community cohesion and are fundamental to quality of life.
 - **Organizational Sustainability:** Invest in Miami City Ballet's long-term organizational sustainability and preserve its legacy as South Florida's premier classical ballet company.

10.2 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"

Genre-Defining Artistry

- Preserve artistically-diverse masterworks from the classical and modern eras of dance, with a focus on George Balanchine's neoclassical repertoire.
- Expand Miami City Ballet's esteemed repertoire with the Company Premiere of Martha Graham's *Diversion of Angels* and a new commission from Kyle Abraham, the founder and artistic director of the New-York based company, Abraham.in.Motion.

- Engage new and diverse audiences through narrative classics, *Romeo and Juliet* and *West Side Story Suite*.

Premier Training

- Expand scholarship offerings for talented students of diverse backgrounds through multi-year commitments.
- Raise selectivity standards by expanding recruitment to reach the most talented and diverse students from around the globe.

Expanded Community Reach

- Further develop community engagement programs with a focus on relevancy, accessibility, and diversity.
- Expand programming into historically disenfranchised communities that traditionally lack access to arts education opportunities, which are fundamental to quality of life.
- Deepen partnerships with peer arts and community service organizations to reach non-traditional audiences and develop a culture of inclusion in the arts.

Organizational Sustainability

- Strengthen operational infrastructure through increased organizational resources.
- Secure short- and long-term contributed revenue needed to implement annual programming as well as ensure the longevity of Miami City Ballet's legacy.
- Advance brand strategies to enhance audience development.

10.3 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.

Genre-Defining Artistry

- Present classical favorites from the Miami City Ballet repertoire, including Cranko's *Romeo & Juliet*, Robbins' *West Side Story Suite*, and Balanchine's *Symphony in Three Movements*.
- Advance the future of contemporary dance and contribute to the artistic development of Miami City Ballet's dancers through a new commission by Kyle Abraham, who is known for his multi-disciplinary works that mix hip-hop, street, modern, and classical dance styles.
- Preserve the legacy of modern dance by presenting Martha Graham's lyrical *Diversion of Angels*, marking a Company Premiere and the second Graham masterpiece to be added to MCB's repertoire.
- Reach at least 120,000 patrons through four diverse repertory programs and *George Balanchine's The Nutcracker®*.

Premier Training

- Through a new strategic plan, create an infrastructure that supports the holistic growth of students, recruit world-class faculty, ensure that the student and faculty population reflects the diverse Miami-Dade community through equitable outreach and recruitment processes, and recruit more male students.
- Through a feasibility study, identify satellite school locations in under-represented areas of Miami-Dade County and new cultural and hospitality partners that can serve community members with limited mobility, learning differences and other barriers by hosting adult open classes.
- Award more than \$650,000 in scholarships to students from around the globe, allowing the most talented and deserving students to develop their artistry and a lifelong interest in the arts, regardless of limitations.
- Offer students professional performance experience to students interested in pursuing a professional performance career through roles in the critically-acclaimed productions such as *George Balanchine's The Nutcracker*®, *Firebird*, *A Midsummer Night's Dream*, and Alexei Ratmansky's *Swan Lake*.

Expanded Community Reach

- Expand free arts education opportunities for historically divested communities not yet reached by the Company, including Belle Glade, West Palm Beach and Homestead, where poverty rates are 38% and 26%, respectively.
- Develop holistic opportunities for families' long-term engagement in the arts, which promote community cohesion by bringing people together across the barriers of race, class, and ethnicity that have historically separated us. Activities include wellness workshops for Ballet Bus students and their families, and a complimentary ticket program for Palm Beach Summer Dance Camp families.
- Expand the reach of community programs such as storytelling circles, touch tours, and master classes by partnering with new community service organizations.
- Broaden the reach of the redesigned Ballet for Young People and Ballet for Families series through presentations at additional venues such as the Seminole Theater in Homestead and the Broward Center for the Performing Arts in Fort Lauderdale.

Organizational Sustainability

- By April 30, 2022, complete \$55 Million goal of the Transforming Lives Campaign, which includes securing four years of operational support and \$2 Million for cash reserves. To date, MCB has raised \$44.1 Million, which includes \$1.2 Million toward cash reserves.
- By April 30, 2022, increase endowment by \$1 Million through expansion of the Apollo Society legacy gifts program (targeted growth of 50%).
- Utilize a data-driven brand strategy to build customer relationships among key demographic groups, as outlined in the Company's vision and core values.

10.4 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.

ARTISTIC: Led by award-winning principal conductor Maestro Gary Sheldon and award-winning musicians to provide live orchestral accompaniment for each of Miami City Ballet's diverse repertory programs during the 2022/23 season.

MIAMI CITY BALLET SCHOOL: Each year, MCB School partners with peer organizations for an expansive audition tour that allows us to recruit diverse talent from across the country and the globe. Audition tour partners include Boston Ballet School, School of American Ballet, San Francisco Ballet School, and Escola de Dança Alice Arja in Rio de Janeiro, Brazil.

COMMUNITY ENGAGEMENT:

- *Ballet Bus:* Developed in partnership with Miami-Dade County Public Schools (M-DCPS), Ballet Bus subsidizes MCB School training for 40 Miami-Dade youth from Title I Schools.
- *Explore Dance:* Through a partnership with the STEAM initiative in Miami Beach, Explore Dance brings ballet student into local classrooms to supplement traditional learning.
- *Ballet for Young People:* Ballet for Young People brings the thrill of the live performing arts to areas with the greatest need for arts engagement. Partner venues include the South Miami-Dade Cultural Arts Center; The Seminole Theater in Homestead; Society of the Four Arts in West Palm Beach; and the Pompano Cultural Arts Center in Broward County.
- *Inclusion:* partnerships with service organizations including Nicklaus Children's Hospital and Miami Lighthouse for the Blind connect MCB with communities that are traditionally unable to access our programs or performances because of factors such as geography or physical ability.

11. 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?

Miami City Ballet employs quantitative and qualitative evaluation methods to analyze year-to-year audience participation and satisfaction. Program evaluation methods include:

- Tracking fundraising progress, with the number of donors, members, and commitments signaling donor engagement and investment in MCB's artistry and programs.
- Administering patron surveys following all four repertory programs and Nutcracker performances. Surveys measure audience demographics and attendance, and gauge public perception of the performances and programming.
- Analyzing social media metrics such as engagement and conversion, which reflect progress with brand awareness and audience development. Each of MCB's social media platforms engages a distinct demographic group, which allows the Marketing Manager to develop a targeted strategy for each platform. Overall trends indicate a strong base of international support (e.g., 80% of Facebook followers are based outside of the United States).
- Comparing current season drop counts against historical drop counts for all repertory

performances and education and outreach initiatives, and using this data to make adjustments to maximize audience attendance and engagement.

- Tracking the volume of ticket purchases or inquiries following promotions and ads, which provides insight into the success of the advertising medium and its placement (e.g., printed advertisements versus television/radio ads).
- Monitoring press coverage and critical reviews, which provide insight into the reception of MCB's repertory programs, including the strength of dancers' performances and the quality/structure of each program.

11.1 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.

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

43

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

189

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

83,161

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

9,143

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

23,332

17. 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.

17.1 Number of artists directly involved?

172

17.2 Number of Florida artists directly involved?

158

Total number of individuals who will be engaged?

115808

18. How many individuals will benefit through media?

3,200,000

19. 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.

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

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

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

20. Describe the demographics of your service area.

Miami City Ballet serves South Florida audiences in Miami-Dade, Broward, and Palm Beach Counties, collectively serving a tri-county population of 5.6 Million. While many demographics are similar within each county, Hispanic/Latino rates in Miami-Dade County are more than double that of Miami-Dade and Palm Beach Counties, while the Black/African American population in Broward County is more than 50% higher. In addition, median income is 20% higher in Palm Beach County, while the poverty rate is 5-6% higher in Miami-Dade County.

Miami-Dade County: As of 2018, population was 2.76 Million people with a median age of 40.1 and a median household income of \$52,205. Between 2017 and 2018 the population grew from 2.75 to 2.76 Million, and its median household income grew from \$49,930 to \$52,205. Race/Ethnicity: 69.1% Hispanic or Latino, 15.5% Black or African American, and 12.9% White; while 74.3% speak a non-English language, and 77.5% are U.S. citizens. Poverty rate is 19%. (*datausa.io*)

Broward County: As of 2018, population was 1.95 Million people with a median age of 40.4 and a median household income of \$57,278. Between 2017 and 2018 the population grew from 1.94 to 1.95 Million, and its median household income grew from \$56,842 to \$57,278. Race/Ethnicity: 35.3% White,

30.4% Hispanic or Latino, and 27.7% Black or African American; while 42 % speak a non-English language, and 86.7% are U.S. citizens. Poverty rate is 14%. (*datausa.io*)

Palm Beach County: As of 2018, population was 1.49 Million people with a median age of 44.9 and a median household income of \$61,691. Between 2017 and 2018 the population grew from 1.47 to 1.49 Million and its median household income grew from \$60,057 to \$61,691. Race/Ethnicity: 53.8% White, 22.9% Hispanic or Latino, and 18% Black or African American; while 32.7% speak a non-English language, and 87.8% are U.S. citizens. Poverty rate is 13%. (*datausa.io*)

21. 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.

Miami City Ballet uses impact and participation numbers from its most recently completed fiscal years (FY20 and FY21, which were significantly impacted by the COVID-19 pandemic), to inform projections for the 2022/23 season. This data includes final attendance counts for all ticketed programs, enrollment reports for education and community engagement programs, workforce demographics, and audience surveys. All estimates are subject to change, barring any extensive cancellations or venue closures as a result of continued public health concerns around the COVID-19 pandemic, however by July 1, 2022, we anticipate that our programs and services will be back to pre-pandemic impact numbers.

22. 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.

- Broward
- Collier
- Miami-Dade
- Palm Beach

23. 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.

- Broward
- Collier
- Miami-Dade
- Palm Beach

24. 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.

Amidst a landscape that presented us with simultaneous health, financial, and social crises due to the pandemic, Miami City Ballet was left at an impasse following the rapid loss of our traditional performance model and audiences. The state of the performing arts industry in the current landscape also shed light on the deeply engrained barriers to cultural equity within our art form. Faced with a blank slate moving into an unfamiliar landscape, we recognized early on that the pandemic presented us with an extraordinary opportunity to examine the fragility of our model and find ways in which we can better serve our artists, audience, and community.

Emerging from this challenging period as a leader in diversity and reflecting our audiences in our artistry has required an honest look at bias, inequality, and barriers that exist for socioeconomically-diverse populations; and not only identifying but removing them. Our DEI work recently begun will make disruptive change within our business model, focusing first on digitizing every facet of our practices, so that our mission can extend far beyond those communities that have the financial and geographic ability to attend a traditional, in-person theater experience. Our goal is to reach black and brown communities and marginalized communities—truly putting the ‘all’ in ballet. By erecting a digital bridge to the most vulnerable communities, we can broaden the margins of success in the field by developing genuine relationships with teachers and artists in those communities, providing avenues to classical ballet that will place more minorities onstage, behind our curtain, and in our ballet classes. The payment structure for digital programming is to be determined, however we anticipate that the majority of programs will either be free or have a nominal cost built in that is affordable to all.

Miami City Ballet is producing an entirely new genre of works that is created in and with the digital space in mind. Transposing ballet into a high-quality and easily-accessible platform has the capacity to democratize dance so that individuals can engage with the art form in the same manner as live performance, but without the spatial and financial restrictions of the theater-going experience.

In the 2020/2021 season, MCB presented two digital commissions by Black female choreographers, which were transposed into an easily-accessible digital platform to produce multidimensional dance works in non-traditional spaces. These works were streamed through social media platforms, and expanded MCB’s reach beyond its local audience base while giving the Company a better understanding of how audiences respond to and engage with digital dance works. With this virtual programming, MCB successfully reached new, younger, and more diverse audiences using multi-platform strategies: 64% were first-time attendees; 35% Millennials/Gen Z; 42% Gen X; 50% Hispanic/Latinx; 51% households with children.

Miami City Ballet School transitioned all 108 weekly ballet classes offered during the school year to a virtual training platform, allowing students to continue their hard-earned training at home and interact with their teachers in real time. The Summer Intensive training programs run both in-person and virtual training, to allow families flexibility in choosing which type of training they were comfortable with.

25. 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.

For 36 years, Miami City Ballet has brought global recognition to Florida's cultural exports and their benefits to the local economy. With annual performance seasons taking place during the region's peak tourism months, MCB generates substantial economic activity. During the grant period, MCB is estimated to generate \$24.4 Million in expenditures and event-related spending, 774 FTE jobs, \$1.1 Million in local government revenue, and \$1.3 Million in state government revenue (Arts & Economic Prosperity 5). MCB employs 137 artistic and administrative staff and contracts with local musicians, stagehands, hotels, and other local businesses.

Feedback from audience surveys offers qualitative information that supports our mission to enrich the quality of life for South Floridians:

"The fact that you offered it free to frontline workers meant the world. This has been such a trying year, and it felt nice to be appreciated...it was nice to just for a moment forget about the state of the world."

"What the pandemic has exposed is what many in our communities experience daily—limited healthcare, food instability, economic hardships, and overall challenges accessing resources. This free arts experience gave our families an opportunity to rest from life's daily struggles and enjoy a magical holiday experience without worry..."

"It was wonderful to see the audience diversity reflect our community; specifically my community."

MCB's Community Engagement initiatives develop a culture of inclusion in the arts by providing access to training, performances for schools and families, master classes, and arts education for geographically and historically disenfranchised populations in South Florida. These programs touch the lives of more than 12,000 young people, seniors, protected populations, and families each year:

Access to Learning: Ballet Bus ensures long-term access to arts education for students who are under-represented in dance by providing free transportation, full tuition scholarships, wellness instruction, performance opportunities, and parent engagement for 40 students from Title I Schools in Miami-Dade County. Palm Beach Summer Dance Camp provides youth from Title I Schools with an introduction to dance study at no cost. In this welcoming but intensive program, students engage in a wide-ranging exploration of the art form, including classes in ballet, hip-hop, jazz, Flamenco, and composition. The 3-week Camp culminates in a performance event for family and community members.

Access to Performances: The Ballet for Young People and Ballet for Families series provides thousands of children and community members with free opportunities to enjoy professionally-produced ballet performances in state-of-the-art theaters across South Florida. Designed for first-time ballet audiences, these performances feature notable ballets from MCB's repertoire alongside dance demonstrations, live narration, and a take-home study guide.

School Residencies: Explore Dance provides students in grades 1-3 at Title I schools in Miami-Dade County with free, after-school dance instruction from Miami City Ballet Community Engagement Teaching Artists. These residencies also serve as entry points into MCB School via the Ballet Bus scholarship program.

Inclusion for Protected Families: Touch Tours provide patrons with visual impairments with a tactile, discussion-guided backstage experience with costumes and props, followed by a mainstage ballet production accompanied by live narration.

26. Marketing and Promotion

26.1 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

26.2 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?

AUDIENCE DEVELOPMENT

Miami City Ballet is actively engaging new audiences. In 2019, Miami City Ballet engaged Prescott & Associates to conduct an audience survey. Overall, MCB was recognized as being diverse, seen as a major community asset, a highly respected organization, and an arts leader. The study confirmed that patrons skew older, with a mean age of 66, and identified opportunities to build awareness among more diverse audiences, particularly younger age groups, Hispanic and Black audiences. A top reason for not attending more frequently was financial and the perception of high ticket prices. Many respondents indicated that well-known story ballets and live orchestra are significant drawcards. These findings led to strategies to build younger and more diverse audiences, including:

- New pricing strategy with lower entry points - \$30 tickets available for all performances
- Refreshed media buying strategy for radio and TV to reach younger and Spanish-speaking audiences
- Heavy investment in digital advertising and social media
- PR strategy to include Spanish-speaking media alongside traditional national and local media targets
- Marketing materials highlighting lower price entry points
- Open conversation with Artistic regarding programming that attracts new audiences
- Creation and distribution of supporting content to increase accessibility, inspire and engage audiences in the history and 'making of' each ballet

PAID MEDIA

Paid strategy will focus on increasing visibility and ticket sales in local and national markets through:

- Extensive digital ad campaigns (19/20 Season had ROI of 226%) targeted to local, national and tourism audiences, including google adwords, SEO and display, mobile ads, video (YouTube) and social (Facebook/Instagram ads), remarketing from MCB sites, behavioral and look-alike targeting and other methods
- Direct mail
- Print and digital ads in national, local and grassroots publications including Miami Herald, El Nuevo Herald, New York Times, Time Out, Sun Sentinel, Miami New Times, Palm Beach Post, Culture Owl, Culture Crusaders, The New Tropic
- Out of home ads including billboards on main traffic thoroughfares, bus sides, bus shelters
- Radio and podcast ads on WLRN and commercial radio stations across Miami, Broward and Palm Beach including Spanish speaking stations
- TV ads across Miami, Broward and Palm Beach

UNPAID MEDIA

Tactics include making best use of our own extensive database and social media, PR targeting and tourism strategies:

- Email campaigns to our database of over 80,000 people
- Social media content served to our community of over 400,000 people
- Continuing to secure feature placement in national press outlets, drawing attention to South Florida as a destination for cultural offerings. Recent placements include New York Times, New Yorker, Wall Street Journal, LA Times, Today Show, Washington Post, NPR
- Regular coverage in national trades: Dance Magazine and Pointe.
- Performances are consistently reviewed in all South Florida newspapers: Miami Herald, Sun-Sentinel and Palm Beach Post/Daily News further enhancing South Florida's reputation as a world-class travel destination
- In addition, Miami City Ballet has partnerships with organizations that serve and promote Florida tourism in order to publicize productions: Greater Fort Lauderdale Convention & Visitors Bureau, artscalendar.com, Florida Tourism Industry Marketing Corporation, TripAdvisor, Broward Cultural Division, Nighttours.com and more

F. Impact - Diversity, Equity and Inclusion Page 6 of 12

27. 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.

As Miami City Ballet's commitment to diversity, equity, and inclusion drives the intention of our reach, so does our goal of eliminating barriers to the arts. Programs are designed to encompass a myriad of opportunities to engage protected populations.

Miami City Ballet ensures that programming is ADA compliant so that all can experience the joy of ballet. Miami City Ballet staff have attended the Kennedy Center Leadership Exchange in Arts and Disability conferences for nine years, and in 2012, were honored with the Kennedy Center for the Performing Arts LEAD Award for Emerging Leaders. MCB is a member of Florida Access Coalition for the Arts and has been instrumental in completing regular facilities and program evaluations. Special requirements such as disabled access seating, adjacent companion seating, sign language interpreters, materials in accessible formats, and other accommodations can be requested by calling the MCB Box Office. In 2019, Miami City Ballet launched a website landing page dedicated to accessibility. Planned updates for the coming season includes refurbishing the full MCB website to make it accessibility user friendly for all. Brochures and other marketing collateral include accessibility symbols—WC, AD, TT and the following language:

If you have access or special seating requirements, please contact MCB Customer Relations to order your tickets. We will specially select tickets to suit your needs. Audio Description and Touch Tour dates will be announced closer to performance dates. Our theaters cater to a wide range of access needs. More info at miamicityballet.org/accessibility.

Each of MCB's home venues is fully ADA compliant and coordinates additional services for patrons upon request. MCB offers sensory-friendly presentations of Ballet for Young People, which make the experience welcoming for those with Autism Spectrum Disorders by including modifications such as lowered music volume and raised house lights.

At select performances, MCB offers Touch Tours for patrons with visual impairments, providing them with a special tactile, discussion-guided backstage experience with costumes and props, followed by a mainstage performance accompanied by live narration. Audio Described Performances are also available at Nutcracker productions in all four MCB home-county venues. These programs enrich the experience for individuals with visual impairments, making the art from accessible and inviting to individuals of all backgrounds.

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

28. Policies and Procedures

Yes

No

29. Staff Person for Accessibility Compliance

Yes

No

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

Matt Saurusaitis

30. 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.

30.1 If yes, when was the evaluation completed? 5/1/2021

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

Yes

No

31.1 If yes include here:

At Miami City Ballet it is our priority to provide a workplace where all employees feel valued for who they are and for their contributions to the organization. Our focus has always been on ensuring MCB is an environment that reflects the changing demographics of our country, where diverse cultures, experiences, perspectives, and talent drive opportunities for growth.

Miami City Ballet seeks to develop and nurture its diversity, and is committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; and fosters tolerance, sensitivity, understanding, and mutual respect.

As the urgency of race relations in our nation have mounted, we recognize how critical it is to examine where and how we could do better, with the first area in need of prompt attention being the lack of racial and ethnic diversity among our Board of Trustees—the guiding body of our organization. As a result, the Nominating and Governance Committee of the Board formed a task force to develop a Diversity, Equity, and Inclusion strategy for our organization, which will include

looking beyond fiscal capacity to identify diverse new board members who will lend a representative voice to the communities we serve.

In order to develop a thoughtful DEI strategy tailored to Miami City Ballet's unique position in the field, the Company has begun a partnership with Amina Dickerson from Dickerson Global Advisors to thoughtfully explore and construct a DEI strategy tailored to our institution. Theresa Ruth Howard of MoB Ballet, who also worked with MCB on the Equity Project, will then work to carefully execute our DEI strategy throughout all areas of our organization through a series of board, staff, and artist trainings.

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

The legacy of Miami City Ballet unfolds in the breadth of three areas of our mission: The Company, The School, and Community Engagement. Our programs are rooted in a commitment to excellence and access to the arts: annual performances present artistically-diverse repertoire for wide-ranging audiences across South Florida; MCB School welcomes students from around the U.S. and the globe thanks to a \$650,000 scholarship program; MCB's Community Engagement initiatives eliminate barriers to the arts for thousands of community members at every level of arts exploration. Concurrently with being at the forefront of artistic excellence, we strive to be a national leader in diversity within classical ballet, embodying the belief that ballet is for everyone. Our strengths lie in the fact that we look like our community—allowing us to relate to our communities everywhere we go across our three markets through the excellence of what we present on stage, the diversity of our dancers, and our community engagement efforts.

Miami City Ballet's Community Engagement programs focus on access and equity, recognizing the transformative power that the arts can have in the lives of individuals. Miami City Ballet offers sensory-friendly presentations of Ballet for Young People, which make the experience welcoming for those with Autism Spectrum Disorders or Sensory Processing Disorders by including modifications such as lowered music volume and raised house lights.

At select performances, MCB offers Touch Tours for patrons with visual impairments, providing them with a special tactile, discussion-guided backstage experience to interact with costumes and props, followed by a mainstage performance accompanied by live narration. Audio Described Performances are also available at Nutcracker productions in all four home venues in Miami-Dade, Broward, West Palm Beach, and Collier Counties. These programs enrich the experience for individuals with visual impairments, making dance accessible and inviting to individuals of all backgrounds.

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

Miami City Ballet represents one of the most diverse rosters of dancers among any major American ballet company. Among dancers and staff, 45% identify as under-represented (African American, Hispanic, Asian). Equally, 37% of students at Miami City Ballet School identify as Hispanic, 9% as African American, and 6% as Asian. Among the Board of Trustees, 11% self-identify as Hispanic or African American; 65% are female. Senior leadership is comprised of 40% Hispanic or African American and 87% female.

G. Track Record Page 7 of 12

34. 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.

Despite having to suspend most operations as a result of COVID-19, the Company raised \$12.4M in contributed revenue by the close of FY20, which is the most the Company has ever raised. This included \$2.8M in emergency funding, comprised of an \$84,105 grant from the City of Miami Beach, \$1.8M from the Federal Paycheck Protection Program, \$500,000 from a private donor, and \$500,000 from the Ford Foundation.

At the helm of the 2021 Fiscal Year, the organizational budget was cut from \$23.5M to \$11.7M. In light of budget shortfalls, the Company shifted focus to a Dancer Support Fund, which to raise \$4M to support salaries and benefits for dancers, artistic and production teams, and wardrobe staff by April 30, 2021. Further, as part of the annual \$5.3M institutional funding portfolio, grants include \$936,058 from Miami-Dade County; \$500,000 as part of a 5-year, \$2.5M multi-year grant from the John S. and James L. Knight Foundation; \$500,000 as part of a \$4M 4-year grant from an anonymous national foundation; and an additional \$2.5M 4-year grant from the Ford Foundation. As of March 23, 2021, Miami City Ballet was also officially approved to be forgiven in full for the Company's \$1.8M PPP loan. With the confirmation of the loan forgiveness, the Company reached the historic milestone of raising more contributed revenue in the history of the Company for the second year in a row—securing a total of \$13.4M.

Miami City Ballet launched a \$55M capitalization campaign in the fall of 2018 to secure a fortified fiscal infrastructure that will sustain the Company's remarkable artistic growth. This four-year campaign addresses each of the four pillars of the Strategic Plan: National Leadership, Premier Training, Expanded Reach, and Organizational Sustainability. To date, the campaign has raised \$44M (80%). Funds raised include \$7.1M for artistic growth and acquisitions; \$1.8M to bolster the Miami City Ballet School infrastructure; \$1.7M to support an expanded portfolio of community engagement initiatives; and \$32.7M to build a foundation for organizational sustainability. Other campaign milestones achieved to date include:

- Lump sum payment of past debts, leaving Miami City Ballet completely debt free.
- \$2M in capital improvements, supported by a Cultural Facilities grant.
- Expanded donor base resulting from investment in Development leadership and team: 1,653 new donors raised \$5.2M.

Among long-term sustainability efforts, increasing the endowment fund balance is chief among them. The Board of Trustees recently approved and deployed a new endowment capitalization strategy, which encompasses the promotion of the Apollo Society: a planned giving membership society that allows donors to include Miami City Ballet in their estate plans. The endowment capitalization strategy was launched by a \$1.9M estate gift from a longtime supporter. \$1M will be directed toward the endowment and \$900,000 to bolster cash reserves.

Pre-audited financials for the fiscal year ending April 30, 2021 projects a total positive change in net

assets without restrictions of \$4.2MM. This positive change was primarily due to the assistance of federal programs. The surplus will be utilized to bridge fiscal periods due to large decreases in earned revenue especially tickets sales.

35. Completed Fiscal Year End Date (m/d/yyyy) * 4/30/2021

36. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$3,722,227	\$5,906,224	\$6,083,410
2. Personnel: Programmatic	\$3,601,194	\$4,675,379	\$4,815,641
3. Personnel: Technical/Production	\$763,530	\$2,057,503	\$2,119,228
4. Outside Fees and Services: Programmatic	\$7,719	\$775,167	\$1,061,060
5. Outside Fees and Services: Other	\$490,890	\$575,677	\$592,947
6. Space Rental, Rent or Mortgage	\$314,370	\$1,037,743	\$1,365,393
7. Travel	\$21,720	\$638,333	\$628,967
8. Marketing	\$406,936	\$1,297,612	\$1,336,540
9. Remaining Operating Expenses	\$2,278,655	\$3,999,533	\$4,119,519
A. Total Cash Expenses	\$11,607,241	\$20,963,171	\$22,122,705
B. In-kind Contributions	\$133,093	\$100,000	\$100,000
C. Total Operating Expenses	\$11,740,334	\$21,063,171	\$22,222,705
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year

10. Revenue: Admissions	\$375,134	\$3,912,760	\$5,634,697
11. Revenue: Contracted Services		\$315,000	
12. Revenue: Other	\$1,067,631	\$1,462,795	\$2,263,002
13. Private Support: Corporate	\$155,500	\$242,500	\$249,775
14. Private Support: Foundation	\$3,913,105	\$2,740,500	\$2,822,715
15. Private Support: Other	\$6,629,216	\$7,525,049	\$10,252,516
16. Government Support: Federal	\$3,108,268	\$4,098,390	\$40,000
17. Government Support: State/Regional	\$51,932	\$294,000	\$150,000
18. Government Support: Local/County	\$1,069,076	\$472,177	\$810,000
19. Applicant Cash			
D. Total Cash Income	\$16,369,862	\$21,063,171	\$22,222,705
B. In-kind Contributions	\$133,093	\$100,000	\$100,000
E. Total Operating Income	\$16,502,955	\$21,163,171	\$22,322,705

37. 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."

REVENUE

In FY2021 Admissions revenue was down drastically due to cancellation of in-person performances. Government revenue in FY2021 and FY2022 increased substantially due to PPP loan that was forgivable and the SVOG application that is anticipated to be received from the SBA.

EXPENSE

In FY2021 several expenses were reduced due to pandemic (live orchestra, Personnel furloughs/salary reductions, venue rental due to closures and travel for the Company to perform). For FY2022 and FY2023 most expenses back to normal levels.

38. 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

39. Hours *

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

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

- Yes
- No

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41. Rural Economic Development Initiative (REDI) Waiver

Yes

No

42. 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).

42.1 Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing	\$0	\$1,179,841	\$0	\$1,179,841
2	Box Office	\$0	\$324,680	\$0	\$324,680
3	Development	\$0	\$1,535,394	\$0	\$1,535,394
4	Community Engagement	\$0	\$399,930	\$0	\$399,930
5	School	\$0	\$1,375,944	\$0	\$1,375,944
6	General Administrative	\$0	\$1,267,621	\$0	\$1,267,621
Totals:		\$0	\$6,083,410	\$0	\$6,083,410

42.2 Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Dancers	\$150,000	\$3,213,726	\$0	\$3,363,726
2	Company and Artistic	\$0	\$1,451,915	\$0	\$1,451,915
Totals:		\$150,000	\$4,665,641	\$0	\$4,815,641

42.3 Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Production	\$0	\$1,715,215	\$0	\$1,715,215
2	Wardrobe	\$0	\$404,013	\$0	\$404,013
Totals:		\$0	\$2,119,228	\$0	\$2,119,228

42.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Orchestra and Music	\$0	\$1,061,060	\$0	\$1,061,060
Totals:		\$0	\$1,061,060	\$0	\$1,061,060

42.5 Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Consulting and Other	\$0	\$592,947	\$0	\$592,947
Totals:		\$0	\$592,947	\$0	\$592,947

42.6 Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Venue Rental	\$1,162,393	\$0	\$1,162,393
Totals:		\$1,365,393	\$0	\$1,365,393

#	Description	Cash Match	In-Kind Match	Total
2	Warehouse	\$106,000	\$0	\$106,000
3	Administrative/Studios	\$97,000	\$0	\$97,000
Totals:		\$1,365,393	\$0	\$1,365,393

42.7 Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Program	\$628,967	\$0	\$628,967
Totals:		\$628,967	\$0	\$628,967

42.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Advertising	\$0	\$1,286,540	\$0	\$1,286,540
2	Public Relations	\$0	\$50,000	\$0	\$50,000
Totals:		\$0	\$1,336,540	\$0	\$1,336,540

42.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Supplies/Equipment	\$0	\$188,378	\$0	\$188,378
2	Wardrobe/Production Expenses	\$0	\$818,545	\$0	\$818,545
3	Utilities	\$0	\$137,961	\$0	\$137,961
4	School	\$0	\$1,169,022	\$0	\$1,169,022
5	Trucking	\$0	\$249,286	\$0	\$249,286
Totals:		\$0	\$4,119,519	\$100,000	\$4,219,519

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
6	Development Expenses	\$0	\$370,221	\$0	\$370,221
7	Boutique	\$0	\$88,062	\$0	\$88,062
8	Admin: Postage, Printing, Dues/Subscriptions	\$0	\$149,239	\$0	\$149,239
9	Security	\$0	\$131,450	\$0	\$131,450
10	Human Resources Expense	\$0	\$6,459	\$0	\$6,459
11	Insurance	\$0	\$132,088	\$0	\$132,088
12	Facility/Equipment Service and Maintenance	\$0	\$678,808	\$0	\$678,808
13	In-Kind: Iphone, Cleaners, Legal/Consulting Fees, Courier	\$0	\$0	\$100,000	\$100,000
Totals:		\$0	\$4,119,519	\$100,000	\$4,219,519

Amount of Grant Funding Requested: \$150,000

Cash Match: \$21,972,705

In-Kind Match: \$100,000

Match Amount: \$22,072,705

Total Project Cost: \$22,222,705

43. 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.

43.1 Revenue: Admissions *

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Ticket Sales: Repertory Programs	\$3,431,977	\$3,431,977
2	Ticket Sales: Nutcracker	\$2,202,720	\$2,202,720
Totals:		\$0	\$5,634,697

43.2

43.3 Revenue: Other *

#	Description	Cash Match	Total
1	School: Tuition and Housing	\$2,143,002	\$2,143,002
2	Misc: Investment Income, Boutique, Community Engagement	\$120,000	\$120,000
Totals:		\$0	\$2,263,002

43.4 Private Support: Corporate *

#	Description	Cash Match	Total
1	Corporations	\$249,775	\$249,775
Totals:		\$0	\$249,775

43.5 Private Support: Foundation *

#	Description	Cash Match	Total
1	Foundations	\$2,822,715	\$2,822,715
Totals:		\$0	\$2,822,715

43.6 Private Support: Other *

#	Description	Cash Match	Total
1	Special Events	\$870,000	\$870,000
2	Individual Contributions	\$9,282,516	\$9,282,516
Totals:		\$0	\$10,152,516

43.7 Government Support: Federal *

#	Description	Cash Match	Total	
1	National Endowment for the Arts	\$40,000	\$40,000	
Totals:		\$0	\$40,000	\$40,000

43.8

43.9 Government Support: Local/County *

#	Description	Cash Match	Total	
1	Tri-County Government Arts Agencies	\$810,000	\$810,000	
Totals:		\$0	\$810,000	\$810,000

43.10

Total Project Income: \$22,222,705

43.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	1%
B.	Cash Match	\$21,972,705	\$21,972,705	99%
	Total Cash	\$22,122,705	\$22,122,705	100%
C.	In-Kind	\$100,000	\$100,000	0%
	Total Proposal Budget	\$22,222,705	\$22,222,705	100%

44. 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.

45. Required Attachment List

Please upload your required attachments in the spaces provided.

45.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
MCBSubstitute W9.pdf	33 [KB]	6/1/2021 9:30:52 AM	View file

46. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
MCB_20-21_Video Links.pdf	Video Links/Photos of Miami City Ballet's 2020-21 Season		687 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
2020-21 Season Top Media Placements.pdf	Top Media Placements for the 2020-21 Season		1522 [KB]		View file
2020 Summer Intensive Photos.pdf	Miami City Ballet School Summer Intensive Photos-2020		335 [KB]		View file
COVID Timeline Infographic.pdf	COVID Timeline Infographic-2020-21		702 [KB]		View file
Community Engagement Photos.pdf	Community Engagement Photos/Video Links		2710 [KB]		View file
Letters of Support_Testimonials.pdf	Letters of Support and Student Testimonials		388 [KB]		View file
Marketing Materials.pdf	Marketing Materials Crediting the Division		7446 [KB]		View file
Board of Trustees.pdf	Board of Trustees		788 [KB]		View file
DEI Project Outline.pdf	DEI Strategy and Timeline		945 [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.

47. 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.

48. 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

49. 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.

50. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Miami City Ballet, 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.

50.1 Signature (Enter first and last name)

Michele Scanlan

