

# New World Symphony, Inc.

**Project Title:** General Program Support 2023

**Grant Number:** 23.c.ps.102.306

**Date Submitted:** Sunday, May 30, 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:** Music

**Proposal Title:** General Program Support 2023

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

### Applicant Information

- a. **Organization Name:** New World Symphony, Inc. 
- b. **DBA:**
- c. **FEID:** 59-2809056
- d. **Phone number:** 305.673.3330
- e. **Principal Address:** 500 17th Street Miami Beach, 33139-1862
- f. **Mailing Address:** 500 17th Street Miami Beach, 33139-1862
- g. **Website:** [www.nws.edu](http://www.nws.edu)
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 191468685
- l. **Fiscal Year End Date:** 06/30

### 1. Grant Contact \*

**First Name**

Julisa

**Last Name**

Fuste

**Phone** 305.428.6728

**Email** [julisa.fuste@nws.edu](mailto:julisa.fuste@nws.edu)

### 2. Additional Contact \*

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Howard

**Last Name**

Herring

**Phone** 305.428.6720

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### 3. Authorized Official \*

**First Name**

Howard

**Last Name**

Herring

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**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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School of the Arts

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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)

## D. Quality of Offerings Page 4 of 12

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

The mission of the New World Symphony (NWS) is to prepare graduates of music programs for leadership roles in orchestras and ensemble groups throughout the world.

### 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.

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*This application is being submitted amidst an ongoing global coronavirus pandemic that has forced the closure and cancellation of many performing arts venues and events over the past 15 months. As vaccination rates rise and venues begin to re-open, the New World Symphony optimistically anticipates a return to historical norms in the number of concert offerings and attendance levels in the coming months. This application is presented with this assumption in mind.*

The New World Symphony, America's Orchestral Academy (NWS), offers a three-year postgraduate fellowship program focused on orchestral performance and musicianship, audition preparation, audience and community engagement, leadership development, and wellness. NWS's 2022-23 season will continue the tradition of innovative programming and artistic excellence for which the organization has been recognized since its founding in 1987. Of the season's 65 planned ticketed performances, 30% will be presented for free, and 20% will have all tickets priced at \$20 or less. NWS's WALLCAST® concerts—live outdoor broadcasts of select NWS performances—are free to the public.

Administrative activities will take place on an ongoing basis between July 1, 2022 and June 30, 2023. The 35-week rehearsal and performance season will begin on September 6, 2022 and end on May 7, 2023, with concert performances taking place every week. All coaching and community engagement activities will also take place on an ongoing basis throughout the 35-week season.

#### 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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1. Prepare NWS Fellows for their professional careers.
  2. Provide South Florida audiences with high-quality classical music programs.
  3. Provide artistic and educational programs that help introduce new audiences to classical music.
  4. Train NWS Fellows to be effective advocates for classical music in the communities where

they secure professional positions.

## 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"

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1. Recruit a visiting faculty to offer Fellows specialized training over a 35-week season.
  2. Present concerts of superior artistic caliber with world-class guest artists.
  3. Provide South Florida families, students, teachers, and adults of all ages opportunities to learn about and experience classical music.
  4. Offer a broad curriculum that builds Fellows' engagement and leadership skills.

## 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.

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### Activities to achieve Goal/Objective #1

- NWS will engage a visiting faculty of more than 100 conductors, artists, and coaches to offer master classes and private lessons, as well as instruction in audition training, performance psychology, communications, and community engagement.
- Instrumental coaches will work with Fellows on technique, orchestral section leadership, and ensemble skills. They will also help prepare performance repertoire, lead sectional rehearsals, and play side-by-side with Fellows in weekly rehearsals and performances. Coaches will include musicians from the San Francisco Symphony, New York Philharmonic, The Cleveland Orchestra, and the Chicago Symphony Orchestra.
- Leveraging the Internet2 network, NWS will also conduct real-time lessons, master classes, interviews, and rehearsals online with musicians, composers, and performers around the world.

### Activities to achieve Goal/Objective #2

- NWS will offer 65 classical music presentations during the 2022-23 season. Concerts will be presented at the New World Center in Miami Beach and the Adrienne Arsht Center for the Performing Arts in downtown Miami. Select concerts will be made available online.
- In addition to NWS Co-Founder and Artistic Director Michael Tilson Thomas, approximately 20 guest artists will perform with NWS Fellows for South Florida audiences. Guest conductors for the coming season include NWS alumni Kazem Abdullah, Teddy Abrams, and Christian Reif; Marin Alsop, Chief Conductor of the ORF Vienna Radio Symphony Orchestra; Roderick Cox, winner of the 2018 Sir Georg Solti Conducting Award; Stéphane Denève, Music Director of the St. Louis Symphony Orchestra; Matthias Pintscher, Music Director of the Ensemble Intercontemporain; Thomas Wilkins, Music Director of the Omaha Symphony;

and Xian Zhang, Music Director of the New Jersey Symphony Orchestra. Guest artists for the coming season include violinists Augustin Hadelich, Gil Shaham, and Christian Tetzlaff; pianists Aaron Diehl, George Li, Gabriela Montero, Jean-Yves Thibaudet, and Joyce Yang; cellists Zuill Bailey and Oliver Herbert; and instrumental collectives International Contemporary Ensemble and People of Earth.

#### Activities to achieve Goal/Objective #3

- NWS's community engagement programs allow Fellows to mentor student musicians, provide music lessons, coach local school bands and orchestras, and perform concerts tailored to special audiences. NWS also offers financial assistance to several youth-based partner organizations for instrument repair and purchase. These programs are provided at no charge to participants.
- Fellows receive training on the following specialized topics: addressing the audience from the stage; presentations in the community; long-term classroom teaching; and digital engagement. Fellows will practice their skills in the concert hall, schools, community venues, and online.

#### Activities to achieve Goal/Objective #4

- Workshops and individual coaching sessions will cover topics such as non-profit organizational structure, fundraising, concert programming and production, finance, résumé writing, media training, and negotiation. Courses will be led by NWS staff, cross-sector professionals, and NWS alumni who are leaders in their communities.
- Fellows will be offered several opportunities to gain first-hand experience using these skills by designing and executing their own musical programs inside the concert hall and in the community.

### **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.

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NWS frequently partners with local arts and philanthropic organizations. NWS is a resident company of the Adrienne Arsht Center of the Performing Arts and has partnered with this organization several times each season since its opening in 2006. NWS also partners with more than 100 schools and organizations throughout Miami-Dade County each season through community engagement programming.

NWS has partnered with The Sphinx Organization, the League of American Orchestras, and The Artist Council to create the National Alliance for Audition Support (NAAS), an initiative to increase diversity in American orchestras by supporting early professional and professional black and Latinx musicians. Using a rubric developed by NWS—Recruit, Train, Mentor, and Measure—the NAAS partners combine resources and expertise to: recruit qualified and underrepresented classical musicians (i.e., black and Latinx); provide orchestra audition training to participants through an audition preparation boot camp and individual coaching sessions; partner participants with qualified mentors who are knowledgeable of and/or have gone through the experience of the orchestral audition process; and measure participants' achievements based on their near-term career and professional development goals.

NWS also partners with The Sphinx Organization to host retreats for Sphinx LEAD (Leaders in Excellence, Arts & Diversity), a program to empower arts leaders of color in classical music administration, and participates in SphinxConnect, an annual conference for artists and leaders in diversity. Other partners in equity, diversity, and inclusion work include Atlanta Symphony Orchestra's Talent Development Program, Carnegie Hall's NYO2, the LA Philharmonic's Youth Orchestra Los Angeles, Miami Music Project, Nashville Symphony's Accelerando initiative, and the New York Philharmonic's Very Young Composers program.

Formal agreements are in place for these partnerships.

## 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?

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NWS evaluates its programs using the following measures:

- Fellow success: an annual average of 20 Fellows and 30 alumni win jobs in orchestras, ensembles, and organizations worldwide.
- Ticket sales and attendance figures: Box office data for recent seasons demonstrate that ticket sales are consistent, with an annual average of 95% of available tickets issued for concerts. Purchases are categorized as follows – 30% Single Tickets; 34% Subscription Tickets; 28% Free Concerts; and 8% Other (e.g., sponsors, staff). Attendance has been steady, with no more than a 2% year-to-year variation.
  - Note that this data does not include the 2019-20 season, the audience for which was entirely online due to the coronavirus pandemic.
- Critical acclaim: NWS receives consistently positive concert reviews in local and national publications.
- Community outreach: an average of 10,000 youth, children, and adults from more than 100 schools and organizations are served annually by NWS's community engagement programs.

NWS regularly collects qualitative information from audiences via surveys, interviews, and focus groups. The data expands our understanding of audiences' experiences and helps to inform programming and marketing decisions. Most post-concert survey respondents provide positive feedback, with high average scores for measures of intrinsic impact (i.e., captivation, emotional resonance, satisfaction, and enrichment).

Fellows' musical ability is evaluated on an ongoing basis by Musician Advancement staff as well as visiting faculty. Fellow-led committees evaluate the Fellowship program; the Orchestra Committee, Housing Committee, and Community Engagement Committee meet periodically with faculty and staff to discuss issues as they arise.

### 11.1 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.

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

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55

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

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65

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

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45,000

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

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7,500

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

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2,000

#### 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?

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500

### 17.2 Number of Florida artists directly involved?

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150

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

55000

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

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20,000

### 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.

Most of NWS’s performances and activities take place in Miami-Dade County, a minority-majority urban area. In 2020, Miami-Dade County reported a population of 2.79M people with a median age of forty. The population is 71.5% Hispanic, 14.3% Black (non-Hispanic), and 11.6% White (non-Hispanic). Nearly 75% of Miami-Dade County residents speak a language other than English at home. (Data source: Miami Matters, 2021 Demographics, <http://www.miamidadematters.org/demographicdata>.)

NWS serves several segmented concert audiences in Miami-Dade County, including traditional concert audiences, alternate format concert audiences, and WALLCAST concert audiences. While the demographics for traditional concerts skew toward older white adults, survey data shows that audiences for our alternate format and WALLCAST concerts are younger (30% under 45 years old) and more diverse (34% identify as non-white). NWS also offers educational and artistic content online, expanding our reach to a large, diverse population. Additionally, NWS serves more than 10,000 children and adults through its community engagement programs, providing families, students, teachers, and adults of all ages and backgrounds the opportunity to learn about and experience classical music.

## 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.

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The project impact number for individuals benefitting from the project includes not only artists, concert hall attendees, and community engagement participants, but also audience estimates for NWS's outdoor WALLCAST® concert series.

Making their debut in 2011 when New World Center opened, NWS's WALLCAST concerts were an instant cultural and social phenomenon. Upwards of 10 times per season, high-definition simulcasts of select NWS concerts are presented in a safe, public space at no charge. Each presentation attracts an average audience of 2,000 attendees, many of whom report never having attended a classical music concert. A study of WALLCAST concert audiences included an analysis of attendees' motivations, revealing several themes: social fulfillment and sense of belonging (sense of community); setting and casual atmosphere (outdoor environment; free); and music and affirmation (programming, performance). The study also revealed that attendees are both younger and more ethnically diverse than those who attend traditional concerts. NWS's WALLCAST concerts not only celebrate the artistic excellence for which the institution is known, but also support NWS's vision to share classical music with as many people as possible.

## 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.

Miami-Dade

## 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.

Miami-Dade

## 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.

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Due to the coronavirus pandemic, NWS's 2020-21 performance season was for online audiences only; more than 60 free and paid streamed concerts were made available to the public. As in-person audiences return to the concert hall in the coming months, NWS will continue to offer virtual broadcasts of a portion of its performances to online audiences at various price points. Concerts will be available through NWS's website, on Facebook, on Medici.tv, and on Idagio. Additionally, NWS will continue to

publish free educational content digitally through its online video library, MUSAIC. Examples of NWS's digital content can be seen on its website, at <https://nws.edu/nwsdigital/>.

## **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.

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### **Community Engagement**

NWS's community engagement programs are learning experiences for the Fellows and for our partners in the South Florida community, across the U.S., and internationally. The broad array of musical and educational offerings provides families, students, teachers, and adults of all ages opportunities to learn and experience classical music.

NWS's 2022-23 Community Engagement activities will include the following free programs:

Education Concerts: Four daytime concerts designed to introduce schoolchildren (grades 4 through 12) to the concert-going experience, major orchestral works, and famous composers. NWS provides free round-trip bus transportation for all attendees, and teachers receive a study guide to heighten the educational impact of the performance. A post-produced broadcast of the concerts will be made available online for schoolchildren around the country.

- Estimated participation, in-person: 2,500 students; 30 schools
- Estimated participation, webcast: 3,000 students

NWS in the Schools and Community: Fellows visit area schools to make 30 to 60-minute interactive and thematic musical presentations aimed at helping children discover classical music. NWS Fellows also perform in various other community venues, including hospitals, hospices, and senior centers.

- Estimated participation: 3,000 community members; 40 organizations

Rehearsal Observations: During these visits, local groups attend NWS rehearsals with internationally renowned conductors and soloists. Prior to rehearsals, attendees meet with Fellows to learn about both the musical pieces and the instruments. Participating organizations include K-12 schools, universities, and adult learning centers.

- Estimated participation: 750 attendees; 15 schools/organizations

Side-by-Side Concert: Advanced young instrumentalists (grades 7 through 12) audition for the chance to perform alongside Fellows in a Side-by-Side concert conducted by NWS Co-Founder and Artistic Director Michael Tilson Thomas. Participating students develop a musical working relationship with the Fellows as they together prepare and perform orchestral works. The auditions are open to string, woodwind, brass, and percussion students.

- Estimated participation: 50 students; 20 schools

MusicLab: This season-long music mentorship program brings NWS Fellows into the youth music programs of four partner organizations in Miami-Dade County. The program supplements existing community and school music programs by having Fellows offer instrumental training to young musicians enrolled in these programs. The program also builds and enhances Fellows' teaching skills.

Each season concludes with a celebratory concert performance with all participants at New World Center.

- Estimated participation: 150 students

### **Economic Impact**

Spending in 2015 by Miami-Dade County nonprofit arts & culture organizations and audiences totaled more than \$1.4 billion (Arts & Economic Prosperity V; Americans for the Arts). The same report finds that nonprofit arts & culture event attendees spend an average of \$35 per person excluding the cost of admission (e.g., meals, ground transportation, lodging). With a total population served of approximately 55,000 Florida residents and visitors of all ages, NWS's 2022-23 season will be a significant contributor to the economic health of the local community.

## **26. Marketing and Promotion**

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

Brochures

- Collaborations
- Direct Mail
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Pay Per Click (PPC) Advertising
- Radio
- Organic Social Media
- Paid Social Media

### **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?

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Recognizing that the pace at which patrons receive and process information keeps accelerating, NWS has adapted its marketing and audience development strategies to keep up with these shifts. While NWS still buys print advertisements in certain instances, the primary emphasis is now digital. NWS uses a metrics-based approach to assess and adjust digital advertising campaigns' effectiveness.

A robust, segmented email strategy is at the core of NWS's marketing. Survey data and Google analytics have confirmed that email is NWS's most effective tool to engage patrons. NWS sends nearly 800 emails during the season, including 100 targeted newsletters, 120 reminders and customer service messages, and 35 satisfaction surveys. NWS cross-promotes events to patrons who have attended one type of NWS performance and might like something similar.

Direct mail (e.g., Single Ticket Brochures, postcards) are sent to 70,000+ households several times per season. NWS also trades direct mail lists with other local cultural organizations, including Pérez Art Museum Miami, Seraphic Fire, Miami City Ballet, Adrienne Arsht Center for the Performing Arts, The Cleveland Orchestra, Florida Grand Opera, and the Frost Museum. Ads are also placed with

WLRN Public Radio (91.3 FM).

NWS maintains a strong social media presence to optimize its external messaging for digital platforms. NWS's Facebook page (<https://www.facebook.com/NewWorldSymphony>), Twitter account (<https://twitter.com/NWSymphony>), and Instagram account (<http://instagram.com/NWSymphony>) have a collective audience of nearly 73,000 followers. Paid advertisements on social media are used strategically to advertise select performances.

NWS regularly analyzes its own database; data sets include percentages of first-time ticket buyers and subsequent purchases made, attendance rates, direct feedback about new programs, and trends in purchasing timelines. Insights from these sources inform strategy development for upcoming campaigns, creating a deeper understanding of audience reactions to NWS's programming experiments.

NWS believes that understanding actual patron behavior, paired with robust survey data, improves staff decision-making related to audience retention and development. This approach also helps NWS respond to the shifting ways in which audiences receive information and make decisions about attending live performing arts events.

## 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.

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NWS welcomes all visitors and strives to make its performances and facilities accessible to all patrons. Accessibility information is detailed on NWS's website (<http://www.nws.edu/Access>). Related inquiries and requests are handled by front-of-house staff, who have received ADA training. Accommodations requests are met with every effort to support guests' needs.

NWS owns and operates New World Center, which includes its administrative offices and performance spaces. All areas of New World Center are wheelchair and motorized-scooter accessible, including its entrances, performance spaces, restrooms, box office, concession stand, dressing rooms, backstage area, practice rooms, and workspaces. The building includes directional signage for accessible entrances and restrooms.

Seating areas for patrons in wheelchairs and their companions are available on all levels of the New World Center's performance spaces; guests are asked to request wheelchair-accessible locations when ordering tickets. Some seats are available with removable armrests to enable easier access. A courtesy wheelchair is also available for guest use within the building. All restrooms in New World Center have a wheelchair accessible stall. In addition, gender-neutral, family restrooms are also available on the first and second floors. These restrooms can also accommodate a care provider.

Service animals are welcome at New World Center. Assistive listening devices are available for all NWS performances at no charge. Neck loopsets are also available for users of hearing aids with t-coils.

For select concerts, NWS offers a Sensory-Friendly Environment for families with members (both children and adults) with Sensory Processing Disorders (SPD) and Autism Spectrum Disorders (ASD). This is an area for the entire family, designed to be welcoming, safe and comfortable, where they can watch a live audio and video feed of a concert. Entry to this area is free.

Additional services are available upon request with advance notice, including audio description equipment, sign language interpretation, large-print program materials, and opened captioning.

**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?**

Yuri Rebello

**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?** 3/1/2021

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

Yes

No

**31.1 If yes include here:**

The New World Symphony is committed to building an inclusive organization so that people of all races, ethnicities, nationalities, sexual orientations, gender identities and expressions, abilities, religions, and backgrounds are welcomed and respected within our fellowship, board of trustees, staff, and volunteer groups; and that all are provided with the opportunity and resources to thrive. We pledge that our educational and artistic programming, presentations, community collaborations, and communications will reflect our commitment to equity, diversity, inclusion, and belonging.

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

NWS consistently plans for its annual programming to include at least 30% of its concerts to be presented at no cost, with another 25% presented at less than \$20 per ticket. NWS's WALLCAST® concerts in SoundScape Park are presented free to the public, and all community engagement activities are also provided for free. NWS also offers a limited number of reduced-price tickets, including student tickets, rush and standby tickets, and group discounts. Additionally, the availability of NWS's online content ensures that audiences have access to high quality artistic programming regardless of their location.



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

Of NWS's staff, 31% identify as Hispanic, 14% identify as Black, 3% identify as Asian, and 4% identify as Other; its volunteer cohort is similarly diverse. Of its 36 Trustees, three identify as Black, and two identify as Hispanic.

# 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.

NWS continues to maintain a healthy financial position despite an unprecedented global pandemic. After several years of carefully planned budget growth, our budget of \$17.4 million has been reduced to \$14.9 million. Budget changes were primarily due to the inability to host live concerts and events. To balance the reduced budget, NWS did not layoff any employees, however, a quarter of the staff were furloughed for various lengths of time and all staff received salary cuts ranging from 5% to 35%. Through strategic program changes and capital improvements, NWS has continued to provide meaningful experiences for the fellowship and community.

To address long-term institutional sustainability, NWS strives to achieve annual operating surpluses rather than the traditional balanced budget. Besides providing for a built-in contingency, a steadily growing reserve fund addresses institutional opportunities, needs, and vulnerabilities (including hurricanes) that are not reflected in the regular operating budget. The reserve currently stands at \$7.9 million.

**35. Completed Fiscal Year End Date (m/d/yyyy) \*** 6/30/2020

## 36. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$5,257,707	\$4,553,563	\$5,647,763
2. Personnel: Programmatic			
3. Personnel: Technical/Production	\$1,958,460	\$1,662,990	\$2,075,672
4. Outside Fees and Services: Programmatic	\$1,105,004	\$657,767	\$1,179,104
5. Outside Fees and Services: Other	\$1,531,314	\$1,380,135	\$1,420,238
6. Space Rental, Rent or Mortgage	\$2,707,591	\$2,677,114	\$3,232,948
7. Travel	\$477,140	\$178,117	\$565,358

8.	Marketing	\$421,604	\$257,309	\$567,140
9.	Remaining Operating Expenses	\$2,782,819	\$2,798,482	\$3,583,918
<b>A.</b>	<b>Total Cash Expenses</b>	<b>\$16,241,639</b>	<b>\$14,165,477</b>	<b>\$18,272,141</b>
<b>B.</b>	<b>In-kind Contributions</b>	<b>\$111,767</b>	<b>\$125,000</b>	<b>\$125,000</b>
<b>C.</b>	<b>Total Operating Expenses</b>	<b>\$16,353,406</b>	<b>\$14,290,477</b>	<b>\$18,397,141</b>
	<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
10.	Revenue: Admissions	\$1,060,800	\$156,388	\$1,044,170
11.	Revenue: Contracted Services			\$117,500
12.	Revenue: Other	\$4,564,658	\$4,412,509	\$6,506,866
13.	Private Support: Corporate	\$516,583	\$210,500	\$450,000
14.	Private Support: Foundation	\$5,346,596	\$4,438,624	\$4,750,000
15.	Private Support: Other	\$4,019,918	\$3,893,247	\$4,668,605
16.	Government Support: Federal	\$60,000	\$60,000	\$50,000
17.	Government Support: State/Regional	\$46,868	\$50,709	\$150,000
18.	Government Support: Local/County	\$626,216	\$943,500	\$535,000
19.	Applicant Cash			
<b>D.</b>	<b>Total Cash Income</b>	<b>\$16,241,639</b>	<b>\$14,165,477</b>	<b>\$18,272,141</b>
<b>B.</b>	<b>In-kind Contributions</b>	<b>\$111,767</b>	<b>\$125,000</b>	<b>\$125,000</b>

<b>E. Total Operating Income</b>	<b>\$16,353,406</b>	<b>\$14,290,477</b>	<b>\$18,397,141</b>
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**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."

---

not applicable

**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

# H. Track\_Record Page 8 of 12

## 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, Public Relations, Box Office	\$0	\$1,351,690	\$0	\$1,351,690
2	Institutional Advancement	\$0	\$1,301,502	\$0	\$1,301,502
3	Executive, Finance, Technology and Information Systems	\$0	\$2,145,232	\$0	\$2,145,232
4	Musician Advancement and Community Engagement	\$0	\$1,018,773	\$0	\$1,018,773
<b>Totals:</b>		<b>\$0</b>	<b>\$5,817,197</b>	<b>\$0</b>	<b>\$5,817,197</b>

### 42.2

### 42.3 Personnel: Technical/Production \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Technical/Production	\$0	\$2,137,942	\$0	\$2,137,942
<b>Totals:</b>		<b>\$0</b>	<b>\$2,137,942</b>	<b>\$0</b>	<b>\$2,137,942</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Conductors	\$100,000	\$834,426	\$0	\$934,426
2	Soloists	\$50,000	\$218,260	\$0	\$268,260
<b>Totals:</b>		<b>\$150,000</b>	<b>\$1,052,686</b>	<b>\$0</b>	<b>\$1,202,686</b>

#### 42.5 Outside Fees and Services: Other \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Orchestra	\$0	\$1,434,440	\$0	\$1,434,440
<b>Totals:</b>		<b>\$0</b>	<b>\$1,434,440</b>	<b>\$0</b>	<b>\$1,434,440</b>

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

#	Description	Cash Match	In-Kind Match	Total
1	Space Rental	\$2,627,140	\$0	\$2,627,140
2	Utilities	\$654,522	\$0	\$654,522
<b>Totals:</b>		<b>\$3,281,662</b>	<b>\$0</b>	<b>\$3,281,662</b>

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

#	Description	Cash Match	In-Kind Match	Total
1	Artists, Faculty, Orchestra	\$525,053	\$0	\$525,053
2	Staff	\$49,510	\$0	\$49,510
<b>Totals:</b>		<b>\$574,563</b>	<b>\$0</b>	<b>\$574,563</b>

## 42.8 Marketing \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Advertising	\$0	\$251,490	\$0	\$251,490
2	Design/Printing	\$0	\$124,326	\$0	\$124,326
3	Postage Distribution	\$0	\$48,611	\$0	\$48,611
4	Web Design/Other	\$0	\$148,384	\$0	\$148,384
<b>Totals:</b>		<b>\$0</b>	<b>\$572,811</b>	<b>\$0</b>	<b>\$572,811</b>

## 42.9 Remaining Proposal Expenses \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Education and Other Musician Related Expenses	\$0	\$869,356	\$0	\$869,356
2	Concert Production, Media, and Related Expenses	\$0	\$923,782	\$0	\$923,782
3	Internet2 and Technology Expenses	\$0	\$276,150	\$0	\$276,150
4	Remaining Operating Expenses	\$0	\$1,553,411	\$125,000	\$1,678,411
<b>Totals:</b>		<b>\$0</b>	<b>\$3,622,699</b>	<b>\$125,000</b>	<b>\$3,747,699</b>

**Amount of Grant Funding Requested: \$150,000**

**Cash Match: \$18,494,000**

**In-Kind Match: \$125,000**

**Match Amount: \$18,619,000**

**Total Project Cost: \$18,769,000**

## 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
1	Admissions	\$1,054,612	\$1,054,612
<b>Totals:</b>		<b>\$0</b>	<b>\$1,054,612</b>

**43.2 Revenue: Contracted Services \***

#	Description	Cash Match	Total
1	Contracted Services	\$117,500	\$117,500
<b>Totals:</b>		<b>\$0</b>	<b>\$117,500</b>

**43.3 Revenue: Other \***

#	Description	Cash Match	Total
1	Investment Income	\$5,355,084	\$5,355,084
2	Business Development, Alton Pointe, and Other Earned Income	\$1,359,899	\$1,359,899
<b>Totals:</b>		<b>\$0</b>	<b>\$6,714,983</b>

**43.4 Private Support: Corporate \***

#	Description	Cash Match	Total
1	Corporate	\$459,000	\$459,000
<b>Totals:</b>		<b>\$0</b>	<b>\$459,000</b>

**43.5 Private Support: Foundation \***

#	Description	Cash Match	Total
1	Foundation	\$4,845,000	\$4,845,000
<b>Totals:</b>		<b>\$0</b>	<b>\$4,845,000</b>



#### 43.6 Private Support: Other \*

#	Description	Cash Match	Total	
1	Private/Individual Support	\$2,514,300	\$2,514,300	
2	Special Events Proceeds	\$2,203,605	\$2,203,605	
<b>Totals:</b>		<b>\$0</b>	<b>\$4,717,905</b>	<b>\$4,717,905</b>

#### 43.7 Government Support: Federal \*

#	Description	Cash Match	Total	
1	National Endowment for the Arts	\$50,000	\$50,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$50,000</b>	<b>\$50,000</b>

#### 43.8

#### 43.9 Government Support: Local/County \*

#	Description	Cash Match	Total	
1	City of Miami Beach	\$25,000	\$25,000	
2	Miami-Dade County	\$510,000	\$510,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$535,000</b>	<b>\$535,000</b>

#### 43.10

**Total Project Income: \$18,769,000**

#### 43.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	1%
B.	Cash Match	\$18,494,000	\$18,494,000	99%
	Total Cash	\$18,644,000	\$18,644,000	100%
C.	In-Kind	\$125,000	\$125,000	1%
	Total Proposal Budget	\$18,769,000	\$18,769,000	101%

#### **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.

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# 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)
NWS - Substitute Form W-9.pdf	33 [KB]	5/30/2021 4:44:48 PM	<a href="#">View file</a>

## 46. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
NWS - Video Work Samples.pdf	Video Work Samples (performance excerpts)	Links to two brief video excerpts of New World Symphony performances.	160 [KB]		<a href="#">View file</a>

File	Title	Description	Size	Type	View (opens in new window)
New World Symphony's Season 2021-2022.mp4	Video: New World Symphony's 2021-22 Season		17866 [KB]		View file
Resilience at NWS_ Live from our Living Room.mp4	Video: Resilience at NWS - Live From our Living Room		11239 [KB]		View file
Innovation at NWS_ Drive-In WALLCAST® Concert.mp4	Video: Innovation at NWS - Drive-in WALLCAST Concert		8031 [KB]		View file
Inclusion at NWS_ College Track Mentorship Program.mp4	Video: Inclusion at NWS - College Track Mentorship Program		8664 [KB]		View file
NWS - WALLCAST® Concerts.mp4	Video: NWS WALLCAST Concerts		12665 [KB]		View file
NWS - Distance Learning at the New World Symphony.mp4	Video: Distance Learning at the New World Symphony		11695 [KB]		View file
NWS - 2019-20 Annual Report.pdf	Printed Materials: Annual Report 2019-20	Includes DCA logo recognition on page 35.	5437 [KB]		View file
NWS - Community Engagement Brochure, 2020-21.pdf	Printed Materials: Community Engagement Brochure, 2020-21		2163 [KB]		View file
NWS - FY2022 Board of Trustees.pdf	NWS Board of Trustees 2021-22		450 [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](https://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 New World Symphony, 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)

Julisa Fuste



