Academy of Ballet Arts, Inc.

Project Title: General Program Support 2021
Grant Number: 21.c.ps.101.754

A. Cover Page  Page 1 of 10

Guidelines

Please read the current Guidelines prior to starting the application: 2021-2022 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 1

Discipline: Dance

Proposal Title: General Program Support 2021
## Applicant Information

- **Organization Name:** Academy of Ballet Arts, Inc. ⚙️
- **FEID:** 59-2926455
- **Phone number:** 727.327.4401
- **Principal Address:** 2914 First Avenue North St. Petersburg, 33713-8635
- **Mailing Address:** 2914 First Avenue North St. Petersburg, 33713
- **Website:** www.academyofballetarts.org
- **Organization Type:** Nonprofit Organization
- **Organization Category:** Other
- **County:** Pinellas
- **DUNS number:** 10-894-4190
- **Fiscal Year End Date:**

### 1. Grant Contact *

- **First Name**
  - Suzanne
- **Last Name**
  - Pomerantzef
- **Phone**
  - 727.510.5262
- **Email**
  - Ms.P@academyofballetarts.org

### 2. Additional Contact *

- **First Name**
  - Michelle
3. Authorized Official *

First Name
Suzanne

Last Name
Pomerantzeff

Phone
727.510.5262
Email
Ms.P@academyofballetarts.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status
Organization - Nonprofit

4.2. Institution Type
School of the Arts

4.3. Applicant Discipline
Dance

5. Department Name
Academy of Ballet Arts Inc.
C. Eligibility  Page 3 of 10

1. What is the legal status of the applicant? *
   - Public Entity
   - Nonprofit, Tax-Exempt
   - Solo or Individual artists or unincorporated performing company
   - Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *
   - Yes (required for eligibility)
   - No

3. Do proposed activities occur between 7/1/2020 - 6/30/2021? *
   - Yes (required for eligibility)
   - No

4. How many years of completed programming does the applicant have? *
   - Less than 1 year
   - 1-2 years
   - 3 or more years (required minimum to request more than $50,000 in GPS)
1. Applicant Mission Statement - (Maximum characters 500.) *

The mission of the Academy of Ballet Arts Inc. is to develop the potential of each student to express his or her individual ideas and emotions through the beauty of movement. The Academy values diversity, nurtures creativity and builds community and envisions developing a direct connection with the county’s residents through its curriculum, arts education programs and public performances.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

2.1. Goals, Objectives, and Activities - (Maximum characters 5000.)

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

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Activities: These are the specific activities that achieve the objectives.

ABA recruits its students through community connections and its curriculum embraces all levels of participation, abilities and body types. Based on the Vaganova (Russian) style, Bournonville (Danish) and the American Ballet Theatre National Training Curriculum. All levels follow a two-year course of study. Students study ballet, character, pointe, and variations and pas de deux are added at appropriate levels.

The men's division has a parallel schedule and all students can supplement their training with classes in conditioning, acting, jazz and modern. ABA students are trained at a professional level so that if they choose to pursue a career in dance, they are technically and artistically prepared.

Each summer, ABA conducts three Intensive workshops for the serious dancer, and continues the evening class schedule for all students. The goal of the Intensives is to provide local dancers a comprehensive dance experience that is comparable to national programs. The Intensive dancers have the opportunity to learn repertoire from the faculty and guest artists, which is presented in an in-studio performance setting. These performances are open to the public.
ABA has an Adaptive Dance program specifically designated for children with Down Syndrome, Autism, physical, mental and emotional challenges. ABA collaborates with the Pinellas Autism Project, Creative Clay and the Nina Harris School. Two of the permanent faculty attended the Boston Ballet’s Adapted Ballet Seminar in 2017 and have developed ABA’s curriculum combining movement drawn from ballet, character, modern, music and theatre. Classes are open to students from the age of 4 - adult. ABA is committed to involvement in continuing education in the field of varying exceptionalities and providing dance training in a supportive atmosphere.

Performances:
ABA is dedicated to providing the entire community access to all performances.

Since 1978, ABA has performed an annual “Nutcracker”. Of the six Nutcracker performances each year, the first two are set aside for public, private and home-schooled students, senior citizens in assisted living facilities and students from facilities for physically and mentally challenged children and adults. ABA provides free tickets for families in shelters, inner-city schools, foster children and in programs that provide help for families in economic or emotional distress.

The “Spring Concert” features either a full-length ballet or an eclectic program including classical ballet excerpts as well as ethnic and original contemporary choreography.

Since 1976, ABA has performed Russian and other ethnically diverse dances at the St. Petersburg International Folk Fair Society’s (SPIFFS) annual festival. This is a four-day outdoor festival that highlights the cultural heritage of over 75 countries. ABA also performs annually at schools, 1st Night, Habitat for Humanity, Florida Foreign Language Teachers Conference and the World Day Festival of Cultural Diversity.

Goals:
• To produce professional quality students that will perform in a variety of public productions
• To work with local advocates to provide dance training and performance opportunities to low-income/culturally diverse students
• To boost the community’s understanding of the academic, physical and emotional health benefits of studying dance
• To generate on-going employment for dancers, choreographers, and teachers

Objectives:
• To support the production and performances of 2 main concerts, 3 community programs, and contribute to additional public events.
• To maintain a strong year-round dance curriculum that serves beginners to professional students and is inclusive of students needing adaptive curriculum.
• To increase the viability of dance classes for economically challenged families that results in a 5% increase in students studying ballet in a professional and healthy setting
• To promote the emotional, academic and health benefits of dance classes
• To continue to collaborate with local, state, and national organizations that promote access to the arts for all people
Activities:
• Contract dates for performances: SPIFFS, Nutcracker, Spring Concert, community and In-Studio performances.
• Seek and secure funding
• Plan and manage media relationships, image and publicity
• Collaborate with local visual artists and musicians to create integrated performances in a variety of venues and non-traditional spaces
• Create a series of targeted talk-backs in informal settings with teaching artists, choreographers, dancers and students
• Implement and maintain a consistent schedule of classes, workshops, in-school programs and summer intensives taught by highly trained and skilled professionals.
• Collaborate with Pinellas Autism Program, Creative Clay and Nina Harris to continue to develop ABA's Adaptive Dance Curriculum and make it accessible to the community.
• Select inner-city schools for outreach programs
• Maintain memberships in Arts Alliance, ACE, FDA, FDEO, NDEO, Creative Pinellas, Non-Profit Leadership Council and Foundation for a Healthy St. Petersburg
• Support Arts advocacy through serving on the St. Petersburg Arts Executive Council

2.2. Partnerships & Collaborations - (Maximum characters 2000.)
Describe any partnerships and/or collaborations with organizations directly related to the Specific Cultural Project (SCP) or General Programming (GPS). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

The Academy shares the educational and arts mission of the Nina Harris Exceptional Student Education Center, which offers a VPK-12th grade program for students with academic or physical challenges. The school is dedicated to providing a safe, nurturing environment where special needs students can build self-confidence, independence and self-esteem to maximize their success at home, school and in the community. The Academy also collaborates with Creative Clay, whose mission is to help people with disabilities achieve full and inclusive lives through access to the arts by providing expressive, educational and vocational experiences. Creative Clay’s team of professional artists provide outreach art experiences to people with disabilities, as well as children and veterans. Creative Clay’s vision aligns with the Academy’s, which is to make the arts accessible for all. The Academy has a professional relationship with both nonprofits and we share potential student contacts with each other as well as performance opportunities.

Great American Teach-In: Next year I will be participating in this event at the Nina Harris Exceptional Student Education Center in Pinellas Park, Florida. I will be spending the day teaching adaptive dance to selected classes. This allows me to share the communicative possibilities directly with the students and let the faculty observe the effect of dance on their students.
**The Nina Harris Agency Fair:** The Agency Fair was initiated at Nina Harris in 2005. Participating in the Fair allows the Academy to reach out to parents who may not know that there are adapted ballet classes offered in Pinellas County. Next year the Academy students will open the Fair with a performance of “Peter and the Wolf”. The performance will include our current adaptive ballet students as villagers and or huntsmen.

**2.3. Timeline - (Maximum characters 2000.)**

List timeline of activities during the grant period.

**July-Aug 2020:** Schedules e-mailed to current students (7/1); placement classes for new students(July-August), Classes at Creative Clay (July-August) **Summer Intensive II In-Studio performance (7/3), Summer Intensive III (7/6-7/31) In-Studio Performance (7/31)** Fall classes begin (8/10); rehearsals begin for SPIFFS performance (8/14) rehearsals for Youth America Grand Prix Competition (YAGP)

**Sept-Oct 2020:** auditions for Nutcracker (9/12); Performances at Saturday Morning Market begin (9/12), Nutcracker rehearsals begin (9/19); costumes fitted, pictures for posters taken (9/26-27), posters printed, publicity posted on arts websites (10/17-20); **Octoberfest performance (10/17-18); SPIFFS performances (10/29-11/1)**

**Nov-Dec 2020:** posters distributed (11/2); Nutcracker Tech & Dress rehearsals (12/1-2); Performances (12/3-12/6); Post publicity for Summer Intensives I-II-III-IV (12/12); rehearsals for 1st Night (12/12-30); Winter Workshop classes (12/28-30); 1st Night Performance (12/31)

**Jan-Feb 2021:** YAGP competition (1/4-6); Classes resume (1/7); Semester evaluations (1/23-28), Spring Concert auditions (1/18);Russian Winter Ball (1/25) Auditions for Summer Intensive III (2/9) Rehearsals begin for Spring Concert (2/8); Costumes fitted, pictures for Spring Concert taken (2/23-24)

**Mar-Apr 2021:** Applications open for Summer Intensives I-II- (3/1); Confirm Guest Artists (3/1); Heritage Park Folk Fest (4/4); Sunshine Reading Festival Performance (4/14), YAGP Finals NYC (4/20-29)

**May-July 2021:** **Spring Concert (5/1-2) Auditions for Summer Intensive III (5/9); Reservation fee due for Summer Intensive I-III (5/29); Classes at Creative Clay (June-July) Summer Intensive I (6/2-13); In-Studio performance (6/13), Summer Intensive II (6/16-7/2) In-Studio Performance (7/2) Summer Intensive III (7/6-7/31) In-Studio Performance (7/31)**
E. Impact

Instructions

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

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefitting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefitting should be one (1).

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

13

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

9,695

3. How many Adults will be engaged? *

5,217

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

1,000

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

3,478

6. How many artists will be directly involved? *

21
Total number of individuals who will be engaged?
9716

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

☐ Children/Youth (0-18 years)
☐ Adults (25-64 years)

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

☐ No group made up 25% or more of population benefiting

9. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

The Academy is a leader in Pinellas County and its performances and activities have a positive impact on the involvement of local students in the arts. This year we gave free Family Vouchers to shelters, inner-city schools, PARC, and the Suncoast Center for Abused Children and Boys & Girls Club to attend our Nutcracker. The Academy is the only community dance program on the Arts and Education panel and is listed in the data base as a valuable resource for public school teachers. ABA offers free shows of Peter and the Wolf as a part of the St. Pete Sunshine Reading Festival and at the Saturday Morning Market.

10. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county. State Service Organization applicants: Select all counties that will be served by your programming.

☐ Pinellas

11. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.
ABA is located in the Mid-Town area of St. Petersburg. The Mid-Town area, a long-neglected section of the city, is economically depressed, with high rates of unemployment. This project strengthens the local economy by providing steady employment for ABA's faculty, artistic director and guest artists. Our customers bring more business to the area we are located in which is a part of St. Petersburg's cultural corridor. It features small, individually owned businesses, restaurants and galleries.

ABA produces public performances at the Palladium Theatre, owned and operated by St. Petersburg College in the downtown waterfront area. Our rental fees provide salaries for the technicians and others employed at the Theatre. All of our marketing costs such as printed materials, concession sales, boutique items, costuming costs, event tickets, parking and dining all have an economic impact on St. Petersburg. Our productions also produce income for local set, sound and light designers, equipment operators, costume designers, and guest artists. Local thrift shops benefit from our costume designer's ability to re-purpose used clothing.

Several local companies, including Spectrum, UPS Stores, FRSTeam Cleaners, Lending Associates, Palm Crest Resort and On Pointe Dance Wear have collaborated with us to provide more incentives for their customers to attend our performances on a regular basis. Our audiences in turn are supporting them by using their services.

St. Petersburg actively promotes itself as a thriving environment for the development of all of the arts. In 2018, the city sponsored a reception for the National Ballet of Cuba at the Dali Museum and the Mayor, Rick Kriesman invited the company to return next year and perform at the Mahaffey Theatre. ABA's Artistic Director was invited to attend the International Festival in Cuba (2018) as a guest of the company. ABA's annual performances increase the overall cultural value to the Latin population in Pinellas County and increases the attraction of the area to tourists and international visitors.

ABA's business plan includes developing strong cultural ties with the community that surrounds us to foster the following strengths in local children:

- self-discipline
- persistence
- self-motivation
- pursuit of goals
- self-esteem
- ability to work together as a team.

Investing in the children in the neighborhood helps give them a healthy after-school activity that teaches them to respect themselves, their peers and their community while they learn basic principles that studying dance teaches.
The dedication, creativity and abstract thinking that an artist develops can translate and apply to any occupation. As ABA's students grow up, they will become an essential part of the city’s economic foundation. Many of our students and their families become life-long supporters of the arts, through becoming patrons as well as audience members.

ABA has partnered with Creative Clay and Pinellas Autism Project to provide dance classes for their students. ABA's Artistic Director acts as a curriculum advisor and teacher and provides costumes for their final performance. ABA also holds open auditions for community students for our Summer Intensives. Students who qualify financially or artistically are awarded tuition grants for the Intensives. Students who successfully complete the summer program are then invited to attend classes in ABA's school-year program. These collaborations are in our plan to bring professional and supportive training to under-served students.

12. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

ABA's marketing plan is updated annually based on the outcomes of the previous year’s increase in audience numbers and gains in student enrollment. School brochures are printed in June and distributed to students through email, displayed in the studio, at local dance supply stores, at all performances and on our website: www.academyofballetarts.org

ABA markets performances through distribution of posters, yard signs, flyers and postcards at all community performances leading up to main theatre performances. Marketing also includes mailing out postcards to targeted zip codes. Our photographer uses locations in the city to document the link between our concerts and the city’s natural landmarks and cultural heritage.

ABA has a volunteer group that handles marketing of the new class offerings, master classes, auditions and up-coming performances via community outreach, on-line/social media, e-mail blasts, traditional media, and word-of-mouth.

Online/Social Media

• ABA has a mobile-friendly website, a business page on Facebook and a strong presence on Instagram.
• Performances are listed on the City of St. Petersburg’s website and in the SunBlast Newsletter from the Mayor’s office.
• Performance ads are posted on the Websites of: USF, Arts Alliance, Academy of Ballet Arts, Palladium Theatre and on ABA's Facebook page.
• Announcements on local radio stations and television stations like Bay News 9, are also a marketing source.
• E-mails blasts go to students, previous patrons and local arts agencies.

Traditional Media
• Our Marketing team sends press releases to the appropriate news sources.

• ABA participates in the quarterly Non-Profit Arts Ad Page in the *Tampa Bay Times*.

• Performances are listed in the *Tampa Bay Times* “Weekender” section, the free weekly *Creative Loafing*, and neighborhood newspapers such as: *Gulfport Gabbler*, the *Northeast Times*, and *Beach Life*.

• ABA is listed as a member business of the Arts Alliance, belongs to the Florida Dance Association, National Dance Education Organization, Florida Dance Education Association, Americans for the Art, Foundation for a Healthy St. Pete, Non-Profit Leadership Center of Tampa and Alumni of the Chamber of Commerce Entrepreneurial Academy. These organizations have newsletters that give ABA the opportunity to list special events.

• Professional photographs of our dancers are used in posters, yard signs, postcards and flyers, which are then displayed and distributed at small businesses throughout the downtown area.

• A publicity shot of our Spanish Pas de Deux from Nutcracker was chosen by the St. Petersburg Arts Alliance to hang on a pole in the heart of downtown as an advertisement for the city’s booming arts scene.

**Audience Development**

In 2018, ABA established an Arts Advisory Group whose purpose is to address diversity in programming, community outreach and new student registration. The group is composed of local business leaders and artists who could help define ways to embrace and celebrate the rich dimensions of diversity in our community. ABA is working with Creative Pinellas and the Pinellas County Schools Arts Director, Jeannie Reynolds to create collaborative projects with Arts for a Complete Education. Meetings have produced a contact list of professional arts organizations and individual artists who are vetted by the school system and willing to be guest artists in individual schools. ABA is the only community school approved for this list which became available to all Pinellas County teachers in 2018. ABA faculty is available to help establish dance experiences throughout our school system. ABA is also creating an alliance with diverse faith-based groups and bringing dance to the community through site specific choreographic events.

ABA is deeply committed to participating in all workshops, individual dialogues, and community meetings that are currently creating new pathways of artistic exposure and involvement for the African-American and Latin-American population in Pinellas County. Creative Pinellas and the St. Petersburg Arts Alliance have been leaders in the development of opportunities to communicate with every ethnic group and ABA is a constant and integral part of those meetings.
1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

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

ABA, founded in 1969, is the longest continuously operating dance education institution in the city of St. Petersburg. It was the first arts institution in Pinellas County to exclusively train classical ballet dancers, remain operational year-round and be staffed by professional dancers and educators. During its 49-year history, the Academy has produced more than a hundred professional dancers who have performed with renowned companies such as American Ballet Theatre, Houston Ballet and San Francisco Ballet.

ABA's programs generate an income sufficient for sustaining yearly operations. The reception of the proposed grant would enable ABA to improve its impact on the under-served segment of our community by expanding programs, adding faculty, and providing mentors. Once the expansion is underway, the addition of new students will create a sustainable revenue stream in relation to ABA's newly broadened capacity.

ABA's 2019/20 business plan promotes steady growth and financial stability by:

- Offering 43 classes per week, 48 weeks a year
- Conducting four Summer Intensives
- Increasing marketing for year-long classes, Summer Intensives and community performances
- Continue Public performances that promote steady growth and financial stability.
- Increase marketing for public performances
- Expanding the “Adaptive Program” for Down Syndrome, Autistic students, wheel-chair bound and hearing impaired
- Secure current grants
- Increase ticket revenue, local business donations, and private funding sources
- Continue to seek new funding
- Continue to build reserve funds for renovation of ABA's building
- Expand the Board of Directors
- Continue refining the “Arts Advisory Committee” to help improve the cultural diversity of ABA's programing and curriculum.

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

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.
ABA’s curriculum and student progress will be evaluated based on the following criteria:

- Successful completion of all scheduled classes
- Number of students who complete the school year
- Number of students who continue summer classes
- Student technical Growth
- Student artistic Growth

The methods used to evaluate the curriculum and student progress will be:

- Student self-evaluation
- Teacher evaluations
- Parent evaluations
- Attendance records
- Budget income analysis
- Budget expense evaluation
- Comparison of previous year’s student numbers
- Board Evaluation

ABA’s Performance Season will be evaluated based on the following criteria:

- Completion of contracted performances
- Completion of community performances
- Success of marketing plans
- Audience feedback through post-performance talk-backs, surveys, letters and donations
- Audience growth
- Impact of performances on organization’s growth
- Impact of free tickets to under-served families

The methods used to evaluate the performance season will be:

- Ticket sales
- Attendance numbers compared to previous season
- Board evaluation of marketing plan successes based on budget vs results
- Evaluation of statistical comparison of recurring events with previous year’s events
- Artistic Merit
- Outreach numbers
- E-mail registration
- Analysis of surveys
- Analysis of ticket out-reach program

The results will be used to:

- Improve curriculum
- Improve class scheduling
- Improve out-reach programs to under-served communities
- Improve marketing ideas, timeline and completion
- Maintain current audiences
- Target new areas of audience development
• Seek new sources of financial support
• Continue to promote dance in the county
• Implement budget decisions

3. Completed Fiscal Year End Date (m/d/yyyy) *
12/31/2018

4. Operating Budget Summary

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Previous Fiscal Year</th>
<th>Current Fiscal Year</th>
<th>Next Fiscal Year</th>
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<td>1. Personnel: Administrative</td>
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<td>2. Personnel: Programmatic</td>
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<td>3. Personnel: Technical/Production</td>
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<td>9. Remaining Operating Expenses</td>
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<td><strong>B. In-kind Contributions</strong></td>
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<td><strong>C. Total Operating Expenses</strong></td>
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<td>10. Revenue: Admissions</td>
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<td>11. Revenue: Contracted Services</td>
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<td>12. Revenue: Other</td>
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<td>D. Total Cash Income</td>
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<td>E. Total Operating Income</td>
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5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.
ABA has surplus amounts in all three of the fiscal years required in the Operating Budget. For the FYEs 2017, 2018 and 2019, the surplus amounts are earmarked for our building reserve fund. We are working toward the matching funds needed for the state grant year when we will be writing a proposal for the Cultural Facilities Program grant.

6. Paid Staff

☐ Applicant has no paid management staff.

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

☐ Applicant has one full-time paid management staff member

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

7. Hours *

☐ Organization is open full-time

☐ Organization is open part-time
2. Proposal Budget Expenses:
Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at http://dos.florida-arts.org/grants/guidelines/2017-2018.gps.guidelines.cfm#budget.

2.1. Personnel: Administrative *

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<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Studio Manager</td>
<td>$0</td>
<td>$6,000</td>
<td>$1,000</td>
<td>$7,000</td>
</tr>
<tr>
<td>2</td>
<td>Artistic Director</td>
<td>$0</td>
<td>$7,000</td>
<td>$0</td>
<td>$7,000</td>
</tr>
<tr>
<td>3</td>
<td>Accounting</td>
<td>$0</td>
<td>$0</td>
<td>$500</td>
<td>$500</td>
</tr>
<tr>
<td>4</td>
<td>Receptionist</td>
<td>$0</td>
<td>$0</td>
<td>$4,000</td>
<td>$4,000</td>
</tr>
<tr>
<td>5</td>
<td>Secretarial</td>
<td>$0</td>
<td>$0</td>
<td>$200</td>
<td>$200</td>
</tr>
</tbody>
</table>

Totals: $0 $13,000 $5,700 $18,700

2.2. Personnel: Programmatic *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>School Year Faculty Teaching 2000 Classes</td>
<td>$36,000</td>
<td>$20,000</td>
<td>$0</td>
<td>$56,000</td>
</tr>
</tbody>
</table>

Totals: $40,000 $29,000 $9,000 $78,000
<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Summer Intensive Faculty Teaching</td>
<td>$4,000</td>
<td>$9,000</td>
<td>$0</td>
<td>$13,000</td>
</tr>
<tr>
<td></td>
<td>3 Leveled Intensives</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Choreography &amp; Rehearsal Time</td>
<td>$0</td>
<td>$0</td>
<td>$8,000</td>
<td>$8,000</td>
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<tr>
<td>4</td>
<td>Summer Choreography/Coaching</td>
<td>$0</td>
<td>$0</td>
<td>$1,000</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td>Totals:</td>
<td>$40,000</td>
<td>$29,000</td>
<td>$9,000</td>
<td>$78,000</td>
</tr>
</tbody>
</table>

**2.3. Personnel: Technical/Production** *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Costume Design</td>
<td>$0</td>
<td>$1,000</td>
<td>$1,000</td>
<td>$2,000</td>
</tr>
<tr>
<td>2</td>
<td>Costume Construction</td>
<td>$0</td>
<td>$2,000</td>
<td>$1,000</td>
<td>$3,000</td>
</tr>
<tr>
<td>3</td>
<td>Lighting, Stage Management</td>
<td>$0</td>
<td>$1,400</td>
<td>$0</td>
<td>$1,400</td>
</tr>
<tr>
<td></td>
<td>Totals:</td>
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<td>$4,400</td>
<td>$2,000</td>
<td>$6,400</td>
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</table>

**2.4. Outside Fees and Services: Programmatic** *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Continuing Education</td>
<td>$0</td>
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<td>$2,000</td>
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<td>2</td>
<td>Costumes</td>
<td>$0</td>
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<tr>
<td>3</td>
<td>Goods Inventory</td>
<td>$0</td>
<td>$2,600</td>
<td>$0</td>
<td>$2,600</td>
</tr>
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<td>4</td>
<td>Professional Services</td>
<td>$0</td>
<td>$300</td>
<td>$0</td>
<td>$300</td>
</tr>
<tr>
<td>5</td>
<td>Guest Artists</td>
<td>$0</td>
<td>$3,000</td>
<td>$0</td>
<td>$3,000</td>
</tr>
<tr>
<td></td>
<td>Totals:</td>
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<td>$19,400</td>
<td>$0</td>
<td>$19,400</td>
</tr>
<tr>
<td>#</td>
<td>Description</td>
<td>Grant Funds</td>
<td>Cash Match</td>
<td>In-Kind Match</td>
<td>Total</td>
</tr>
<tr>
<td>----</td>
<td>---------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>---------------</td>
<td>--------</td>
</tr>
<tr>
<td>6</td>
<td>Guest Teachers</td>
<td>$0</td>
<td>$5,000</td>
<td>$0</td>
<td>$5,000</td>
</tr>
<tr>
<td>7</td>
<td>Guest Choreographers</td>
<td>$0</td>
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<td>$0</td>
<td>$2,000</td>
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<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$0</strong></td>
<td><strong>$19,400</strong></td>
<td><strong>$0</strong></td>
<td><strong>$19,400</strong></td>
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</table>

2.5. Outside Fees and Services: Other *

<table>
<thead>
<tr>
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<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Videography</td>
<td>$0</td>
<td>$3,000</td>
<td>$0</td>
<td>$3,000</td>
</tr>
<tr>
<td>2</td>
<td>Photography</td>
<td>$0</td>
<td>$1,500</td>
<td>$500</td>
<td>$2,000</td>
</tr>
<tr>
<td>3</td>
<td>990 Preparation</td>
<td>$0</td>
<td>$1,000</td>
<td>$0</td>
<td>$1,000</td>
</tr>
<tr>
<td>4</td>
<td>Dues and Subscriptions</td>
<td>$0</td>
<td>$900</td>
<td>$0</td>
<td>$900</td>
</tr>
<tr>
<td>5</td>
<td>Postage/Printing</td>
<td>$0</td>
<td>$100</td>
<td>$0</td>
<td>$100</td>
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<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$0</strong></td>
<td><strong>$6,500</strong></td>
<td><strong>$500</strong></td>
<td><strong>$7,000</strong></td>
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</table>

2.6. Space Rental (match only) *

<table>
<thead>
<tr>
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<th>Description</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Studio Rental</td>
<td>$45,000</td>
<td>$0</td>
<td>$45,000</td>
</tr>
<tr>
<td>2</td>
<td>Performance Space</td>
<td>$14,000</td>
<td>$0</td>
<td>$14,000</td>
</tr>
<tr>
<td>3</td>
<td>Costume Storage</td>
<td>$7,000</td>
<td>$0</td>
<td>$7,000</td>
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<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$66,000</strong></td>
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</table>

2.7. Travel (match only) *
<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Conventions/Competitions</td>
<td>$1,000</td>
<td>$0</td>
<td>$1,000</td>
</tr>
<tr>
<td>2</td>
<td>Publicity Opportunities</td>
<td>$2,000</td>
<td>$0</td>
<td>$2,000</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$3,000</strong></td>
<td><strong>$0</strong></td>
<td><strong>$3,000</strong></td>
</tr>
</tbody>
</table>

### 2.8. Marketing *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
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<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Print Including Posters and Magazines</td>
<td>$0</td>
<td>$5,000</td>
<td>$0</td>
<td>$5,000</td>
</tr>
<tr>
<td>2</td>
<td>Internet Including Email Design, Web Presence</td>
<td>$0</td>
<td>$2,400</td>
<td>$0</td>
<td>$2,400</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$0</strong></td>
<td><strong>$7,400</strong></td>
<td><strong>$0</strong></td>
<td><strong>$7,400</strong></td>
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</tbody>
</table>

### 2.9. Remaining Proposal Expenses *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Equipment Maintenance</td>
<td>$0</td>
<td>$2,000</td>
<td>$0</td>
<td>$2,000</td>
</tr>
<tr>
<td>2</td>
<td>Utilities</td>
<td>$0</td>
<td>$9,000</td>
<td>$0</td>
<td>$9,000</td>
</tr>
<tr>
<td>3</td>
<td>Studio Supplies</td>
<td>$0</td>
<td>$4,000</td>
<td>$0</td>
<td>$4,000</td>
</tr>
<tr>
<td>4</td>
<td>Insurance</td>
<td>$0</td>
<td>$2,000</td>
<td>$0</td>
<td>$2,000</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$0</strong></td>
<td><strong>$17,000</strong></td>
<td><strong>$0</strong></td>
<td><strong>$17,000</strong></td>
</tr>
</tbody>
</table>

**Amount of Grant FundingRequested:**

$40,000

**Cash Match:**

$165,700
In-Kind Match:
$17,200

Match Amount:
$182,900

Total Project Cost:
$222,900

3. Proposal Budget Income:
Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget Income must equal the Proposal Budget expenses.

### 3.1. Revenue: Admissions *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nutcracker Show</td>
<td>$34,000</td>
<td>$34,000</td>
</tr>
<tr>
<td>2</td>
<td>Spring Show</td>
<td>$4,000</td>
<td>$4,000</td>
</tr>
</tbody>
</table>

Totals: $0 $38,000 $38,000

### 3.2. Revenue: Contracted Services *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tuition Evening Classes</td>
<td>$110,000</td>
<td>$110,000</td>
</tr>
<tr>
<td>2</td>
<td>Tuition Summer Program</td>
<td>$11,000</td>
<td>$11,000</td>
</tr>
</tbody>
</table>

Totals: $0 $121,000 $121,000

### 3.3. Revenue: Other *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Boutique/Non-Boutique Sales</td>
<td>$5,000</td>
<td>$5,000</td>
</tr>
</tbody>
</table>

Totals: $0 $7,700 $7,700
### 3.9. Government Support: Local/County *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>City of St. Petersburg Cultural Arts Grant</td>
<td>$10,000</td>
<td>$10,000</td>
</tr>
<tr>
<td>2</td>
<td>Creative Pinellas Grant</td>
<td>$5,000</td>
<td>$5,000</td>
</tr>
</tbody>
</table>

Totals: $0 $15,000 $15,000

**Total Project Income:**

$238,900

### 3.11. Proposal Budget at a Glance

<table>
<thead>
<tr>
<th>Line</th>
<th>Item</th>
<th>Expenses</th>
<th>Income</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Request Amount</td>
<td>$40,000</td>
<td>$40,000</td>
<td>17%</td>
</tr>
<tr>
<td>B.</td>
<td>Cash Match</td>
<td>$165,700</td>
<td>$181,700</td>
<td>75%</td>
</tr>
<tr>
<td></td>
<td>Total Cash</td>
<td>$205,700</td>
<td>$221,700</td>
<td>92%</td>
</tr>
<tr>
<td>C.</td>
<td>In-Kind</td>
<td>$17,200</td>
<td>$17,200</td>
<td>7%</td>
</tr>
<tr>
<td></td>
<td>Total Proposal Budget</td>
<td>$222,900</td>
<td>$238,900</td>
<td>99%</td>
</tr>
</tbody>
</table>

**4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)**
Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.
H. Accessibility

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. *(Maximum characters 2500.)*

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

ABA's volunteer secretary, Joan Wilson, is our accessibility coordinator and ensures that all registered students are placed into the appropriate classes. Joan also works with the appropriate personnel at our outside performance venues to ensure accessibility for all.

The physical address of the Academy of Ballet Arts is wheelchair accessible and the classes are open to all types of abilities and disabilities. Our ADA plan is to first evaluate the child at the time of his placement class as to physical and emotional needs. Then, in collaboration with the parent, the staff makes an educational plan for the student. As soon as a student is ready, he or she is mainstreamed into the regular curriculum, which helps all of our students benefit from each other's abilities.

Our Adaptive Dance Program is partnered with the Nina Harris Exceptional Student Center and Creative Clay, local nonprofits. Our current adaptive ballet class includes Destiny, 13 who has academic challenges, Arianna, 9 is paralyzed from the waist down and confined to a wheelchair, Kelly, 9 is legally blind, Skylar, 11 has emotional and academic problems and Landon, 9 has Cerebral Palsy. Student volunteers are matched with each child and act as assistants.

Marla Monforte, age 9, is an example of the Academy's integration of special needs students into our curriculum and performances. Marla has Cerebral Palsy and was unable to put her heels down due to severe spasticity in her calf and Achilles tendons. She later had Achilles tendon lengthening surgery. The self-reliance taught as a part of the Academy's curriculum has helped Marla take class in a very self-determined way and she continues to increase her coordination and self-confidence.

Another of our dearest students, Katelyn Harper, auditioned and was cast in Nutcracker for three consecutive years, despite being confined to a wheelchair, on a ventilator and able to only move one finger and her eyes. The impact this one child had on the cast and the close friends that she made among her peers is indefinable. As a result of her performance experience, she joined our Summer Intensive classes and her friends learned to lift her out of the wheelchair and help her breathe with the handheld ventilator. Katelyn was a part of the Academy's student body from the age of nine until she passed away just before her thirteenth birthday.
Emerson Jackson, 13 has Asperger's syndrome. She became a student in 2015 and after two months of preparatory classes, she was successfully mainstreamed into Ballet Fundamentals. The self-discipline, structure, music and artistic challenges have allowed Eme to control her "melt-downs" by herself. She has developed real friendships among her classmates and has learned to communicate her feelings and artistic goals. This year she is in Ballet IIB, takes five classes a week and is studying pointe.

2. Policies and Procedures
   ☐ Yes
   ○ No

3. Staff Person for Accessibility Compliance
   ☐ Yes
   ○ No
   3.1. If yes, what is the name of the staff person responsible for accessibility compliance?
   Joan Wilson

4. Section 504 Self Evaluation
   ☐ Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.
   ○ Yes, the applicant completed the Abbreviated Accessibility Checklist.
   ○ No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.
   4.1. If yes, when was the evaluation completed?
   5/1/2019
I. Attachments and Support Materials  Page 9 of 10

Complete the support materials list using the following definitions.

- **Title**: A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description**: (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DCA credit statement and/or logo.
- **File**: The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

<table>
<thead>
<tr>
<th>Content Type</th>
<th>Format/extension</th>
<th>Maximum size</th>
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</thead>
<tbody>
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</tr>
<tr>
<td>documents</td>
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<td>10 MB</td>
</tr>
<tr>
<td>audio</td>
<td>.mp3</td>
<td>10 MB</td>
</tr>
<tr>
<td>video</td>
<td>.mp4, .mov, or .wmv</td>
<td>200 MB</td>
</tr>
</tbody>
</table>

1. Required Attachment List

Please upload your required attachments in the spaces provided.

1.1. Substitute W-9 Form

<table>
<thead>
<tr>
<th>File Name</th>
<th>File Size</th>
<th>Uploaded On</th>
<th>View (opens in new window)</th>
</tr>
</thead>
</table>

2. Support materials (Optional)

<table>
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<th>Title</th>
<th>Description</th>
<th>Size</th>
<th>Type</th>
<th>View (opens in new window)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-IRS letter-Academy of Ballet Arts, Inc.pdf</td>
<td>IRS Letter</td>
<td>445 [KB]</td>
<td>View file</td>
<td></td>
<td></td>
</tr>
<tr>
<td>File</td>
<td>Title</td>
<td>Description</td>
<td>Size</td>
<td>Type</td>
<td>View (opens in new window)</td>
</tr>
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<td>------------------------------------------------</td>
<td>-----------------------------------</td>
<td>-------</td>
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<td>----------------------------</td>
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<td>19 KB</td>
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<tr>
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<td>ABA Board of Directors 2019-2020</td>
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<td>14 KB</td>
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<td>View file</td>
</tr>
</tbody>
</table>

2.1.
1. Review and Submit

☐ I hereby certify that I am authorized to submit this application on behalf of Academy of Ballet Arts, 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.

1.1. Guidelines Certification

☑️ I hereby certify that I have read and understand the guidelines and all application requirements for this grant program as outlined under section , Florida Statutes 265.286 and 1T-1.036, Florida Administrative Code.

1.2. Signature (Enter first and last name)

Suzanne B. Pomerantzeff