

University of Wynwood, Inc.

Project Title: General Program Support 2022

Grant Number: 22.c.ps.110.522

Date Submitted: Monday, June 1, 2020

A. Cover Page Page 1 of 12

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 2

Discipline: Literature

Proposal Title: General Program Support 2022

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** University of Wynwood, Inc. 
- b. **FEID:** 27-2502614
- c. **Phone number:** 305.757.4704
- d. **Principal Address:** 9825 NE 2nd Ave, #530249 Miami Shores, 33153
- e. **Mailing Address:** 9825 NE 2nd Ave, #530249 Miami Shores, 33153
- f. **Website:** omiami.org
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Miami-Dade
- j. **DUNS number:** 962655614
- k. **Fiscal Year End Date:** 06/30

1. Grant Contact *

First Name

Scott

Last Name

Cunningham

Phone

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2. Additional Contact *

First Name

Melody

Last Name

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3. Authorized Official *

First Name

Scott

Last Name

Cunningham

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scott@universityofwynwood.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Fair/Festival

4.3. Applicant Discipline

Literature (includes playwriting)

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

C. Eligibility Page 3 of 12

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

- ☐ Public Entity
- ☒ Nonprofit, Tax-Exempt
- ☐ Solo or Individual artists or unincorporated performing company
- ☐ Other (not an eligible response)

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

- ☒ Yes (required for eligibility)
- ☐ No

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

- ☒ Yes (required for eligibility)
- ☐ No

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

- ☐ Less than 1 year (not eligible)
- ☐ 1-2 years (required for eligibility for GPS and SCP)
- ☒ 3 or more years (required minimum to request more than \$50,000 in GPS)

D. Excellence Page 4 of 12

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

O, Miami's mission is for every single person in Miami to encounter a poem, a goal we pursue through programs that target specific Miami communities. Through festivals, educational programs, poetry-in-public-places initiatives, and small publishing, we use poetry as a vehicle to increase community expression and participation.

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.

O, Miami operates four principal programs in service of its mission: The annual O, Miami Poetry Festival; our educational outreach program, the Sunroom; our publishing imprint; and the Department of Poetry Works, our poetry-in-public-places initiative.

Goals

1. Produce the annual festival

Our principal program is the annual poetry festival. The Festival began in 2011 and has the goal of every single person in Miami encountering a poem between April 1 and 30. Every year, we work to bring poetry to the forefront of civic life, producing or co-producing, on average, 41 events and 23 projects in a single month. In 9 years, we've produced more than 700 poetry projects. For the last 4 years, O, Miami has annually reached 79 out of 80 Miami-Dade residential zip codes. We reach this level of saturation by programming in specific neighborhoods; producing projects that engage non-typical poetry audiences; partnering widely with other organizations, communities, and groups; and by putting poems in public places where residents can encounter them by chance.

2. Educate youth

The Sunroom provides free writing instruction to 300 third and fourth grade students in public schools without a dedicated creative writing program. After forming a partnership with a school, we embed a professional poet in their classrooms one hour a week for ten weeks each semester. Through a variety of activities, including theater games, music, collaborative free-writes, poetry performance, individual mentorship, class workshops, and writing time, students acquire life skills, develop their creative expression, and gain confidence in their own stories. For this population, the Sunroom (A) provides sophisticated instruction in creative writing; (B) access to writing education; and (C) a safe creative outlet, with the goal of encouraging a more positive relationship for the students between themselves and language. By creating bonds between local writers and local youth, the program helps disarm socioeconomic barriers in our communities, empowering both the students who take the workshops and the writers who teach them.

3. Publish at least one title

Our small press projects are dedicated to creating a regional voice for Miami. In addition to countless micro-publishing projects like chapbooks and zines, we have released nine books so far, including bilingual poetry collections by authors from Spain and the Dominican Republic, an Audubon-style guide to edible plants in Miami, and an anthology of emerging Miami poets that included authors born in Cuba, Haiti, and India. Our publishing philosophy was the subject of a feature profile by the nation's leading poetry advocacy organization, Poetry Foundation in Chicago. Current projects include our annual chapbook prize in collaboration with Cave Canem Foundation, and a trilogy focusing on key issues for Miami residents: transit, sea-level rise, and gun violence. For each of our titles, we produce a unique release event that captures the spirit of the book.

4. Create places for poetry

The Department of Poetry Works (DPW) is an ongoing collaborative endeavor with a variety of partners. Through the DPW, we work with local entities and artists to reimagine the infrastructure needs of our community through the words of its residents. Our goals are threefold: 1) provide opportunities for residents to see their own words broadcast inside their communities; (2) create installations that encourage or enact infrastructure improvement; and 3) put poetry and creative expression at the forefront of civic life in Miami. To execute these goals, we act as a creative bridge between artists and government entities and other stakeholders. Previous DPW projects have included poems molded into concrete sidewalks; poems translated into Braille and sent via post; poems on tags sewn into clothing at shops; poems on rooftops, billboards, lampposts, and scratch-off tickets; poems gold-leafed into urinals; poems on the radio, television, telephone, and horseback.

Objectives

1. Festival

- Deliver 40 events and 20 projects.
- Increase audience reach by 10%
- Reach 75% of Miami-Dade zip codes

2. Educational Outreach

- Conduct a series of ten-week workshops for 3rd and 4th grade students
- Conduct entry and exit surveys with each class
- 50% of students will show measurable, positive impact

3. Publishing

- Produce one new book project
- Execute marketing plan
- Produce one unique release event

4. Poetry-in-public-places

- Produce two DPW projects
- Increase annual impressions by 10%
- Collect data from stakeholders

Activities

O, Miami delivers wide ranging activities in order to achieve its mission—year round, and (of course) during the month of April when ‘all hands are on deck’ for a critical mass of programming that will reach every single zipcode in Miami Dade.

These activities include, but are not limited to:

- Poetry Readings
- Pop-up Poetry events
- Poetry Contests
- School-based programming
- Publishing

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.

Where many festivals thrive in one centralized venue, we reach out. We partner widely, enlisting artists, organizations, and citizens as co-creators. The majority of our events are free and all are designed to develop new audiences for poetry by creating chance encounters or intersecting with existing audiences. Our closest partners are the John S. and James L. Knight Foundation, WLRN, The Betsy-South Beach & the Writer's Room at The Betsy Hotel; Books & Books Independent Booksellers; and the Poetry Foundation (Chicago).

The following sampling of projects highlight our cultural diversity and collaboration within and beyond our community.

Citizen Curation

Every fall, we launch a request for projects that brings local artists, writers, and organizers into O, Miami as co-curators and presenting partners. We received over 300 submissions last year—and these have increased every year of our programming.

Educational Outreach

The Sunroom brings in-depth literary instruction to several Miami-Dade County Public Schools. Student poetry has been featured in many O, Miami projects, small and large, reaching over audiences of over 4 million.

Publishing

Since 2015, we have partnered with Cave Canem Foundation, North America’s premier home for Black poetry, to publish the annual Toi Derricotte + Cornelius Eady Chapbook Prize Chapbook. Developed with The Writer’s Room at The Betsy-South Beach, awards a chapbook publication to a black poet, regardless of the poet’s publication history or career status. We will release the sixth Chapbook in the spring of 2021 and the seventh in 2022.

Poetry-in-Public-Places

Each year we partner with local and visiting artists to create memorable encounters with poetry that range from hyperlocal poetry scratch-off tickets, to rooftop murals greeting airline passengers. Repeat collaborators include Randy Burman, Agustina Woodgate, Sandra March, and Elia Khalaf.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

Festival

- February 2021– Invitations to visiting artists and writers are sent with contracts finalized in October 2021
- September 2022 – Public call for festival project. During this call, the public is invited to submit ideas for the festival.
- December 1, 2021 – Winners are contacted. O, Miami generally selects 15-20 projects to be produced and funded.
- January – March 2022 – O, Miami consults and facilitates the planning and production of festival projects.
- April 1, 2022 – Festival begins.
- April 30, 2022 – Festival concludes.

Educational Outreach

- October-December 2021 – Conduct 10 workshops at partner elementary schools.
- Mid-December 2021 – Host one workshop closing reading at each partner site.
- January-March 2022 – Gather poems for use in 2022 Festival projects.
- February-April 2022 – Conduct 10 workshops at partner elementary schools.
- Late April 2022 – Host one workshop reading at each partner site.

Publishing

- July 2021 – Production consultations begin with Author(s)/Translators.
- September 2021 – Author/Editor approval for print run.
- October/November 2021 – Launch/release coinciding with Miami International Book Fair.

and/or

- December 2021– Production consultations begin with Author(s)/Translators.
- February 20212 – Author/Editor approval for print run.
- April 2022 – Launch/release coinciding with O, Miami Poetry Festival.

Poetry-in-Public-Places

- The timetable for pop up programming is variable, yet we plan at least 3 months ahead with appropriate time for implementation, assessment, and reporting.

E. Impact 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.

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

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

88

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

102

3. How many Adults will be engaged? *

8,100

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

700

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

1,300

6. How many artists will be directly involved?

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

6.1. Number of artists directly involved? *

6.2. Number of Florida artists directly involved?

Total number of individuals who will be engaged?

10185

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

☒ Adults (25- 64 years)

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

☒ Hispanic/Latino

☒ White

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

Festival and Poetry-In-Public-Places

O, Miami annually reaches 79 of 80 Miami-Dade zip codes during our April-long poetry festival. The festival has an in-person audience of around 9,000; over 4 million annual impressions generated from poetry-in-public-places projects; and 5,500 people who participate creatively in a meaningful way. Of the 70 events & projects that comprise each festival, two-thirds come from an open call. The vast majority of the poems shared are written by residents of the communities where the projects take place. Though not uniformly so, Miami is 69.1% Latinx, 15.5% Black, and 12.9% White, with 74.3% speaking a non-English language. Based on survey data, our festival audience is 53% Latinx and skews young (66% under 37) and female-identifying (65%). Festival events/projects are free, geographically diverse within Miami-Dade County, accessible, and multilingual.

Schools

Through the Sunroom, we serve students at five public elementary schools in four neighborhoods: Little Haiti, Coconut Grove, Liberty City, and Westchester. Miami is 69.1% Latinx, 15.5% Black, and 12.9% White, with 74.3% speaking a non-English language, and our schools are representative of that diversity and language inclusion. Students at Morningside Elementary are predominantly second-generation immigrants from South America and the Caribbean. The community feeding Emerson Elementary is comprised of 88.81% of residents who speak Spanish as a first language.

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

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

O, Miami will be responsible for 110 total events. The opportunities for public participation expand beyond these events through our calls for poems and projects.

- As an example, ZIP Odes, our joint 2019 poetry contest with WLRN produced over 2,500 entries from South Floridians.
- During the 2022 O, Miami Poetry Festival, we will produce or co-produce roughly 40 unique events and 20 Projects
- We will produce 14, 10-session workshops in schools.

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

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

☒ Miami-Dade

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

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

Solo Artists: Include any positive social elements and community engagement anticipated from the project.

Each year, O, Miami's projects multiply in scope. We are also now partnered with The Betsy Hotel, which serves as our home base as well as a key partner for hospitality, marketing, and tourism. Within the greater community, our return on investment (total industry impact) is estimated at well over \$1 million using the Arts and Economic Prosperity Calculator IV, available at American for the Arts. But measuring our impact on Miami is much richer than the numbers alone.

Using a framework to measure global economic impact of the Arts provided by leadership at Americans for the Arts, we've segmented some of the different ways the arts impact economics, and then provided comments on how our work, directly, provides specifics on how we are playing a significant role in creating fertile ground for the emergence of cultural tourism at its finest.

Community Development

O, Miami is committed to the notion that community development is based on the values of human rights, social justice, equality and respect for diversity. Knowing that the arts by nature break down barriers, encourage participation, and spark innovation, which are also catalysts communities need to emerge, reinforces our rationale for pushing so hard to champion citizen poets and constituent poetry.

Community Cohesion

Communities benefit in multiple ways when there is a vibrant arts and culture base like that which is provided by the kind of work we do, at O, Miami as it inspires community cohesion. This includes a sense of common belonging by ensuring that differentiating life circumstances are appreciated and positively valued. And more than that, studies have shown that sustainable economic benefits are derived from building communities by increasing social connections within neighborhoods.

Civic Dialogue

O, Miami is deeply committed to programming that empowers citizens to discuss issues, policies, and challenges in their lives, the lives of their communities, and in society as a whole. Because art is a collaborative enterprise, and in its best iteration, non-judgmental and open, creators from all walks of life can find new communication pathways. Where there is good communication, there is hope for positive change, which includes real economic progress.

And finally, Economic Development

O, Miami's work at creating a new narrative for Miami using a poetic lens is an important part of the economic development tool box in the region. The bottom line is that the arts mobilize communities, and turn neighborhoods into places of interest to residents and to visitors to the city.

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

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

O, Miami understands and will exploit effective vehicles for communication, and intended audiences to build market share for our organization.

Our overarching marketing goals include:

- Build overall audience share for O, Miami, increasing event attendance by at least 10% every year; and
- Message positively about Miami as a powerful literary hub for the Americas.

Our overall marketing strategies include:

- Delineate messaging strategies short term, long term;
- Target specific audiences with appropriate messages to increase awareness/participation;
- Create communications vehicles appropriate for specific audiences; and
- Measure efforts and continually optimize for maximum impact.

Our overall marketing tactics include:

1. Purchase advertising space on radio, on social media, and on outdoor media

The content we use for advertising is gleaned from the art form (poetry) itself.

2. Create shareable content through innovative events and videos

We work with visionary artists to make professional-quality projects that can, given our connected digital world, reach a global audience. And because we are Miami boosters (by virtue of our name and our mission) each time our content is viewed, "Miami" is prominently championed.

3. Employ a publicist to pitch the "stories" behind the content

Traditional media spaces remain important to us. Since 2011, we have hired a publicity firm to make sure our stories are being told. For the 2019 festival, we generated 46 unique stories including many available through Spanish language media. In the past four years, O, Miami has been featured three times in The New York Times, on three different National Public Radio shows (Morning Edition, Here & Now, and The Takeaway), on SiriusXM Radio, and in publications like The Washington Post, The New Yorker, The Paris Review, The Guardian (UK), Huffington Post, TIME magazine's blog, American Way Magazine, the Associated Press, Canadian Broadcasting Corporation, ESPN.com, Dwell Magazine, Miami Herald, Haute Living, the Sun-Sentinel, Oxford American, the Huffington Post, USA Today, and many others.

4. Partner with local media companies who have similar missions

We have an on-going partnership with WLRN-Miami Herald News in which we co-produce an annual, South Florida-wide poetry contest.

5. Create a vigorous social media presence that tell the story of the organization in real-time

O, Miami maintains an active social media presence on Instagram, Facebook, and Twitter.

6. Partner Widely in general—using the 21st century world view of one degree of separation

Our partnerships include the nationwide Poetry Coalition, the Academy of American Poets, and Poetry Foundation, all of whom promote and rebroadcast O, Miami content. Other strong messaging partners include The Betsy Hotel, Books & Books, Miami Book Fair, and Knight Foundation, among others. The Betsy Hotel's brand recognition in travel media and with travelers in general continues to make O, Miami's messaging available to new and different audiences.

F. Management and Operating Budget Page 6 of 12

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.

O, Miami is fiscally sound.

- We are in year one of a four-year, \$1.25 million grant from Knight Foundation
- We've more than doubled the size of our board of directors, from four to eleven members, and instituted a policy of 100% giving.
- We have a full-time staff member overseeing marketing and sustainability to direct a much more robust fundraising arm of the organization.
- To that end, in FY 2018-19, we doubled our revenues.
- Our revenue comes from a diverse group of sources, including local, state, and federal grants; individual gifts; corporate sponsorships; and earned income.
- Our partner, The Betsy Hotel, contributes annual in-kind donations in the form of room nights, event and office space, and administrative resources.
- We are in the final phase of a Board-driven strategic plan that will guide our spending for the next ten years.

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.

We use ongoing evaluation to fuel improvement, analyzing and cross-correlating data to serve our community more effectively. We count attendees at every event; we compile, on average, 650 surveys via in person and digital collection; we track the zip codes of participants; and we count impressions of poetry-in-public-places projects.

Demographics of our attendees (based on the 678 surveys we received in 2019) is as follows:

- 30.8% aged 26-35
- 23.4% aged 18-25
- 11.3% 'older adults'
- 11% African American
- 52% Latinx

- 34.8% planned 1-week ahead for events
- 35.5% had never attended an O, Miami event before 2019
- 76.7% rated us 5 in experience, based on a five point Likert scale.
- Attendance: 9,505 and over 1000 surveys were completed.
- Respondents requested more events in specific areas or themes.
- 33139 is the most represented zip code; Doral is our “most poetic” city in terms of number of poems submitted.

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

6/30/2019

4. Operating Budget Summary

	Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	\$167,347	\$180,000	\$180,000
2.	Personnel: Programmatic		\$48,000	\$48,000
3.	Personnel: Technical/Production		\$44,400	\$44,400
4.	Outside Fees and Services: Programmatic	\$90,217	\$76,450	\$76,450
5.	Outside Fees and Services: Other	\$53,270	\$58,000	\$63,000
6.	Space Rental, Rent or Mortgage	\$8,918	\$10,000	\$15,400
7.	Travel	\$10,282	\$11,000	\$15,400
8.	Marketing	\$31,304	\$35,500	\$39,500
9.	Remaining Operating Expenses	\$76,634	\$47,850	\$52,570
A.	Total Cash Expenses	\$437,972	\$511,200	\$534,720
B.	In-kind Contributions	\$60,000	\$75,550	\$75,550

C.	Total Operating Expenses	\$497,972	\$586,750	\$610,270
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$13,368	\$10,000	\$10,000
11.	Revenue: Contracted Services	\$3,403	\$2,500	\$3,500
12.	Revenue: Other	\$3,130	\$3,250	\$3,500
13.	Private Support: Corporate			
14.	Private Support: Foundation	\$519,311	\$301,612	\$268,720
15.	Private Support: Other	\$50,332	\$50,000	\$50,000
16.	Government Support: Federal		\$15,000	\$20,000
17.	Government Support: State/Regional	\$2,088	\$8,638	\$68,000
18.	Government Support: Local/County	\$109,795	\$120,200	\$111,000
19.	Applicant Cash			
D.	Total Cash Income	\$701,427	\$511,200	\$534,720
B.	In-kind Contributions	\$60,000	\$75,550	\$75,550
E.	Total Operating Income	\$761,427	\$586,750	\$610,270

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.

We received two grant distributions from the Knight Foundation for FY 2018-19 and FY2019-20 in FY2018-19 upon reaching our match. Our surplus is set aside to a) establish a cash reserve, b) leverage matching funds from foundation revenues, c) cover contingencies. As part of our 4 year sustainability project, funded by Knight Foundation, we are committed to setting aside surplus funds raised through discretionary pathways (for the years 2019-23) in order to cover one full year of operating costs.

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

G. Management and Proposal Budget Page 7 of 12

1. Rural Economic Development Initiative (REDI) Waiver *

☐ Yes

☒ No

2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

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

2.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive Director	\$11,000	\$64,000	\$0	\$75,000
2	Managing Director	\$16,000	\$59,000	\$0	\$75,000
3	Benefits	\$0	\$30,000	\$0	\$30,000
Totals:		\$27,000	\$153,000	\$0	\$180,000

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Education Coordinator	\$0	\$40,000	\$0	\$40,000
2	Benefits	\$0	\$8,000	\$0	\$8,000
Totals:		\$0	\$48,000	\$0	\$48,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
Totals:		\$11,000	\$33,400	\$0	\$44,400

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Program Coordinator	\$11,000	\$26,000	\$0	\$37,000
2	Benefits	\$0	\$7,400	\$0	\$7,400
Totals:		\$11,000	\$33,400	\$0	\$44,400

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Sunroom Instructor Stipends	\$8,000	\$10,000	\$0	\$18,000
2	Artist Honoraria - Anchors (3)	\$8,000	\$16,000	\$0	\$24,000
3	Artist Honoraria - other	\$8,000	\$26,450	\$0	\$34,450
Totals:		\$24,000	\$52,450	\$0	\$76,450

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Photographer/Videographer	\$2,000	\$16,000	\$0	\$18,000
2	Printing/Publication (non-marketing)	\$4,000	\$24,000	\$0	\$28,000
3	Equipment Rental	\$0	\$17,000	\$0	\$17,000
Totals:		\$6,000	\$57,000	\$0	\$63,000

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Space Rental	\$15,400	\$37,750	\$53,150
Totals:		\$15,400	\$37,750	\$53,150

2.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
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#	Description	Cash Match	In-Kind Match	Total
1	Travel and Hospitality	\$15,400	\$37,750	\$53,150
Totals:		\$15,400	\$37,750	\$53,150

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Publicist	\$0	\$17,000	\$0	\$17,000
2	Printing/Publication	\$0	\$4,000	\$0	\$4,000
3	Web Design/ Maintenance	\$0	\$6,500	\$0	\$6,500
4	Advertising	\$0	\$5,500	\$0	\$5,500
5	Public Art/Advertisement Projects	\$0	\$6,500	\$0	\$6,500
Totals:		\$0	\$39,500	\$0	\$39,500

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Insurance	\$0	\$1,100	\$0	\$1,100
2	Supplies	\$0	\$6,050	\$0	\$6,050
3	Utilities	\$0	\$2,200	\$0	\$2,200
4	Fundraising (non-personnel)	\$0	\$43,220	\$0	\$43,220
Totals:		\$0	\$52,570	\$0	\$52,570

Amount of Grant Funding Requested:

\$68,000

Cash Match:

\$466,720

In-Kind Match:

\$75,500

Match Amount:

\$542,220

Total Project Cost:

\$610,220

3. Proposal Budget Income:

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

3.1. Revenue: Admissions *

#	Description	Cash Match	Total
1	Event Tickets	\$10,000	\$10,000
Totals:		\$0	\$10,000

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Contracted Services	\$3,500	\$3,500
Totals:		\$0	\$3,500

3.3. Revenue: Other *

#	Description	Cash Match	Total
1	Merchandise Sales	\$3,500	\$3,500
Totals:		\$0	\$3,500

3.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	Foundation Support	\$268,720	\$268,720
Totals:		\$0	\$268,720

3.6. Private Support: Other *

#	Description	Cash Match	Total	
1	Board Contributions	\$50,000	\$50,000	
Totals:		\$0	\$50,000	\$50,000

3.7. Government Support: Federal *

#	Description	Cash Match	Total	
1	NEA Art Works	\$20,000	\$20,000	
Totals:		\$0	\$20,000	\$20,000

3.9. Government Support: Local/County *

#	Description	Cash Match	Total	
1	Municipal	\$15,000	\$15,000	
2	County	\$96,000	\$96,000	
Totals:		\$0	\$111,000	\$111,000

Total Project Income:

\$610,220

3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$68,000	\$68,000	11%
B.	Cash Match	\$466,720	\$466,720	76%
	Total Cash	\$534,720	\$534,720	87%
C.	In-Kind	\$75,500	\$75,500	12%
	Total Proposal Budget	\$610,220	\$610,220	99%

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.

In late 2018, Knight Foundation announced O, Miami as the recipient of a \$1.25 Million award to be distributed over four years. Our projected budgets reflect the award—a significant increase from years past. In addition to Knight's award, O, Miami has also entered into a partnership with the Betsy Hotel which will serve as hospitality and venue sponsor and provide administrative space to O, Miami not to exceed \$100,000. New revenues will be used to subsidize our new sustainability initiative and personnel.

H. Accessibility Page 8 of 12

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.

We prioritize accessibility for those who would otherwise be excluded based on physical and developmental limitations; economic equity by making the majority of our programming free and open to the public; language equity by programming in Spanish, Creole, and French in addition to English; and geographic equity, paying particular attention to our far-flung neighborhoods and rural communities with fewer cultural institutions.

All OM programs are presented in ADA compliant spaces. To that end, O, Miami's home, the Betsy Hotel, is ADA accessible, including all office and presentation spaces.

Our accessibility statement, prominently featured at omiami.org/about, reads "To request materials in accessible format, sign language interpreters, and/or any disability accommodation, please contact Managing Director, Melody Santiago Cummings at melody@universityofwynwood.org five days in advance to initiate your request. TTY users may also call 711 (Florida Relay Service)."

Examples of past O, Miami programmatic activities with a dedicated ADA focus include:

- Poetry in Braille
- American Sign Language accommodations
- Hospital bedside programming and readings
- Chapbooks by children, for children
- Public Art installations in multiple languages
- Neuro-diverse workshops for participants aged 5-22 with the Miami-Dade County Public Schools

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

2. Policies and Procedures

☒ Yes

☐ No

3. Staff Person for Accessibility Compliance

☒ Yes

☐ No

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

Melody Santiago Cummings

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

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

☒ Yes

☐ No

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

O, Miami builds community through literature.

We produce initiatives that expand access to literature in Miami and re-think the role of the literary arts in society.

When we started, we thought we needed to “deliver” poems to Miami. We were wrong. The poems were already there.

In 2013, we met a woman at El Palacio de los Jugos who could not read or write but nevertheless wrote poems in her head and recited them for friends and families. It was then that we realized our job was not to deliver the poetry, but to find it, and once we’d found it, to give it a megaphone and rebroadcast it back to the city. In other words, to celebrate Miami, the actual Miami.

Our assumption is that Miami is always more poetic, more beautiful, more intelligent, more joyful, and more empathetic than we give it credit for. Year after year at O, Miami, that assumption proves true. O, Miami runs on an ecosystem of participation and engagement from ALL Miamians.

To accomplish this, O, Miami calls for affirmations of diversity in its many forms, encompassing but not limited to:

- ethnicity
- race
- gender and gender identity
- sexual orientation

- age
- economic circumstance
- class
- disability
- geography
- philosophy

Diversity ensures that a range of perspectives, opinions, and experiences are recognized and acted upon in achieving the O, Miami's mission. We ask our board, staff, volunteers, and collaborators to make a similar commitment to inclusiveness in order to be more effective and better enhance their abilities to contribute to our changing society.

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 DCA credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

Content Type	Format/extension	Maximum size
Images	.jpg, .gif, .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.

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
WFServlet.pdf	33 [KB]	6/1/2020 4:58:03 AM	View file

2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
OM Board of Directors 2020.pdf	Board of Directors		340 [KB]		View file
OM Staff Bios 2020.pdf	Staff Biographies		342 [KB]		View file
UWyn Org Chart.pdf	Organizational Chart		40 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
OMiamiAdverts.pdf	Advertisements and Logo Placements		4300 [KB]		View file
O-Miami-Press-072219.pdf	Press Highlights		9915 [KB]		View file
O, Miami-PressKit-021119.pdf	Media/Sponsor Kit		8453 [KB]		View file
ZipOdes2019.pdf	ZipOdes Poetry Contest Samples		524 [KB]		View file
1414488978.mp4	Concrete Poetry		28230 [KB]		View file
1208035906.mp4	Billy Connolly's Ultimate World Tour		39781 [KB]		View file
Survey 2019 Miami Beach.pdf	Survey Sampling 2019/20		8625 [KB]		View file

2.1.

J. Notification of International Travel Page 10 of 12

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

1. Notification of International Travel

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

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

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

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

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

☐ Yes

☒ No

L. Review & Submit Page 12 of 12

1. Guidelines Certification

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

2. Review and Submit

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

2.1. Signature (Enter first and last name)

Phillip Scott Cunningham