

Adrienne Arsht Center Trust, Inc.

Project Title: General Program Support 2022

Grant Number: 22.c.ps.180.147

Date Submitted: Friday, June 26, 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 3

Discipline: Sponsor/Presenter

Proposal Title: General Program Support 2022

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Adrienne Arsht Center Trust, Inc. 
- b. **FEID:** 65-0353695
- c. **Phone number:** 786.468.2352
- d. **Principal Address:** 1300 N Biscayne Boulevard Miami, 33132-1608
- e. **Mailing Address:** 1300 N Biscayne Boulevard Miami, 33132-1608
- f. **Website:** www.arshtcenter.org
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Miami-Dade
- j. **DUNS number:** 798029711
- k. **Fiscal Year End Date:** 09/30

1. Grant Contact *

First Name

Jodi

Last Name

Farrell

Phone

786.468.2352

Email

jfarrell@arshtcenter.org

2. Additional Contact *

First Name

Monica

Last Name

Roos

Phone

786.468.2069

Email

mroos@arshtcenter.org

3. Authorized Official *

First Name

Johann

Last Name

Zietsman

Phone

786.468.2201

Email

jzietsman@arshtcenter.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Performance Facility

4.3. Applicant Discipline

Multidisciplinary

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.) *

To engage and connect people from every corner of our community through artistic excellence and inspiring educational experiences.

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.

Our GOALS for 2021-2022 are:

- Continue to enact the Center's 2020-2025 Strategic Plan, guided by institutional values of creativity, excellence, relevance, inclusivity and sustainability.
- Present high-caliber programs and performances that reflect the diversity of South Florida, unite patrons and showcase established and emerging artists from Miami and beyond.
- Cultivate new audiences with performances not otherwise available here in Miami, and with affordable ticket prices.
- Complete the second 3-year cycle of the Arsht Center Technical Theater Apprenticeship, Florida's first registered apprenticeship in Technical Theater.
- Maintain strong model for institutional leadership. Both management and volunteers will demonstrate thought leadership, responsible stewardship and high ethical standards.
- Set high industry standards for financial integrity, institutional management and board governance, in turn strengthening our public/private partnership with Miami-Dade County, which owns our halls.
- Continually pursue the perfect brand as defined by excellence in service, programming, community engagement and organizational management.
- Operate and maintain state-of-the-art facilities. Our campus, imagined by the late renowned designer Cesar Pelli, is an architectural icon for Miami and the heart of the county's Arts and Entertainment District.

OBJECTIVES:

- Present 150 events from Broadway to jazz to local artists and serve more than 450,000 patrons from South Florida and around the world
- Provide meaningful educational experiences. In 2021-22 we will engage over 80,000 K-12 students from Miami-Dade County Public Schools (M-DCPS) through free arts education programs. Our free arts education initiative will include 5 signature programs, along with workshops and master classes with visiting professional artists.
- Provide a solid pathway to a career in technical theater for residents ages 18-24 from underrepresented communities
- Operate a balanced budget while employing 110 full-time and 75 part-time employees, and presenting more than 2,000 artists

ACTIVITIES:

- Present a full menu of the best in classical music, jazz, world music, dance and theater
- Bring at least 6 national Broadway tours to Miami for performances in our 2,400-seat opera house and present an award-winning Theater Up Close regional theater series in our 250-seat black box theater
- Promote cultural tourism with aggressive marketing through group sales campaigns and partnerships with Miami-based foreign consulates, local chambers of commerce and the Greater Miami Convention and Visitors Bureau
- Give Miami-Dade youth, especially those from underserved areas, the chance to learn arts and STEAM skills in our education programs, and equip their teachers and mentors with the knowledge and materials to integrate the arts into daily classroom learning
- Support ninth-graders throughout Miami-Dade County public high schools to destigmatize mental wellness through the arts, guided by an accompanying curriculum
- Graduate the second cohort of technical theater apprentices and prepare them for the transition to IATSE union membership and post-apprenticeship work opportunities at the Arsht Center as well as throughout the region, state and nationwide
- Continue training apprentices in Years 1 and 2 of their apprenticeships
- Provide performance space and marketing assistance to Miami artists by commissioning local artists and presenting them through our Arts Partners program.
- Make our venues accessible to our resident companies (Miami City Ballet, Florida Grand Opera and New World Symphony)
- Improve our neighborhood through activities led by our Office of Neighborhood Development, created to accelerate and sustain the creative evolution of our rapidly changing downtown Miami neighborhood. Influencing multi-use development with walkable streets and green spaces, programming our outdoor public spaces, providing leadership and cooperation throughout the I-395 Signature Bridge project, and developing new businesses that invigorate the area (such as our on-site bookstore café and weekly farmers market) are prime activities

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.

AACT has a long history of establishing community partnerships to help strengthen Miami. Major partnerships include our resident companies – Miami City Ballet, Florida Grand Opera and New World Symphony – as well as Zoetic Stage, Miami’s premier regional, professional theater company with whom we present Theater Up Close, and M-DCPS, an enthusiastic beneficiary and advocate of our educational programming. The University of Miami’s Henry Mancini Institute Orchestra appears regularly as part of our Jazz Roots concert series, now programmed in collaboration with Shelly Berg, Dean of UM’s Frost School of Music. Through our Arsht Partners program, we present or partner with dozens of community-based arts organizations, offering guidance (and discounts) on marketing, space rentals and other services. These partners include Nu Deco Ensemble, City Theatre, Peter London Global Dance Company, Rosie Herrera Dance Theatre, Miami Symphony Orchestra, Miami Music Project, Teatro Avante and Dranoff Foundation, among others.

Business partnerships include James Beard Award-nominated chef Brad Kilgore, the executive chef of our on-campus restaurant, Brava by Brad Kilgore, and Mitch Kaplan, owner of Books & Books, a successful independent bookstore-cafe that occupies our historic Art Deco Carnival Tower. Urban Oasis Project partners on our Monday night Farmers Market. We coordinate our box office opening each season with the Miami Downtown Development Authority to draw residents and visitors to downtown Miami’s cultural offerings. In our arts education programs, the Arsht Center collaborates with a variety of nonprofit, public and private partners, including M-DCPS, Florida International University, Boeing, AAR/Airbus, and John. F. Kennedy Center for the Performing Arts, among many others.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

All programming occurs between July 1, 2021-June 30, 2022.

BROADWAY IN MIAMI: 6 Broadway Musicals; Oct-May.

JAZZ ROOTS: 6 concerts featuring jazz legends and vibrant up-and-comers; Nov-April

MASTERWORKS CLASSICAL MUSIC: 4-5 concerts featuring the globe’s best classical orchestras and ensembles; Oct-April

LIVE AT KNIGHT: A series designed to attract diverse and young audiences with an eclectic lineup of world music, hip-hop, soul, pop and comedy; Oct-June

THEATER UP CLOSE: A collection of 5-6 plays and musicals set in the 250-seat Carnival Studio Theater, presented by Zoetic Stage and other theater companies. The series won four 2019 Carbonell Awards, South Florida’s prestigious honor for professional regional theater; Oct-June

FLAMENCO FESTIVAL MIAMI: The largest flamenco festival outside of Spain, featuring Spain’s top flamenco musicians and dancers; March

SUMMER LIVE @ ARSHT: An eclectic line-up of summer programming; Summer 2022

FREE GOSPEL SUNDAYS: 4 free concerts featuring GRAMMY, Dove and Stellar Award-winning headliners performing alongside Miami Mass Choir and local choirs; Oct-April

ARTS EDUCATION TIMELINE:

Music, dance and drama come alive for over 80,000 M-DCPS K-12 students through diverse programs that inspire minds, foster creativity and create access to high-quality, live performing arts. Most programs target children in high-poverty Title 1 schools. In every case, the Arsht Center provides free

transportation, tickets and materials, making it one of the largest free arts education programs in the nation. The Arsht Center operates over a dozen arts education programs each school year and during the summer, including:

AILEYCAMP MIAMI – Summer 2022

JAZZ ROOTS SOUND CHECK – Oct 2021-April 2022

ROCK ODYSSEY – May 2022

KITTY HAWK – Oct 2021 performance, with extended workshop activities through April 2022

NINTH-GRADE PROGRAM (WORKING TITLE) – Oct 2021-May 2022

ACCESSING THE ARTS – Oct 2021-May 2022

FAMILY FEST – Oct 2021-May 2022

APPRENTICESHIPS – Oct 2021-Aug 2022

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? *

150

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

450

3. How many Adults will be engaged? *

300,000

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

80,000

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

74,000

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? *

2,000

6.2. Number of Florida artists directly involved?

500

Total number of individuals who will be engaged?

456000

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)
- ☒ Older Adults (65+ years)

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

- ☒ Black/African American
- ☒ Hispanic/Latino
- ☒ White

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

Miami-Dade is a majority-minority county with a population of 2.7 million residents who are 69% Hispanic, 17% black or African American, and 13% white. Over half of county residents were born abroad and 74% speak a language other than English at home. Median household income is under \$50,000, making free and affordable cultural programming of vital importance to the community. As an international travel hub and major vacation destination, the Miami area welcomes over 23 million visitors each year; at least one-third of our audiences are tourists. In its programming, the Arsht Center strives to provide access to performances and cultural events that are excellent and relevant to Miami-Dade audiences and visitors while proactively supporting and elevating local performers and teaching artists with employment opportunities year-round.

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.

In the 2019-20 season, up until closure due to COVID-19 on March 13, 2020, attendance was strong across the Center's 4 major series (Broadway, Jazz, Classical and Theater Up Close). Broadway in Miami subscriptions were up 50%, setting a new record driven by a 4-week run of "Hamilton" in early 2020. The Masterworks Classical Music series has a subscriber base of 562, Jazz Roots has 395 subscribers, and

Theater Up Close has 767 subscribers, its second-best year. More than 7,450 students across 40+ universities are registered for Arsht UTix, a discount program for college students – a 10% increase over last year.

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.

The Arsht Center annually serves up to 450,000 residential and visiting patrons, generating an annual economic impact of over \$50 million. In a typical year, the Center employs 185 people and presents over 2,000 artists on its stages. Arsht Center spending and audience spending combined impact over 1,600 local jobs and generate over \$52.5 million in local and state revenue each year. We are in downtown Miami within a county of 2.7 million residents (69% Hispanic, 18% black and 13% white/other). Miami-Dade attracted more than 23.3 million visitors in 2018, many drawn by our diverse arts and cultural offerings.

Since opening in 2006, the Center has driven more than \$1 billion in new public and private investments in downtown Miami, with international developers drawn to the vibrancy created by the Center in its once-desolate neighborhood. As the catalyst of this revitalization, the Center has taken a strong leadership role through the creation of the Town Square Neighborhood Development Corp. (TSNDC), a non-profit encouraging a walkable, mixed-use, culture-rich area around the Center. TSNDC's volunteer board has influenced developers to incorporate street-level retail, parks and other community-friendly design elements in their plans. These implementations have made the once-empty urban core an oasis for creativity and growth, making our neighborhood a better place to work, live and play. In the 2021-22 season, we will:

- Showcase best-in-class and emerging artists from Miami and beyond
- Host the free, public event "ArtsLaunch" highlighting the Center's upcoming season and providing a free platform for over 120 Miami-Dade non-profit arts organizations to perform and promote their own upcoming seasons, engaging over 6,000 people
- Cultivate new audiences with programming that responds to our diverse community's market demands and interests
- Serve as an engine for the technical theater workforce and an apprenticeship model for peer institutions statewide
- Provide support for local arts organizations and artists through our Arts Partners program, which offers subsidized rental rates and marketing assistance

- Support local artists through pre-show performance opportunities in and around the Center
- Serve as a town square for Miami, fostering community gatherings and greater understanding of our diverse cultures through shared experiences

EDUCATION AND OUTREACH ACTIVITIES:

We will serve more than 80,000 students with programs that provide free access to music, dance and drama learning experiences. Signature programs include:

AILEYCAMP MIAMI: An innovative camp that uses dance as a vehicle for developing self-esteem, self-discipline, creativity & critical thinking for 110 at-risk middle school students

LEARNING THROUGH THE ARTS: An immersive 2-fold program benefitting all 5th and 7th graders in M-DCPS with the programs “Rock Odyssey” and “Kitty Hawk.” Both feature a Broadway-style musical at the Center, along with classroom curriculum, teacher and student workshops, and activities designed to use the arts to creatively teach a broad range of subjects.

JAZZ ROOTS SOUND CHECK: A behind-the-scenes experience with professional jazz artists for up to 1,000 M-DCPS high school students

ACCESSING THE ARTS: In-school residencies at 24 classrooms, where teaching artists engage children with disabilities with drama, music and art education

FAMILY FEST: More than 7,000 parents and children attend free performances held 4 times per year

FREE GOSPEL SUNDAYS: 4 Sunday concerts, attended by 6,000, feature top gospel artists, Miami Mass Choir and local choirs celebrating Miami’s historic and thriving gospel scene

TECHNICAL THEATER APPRENTICESHIP: 3 apprentices graduate job-ready for union jobs with starting salaries of \$55,000-\$65,000; 6 apprentices continue working through Years 1 and 2 of the program, which focuses on underrepresented minorities in the field.

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.

We employ marketing to understand the needs of our community and build awareness about our brand and programs. Each show has a plan that combines direct mail, print, radio, TV and internet/social media advertising. Our award-winning marketing department analyzes ticket buyer information before and after each show to gauge audience trends. In 2019, the Arsht Center earned 2 Hermes Creative Awards for video and social media communications, and a PR Platinum Award and Silver Bulldog Award for its work publicizing the 10th anniversary of AileyCamp Miami.

Major strategies to promote shows and build audiences include:

- Online promotion through mobile-friendly website, where visitors receive offers based on attendance to previous shows, plus live chats with box office and member benefits that include pre-sales. Arshtcenter.org receives more than 2.1 million visits per year.
- Traditional print advertising in English and Spanish media outlets, including the Miami Herald, El Nuevo Herald and Diario Las Americas. We also advertise on their websites, for over 18.8 million reached.

- Regular radio spots on WLRN (South Florida's NPR news source), WFEZ (English) and WAMR and WCMQ (Spanish).
- Outdoor ads on hundreds of bus shelters around Miami and over 15 kiosks outside the Center, plus 2 giant banners on the outside of Ziff Ballet Opera House, visible from US-1 and I-395, seen by thousands of drivers daily.
- Reduced-price tickets for college students. The Center's UTIX program, which offers \$20 tickets to select performances serves over 7,450 registered college students.
- "Culturist" membership campaign that encourages people to join the Center as a member so they can support culture in Miami. We promote the Culturist brand through mailings, ads, and its own dedicated site (arshtmembbers.org). There are over 1,800 Culturists.
- E-blasts to target subscribers with ticket offers; our email list has over 325,000 active current contacts.
- Social media plans are created for most shows and events, for a combined reach of over 3.5 million across Facebook, Instagram and Twitter. In FY19, on Facebook content alone, the Center received 396,856 reactions, 8,769 comments and 26,747 shares; conversions resulted in \$2.5 million in sales. In FY20 so far, the Center has surpassed \$2.6 million in conversions.
- Press coverage in print, TV and radio on the local, national and international level. We average nearly 150 placements per month and more than 5 daily.
- Street Teams that hand out 200,000 flyers at South Florida festivals and events each year.
- Dynamic pricing to improve ticket revenue.
- Partnerships with Greater Miami Convention and Visitors Bureau, South Florida Concierge Association, Miami Downtown Development Authority, The Beacon Council and other local organizations to promote shows. We also have partnerships with the Consuls General of Spain, Israel and other countries that provide promotion support for artists from their countries.

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.

The Arsht Center has sustained a balanced budget or surplus for 11 consecutive years, with operating revenue from three sources: earned revenue (50% from ticket sales, rentals, parking), private support (25% from individuals, corporations and foundations) and public funding (25% from Miami-Dade County, which owns the Center's buildings).

The Center routinely takes the following steps to achieve financial sustainability:

- Evaluate revenue and expenses monthly and act to ensure these are in line with annual budget
- Find opportunities throughout the year for cost savings
- Build 3 reserve funds to weather economic downturns and ensure long-term sustainability: an \$11.8 million Endowment Fund, Maintenance/Capital Fund and Arts Education/Innovation Fund
- Never borrow against advance ticket sales
- Maintain a \$1 million credit line never borrowed against
- Aggressively pursue private support

These steps have enabled the Center to weather a substantial loss of revenue in 2019-20 due to the COVID-19 pandemic. While the 2019-20 and 2020-21 budgets are in flux due to the pandemic, the 2021-22 budget is more in line with a typical arts season, in hopes that the threat of the virus will have subsided through the creation of therapeutics and/or vaccine by the fall of 2021.

Combined with private support and reserve funds, the Convention Development Tax (CDT) allocation designated for the Center through a 1996 Inter-local Cooperation Agreement between Miami-Dade County, the city of Miami and the Omni Community Redevelopment Agency help support free and educational programming. Based on incremental increases to the Omni area's tax base, the agreement recognizes the Center as a catalyst in attracting development and private investment.

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 evaluate our programs throughout the season to elevate future offerings and learn from mistakes. Audience surveys, social media feedback and cross-departmental post-mortem sessions help us allocate resources and brainstorm ways to bring new shows with creative merit and strong revenue potential. We take into consideration the following: artistic excellence, ticket revenue, attendance, press coverage, reviews and opportunities for education and engagement. We pay close attention to:

- Number of first-time ticket buyers to determine the appeal of a show and its ability to build audiences

- Number of returning guests as a core constituency for differing series
- Opportunities to create partnerships to bring artists who would not otherwise be seen in South Florida
- Site visits and research to discover emerging and established artists for the Center's stages

Once a show is booked, our Marketing Department creates an advertising plan to meet revenue goals. After a show ends, a post-show report explains the marketing efforts, including successes and challenges. The report compares each performance to previous and similar engagements, and highlights new trends in purchasing, demographics and media.

Our Education Team works with community partners (M-DCPS, VSA Florida, Alvin Ailey American Dance Theater, etc.) to develop and refine pre- and post-performance evaluations, collect and interpret data, conduct interviews and make program improvements. The Arsht Center partners with researchers from Florida International University's STEM Research Institute to evaluate "Kitty Hawk" and its impact on 7th graders' STEAM engagement.

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

9/30/2019

4. Operating Budget Summary

Expenses		Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	\$4,521,821	\$4,357,738	\$5,025,000
2.	Personnel: Programmatic			
3.	Personnel: Technical/Production	\$6,241,095	\$8,433,691	\$6,800,000
4.	Outside Fees and Services: Programmatic	\$14,653,229	\$11,746,549	\$14,000,000
5.	Outside Fees and Services: Other	\$448,885	\$500,000	\$525,000
6.	Space Rental, Rent or Mortgage			
7.	Travel			
8.	Marketing	\$3,312,600	\$2,882,002	\$2,803,400
9.	Remaining Operating Expenses	\$12,004,887	\$10,944,697	\$13,867,726
A.	Total Cash Expenses	\$41,182,517	\$38,864,677	\$43,021,126

B.	In-kind Contributions	\$31,000	\$175,000	\$175,000
C.	Total Operating Expenses	\$41,213,517	\$39,039,677	\$43,196,126
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$19,319,400	\$17,034,993	\$20,000,000
11.	Revenue: Contracted Services	\$1,361,000	\$716,745	\$750,000
12.	Revenue: Other	\$5,801,076	\$4,457,548	\$6,450,000
13.	Private Support: Corporate	\$508,500	\$500,000	\$500,000
14.	Private Support: Foundation	\$2,545,166	\$3,912,466	\$3,000,000
15.	Private Support: Other			
16.	Government Support: Federal		\$20,000	\$20,000
17.	Government Support: State/Regional	\$54,905	\$144,380	\$46,954
18.	Government Support: Local/County	\$11,816,784	\$11,756,379	\$12,254,172
19.	Applicant Cash		\$322,166	
D.	Total Cash Income	\$41,406,831	\$38,864,677	\$43,021,126
B.	In-kind Contributions	\$31,000	\$175,000	\$175,000
E.	Total Operating Income	\$41,437,831	\$39,039,677	\$43,196,126

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.

The Center historically achieves a balanced budget/minor surplus, with surplus going to capital expenditures and equipment. The current fiscal year budget is lower than usual due to the COVID-19 cancelation of 150 performances. The Center has dramatically reduced departmental budgets, imposed 5-20% salary cuts, removed 401k matches, and released 7 staffers to finish the year without a loss.

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	Administrative Staff	\$0	\$5,025,000	\$0	\$5,025,000
Totals:		\$0	\$5,025,000	\$0	\$5,025,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Technical/Production Staff	\$0	\$6,800,000	\$0	\$6,800,000
Totals:		\$0	\$6,800,000	\$0	\$6,800,000

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Outside Programmatic and Artistic Fees	\$150,000	\$13,850,000	\$0	\$14,000,000
Totals:		\$150,000	\$13,850,000	\$0	\$14,000,000

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Licensing and Registration Fees	\$0	\$525,000	\$0	\$525,000
Totals:		\$0	\$525,000	\$0	\$525,000

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing, PR and Advertising	\$0	\$2,803,400	\$0	\$2,803,400
Totals:		\$0	\$2,803,400	\$0	\$2,803,400

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Fulfillment (tickets, space rentals, etc.)	\$0	\$725,000	\$0	\$725,000
2	Utilities and Maintenance	\$0	\$3,681,900	\$0	\$3,681,900
3	Security and Parking	\$0	\$815,000	\$0	\$815,000
4	Educational Programs	\$0	\$3,029,000	\$0	\$3,029,000
5	Supplies and Materials	\$0	\$250,000	\$0	\$250,000
6	Remaining Operating Expenses	\$0	\$5,216,826	\$175,000	\$5,391,826
Totals:		\$0	\$13,717,726	\$175,000	\$13,892,726

Amount of Grant Funding Requested:

\$150,000

Cash Match:

\$42,721,126

In-Kind Match:

\$175,000

Match Amount:

\$42,896,126

Total Project Cost:

\$43,046,126

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	Admissions	\$20,000,000	\$20,000,000
Totals:		\$0	\$20,000,000

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Contracted Services	\$750,000	\$750,000
Totals:		\$0	\$750,000

3.3. Revenue: Other *

#	Description	Cash Match	Total
1	Space Rental Income	\$5,250,000	\$5,250,000
2	Food, Beverage and Other Concessions	\$575,000	\$575,000
3	Investment Income	\$575,000	\$575,000
Totals:		\$0	\$6,400,000

3.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Corporate Support	\$500,000	\$500,000
Totals:		\$0	\$500,000

3.5. Private Support: Foundation *

#	Description	Cash Match	Total	
1	Foundation Support	\$3,000,000	\$3,000,000	
Totals:		\$0	\$3,000,000	\$3,000,000

3.7. Government Support: Federal *

#	Description	Cash Match	Total	
1	National Endowment for the Arts	\$20,000	\$20,000	
Totals:		\$0	\$20,000	\$20,000

3.9. Government Support: Local/County *

#	Description	Cash Match	Total	
1	Government: Local	\$351,126	\$351,126	
2	Miami-Dade County	\$11,650,000	\$11,650,000	
Totals:		\$0	\$12,001,126	\$12,001,126

3.10. Applicant Cash *

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

Total Project Income:

\$43,046,126

3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	0%
B.	Cash Match	\$42,721,126	\$42,721,126	99%
	Total Cash	\$42,871,126	\$42,871,126	99%

Line	Item	Expenses	Income	%
C.	In-Kind	\$175,000	\$175,000	0%
	Total Proposal Budget	\$43,046,126	\$43,046,126	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.

Support from the state helps the Center pay artist fees, one of the largest and most important aspects of our operating budget because it creates work for artists and delivers the finest talents to our audiences. With the renowned acoustics of the Knight Concert Hall, the world's best orchestras and musicians seek out the Center for their touring engagements. At the Arsht Center we believe “world-class” and “local” are not mutually exclusive. This grant from the state of Florida also supports presenting a diverse range Miami-based artists, such as Miami Mass Choir, Zoetic Stage and Nu Deco Ensemble.

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.

The Arsht Center strives to ensure that all our spaces and events are accessible. We provide free audio description, assistive listening devices, open captioning and American Sign Language interpreters during performances. We provide free, pre-show Touch Tours for audience members with vision impairment so they can feel costumes, props and sets to enhance their experience. Through our website or by phone, people can purchase wheelchair-accessible seating and view a seat-map for optimal location.

The Center produces a rack card handout that summarizes accessibility services. It is emailed to school administrators, Arsht Families members, children's organizations, community centers and assisted-living facilities for seniors. The card also is placed in our lobbies. It explains the services for ASL, OC and AD, including the symbols for each (which also appear in Playbills and Arsht Center brochures). The handout explains Touch Tours and lists upcoming performances that offer OC. As part the Center's annual attendance at the Kennedy Center's Leadership Exchange in Arts and Disability Conference, a Center rep meets with a web accessibility consultant to receive feedback on the website. The Center updates changes every year to make our site more user-friendly for all.

The Arsht Center was the national recipient of the 2014 Achievement Award-Performing Arts in Audio Description from the American Council of the Blind and was recognized with the Dolly Gamble Award from the Florida Council of the Blind. For shows and events in which on-stage access is required for participation, the Center provides a wheelchair lift; this has been used at the Arsht Center Gala in 2019 and in Broadway shows, as with 2014's "Once". Because of the Arsht Center's commitment to inclusivity, Broadway Across America began incorporating the lift in other stops of the show.

As part of the Florida Access Coalition for the Arts, the Center convenes regularly with Kravis Center, the Broward Center for the Performing Arts and the Miami Theater Center with the purpose of sharing information and resources to enhance guests' experiences.

To further improve the customer experience, wayfinding signage for wheelchair users is in development, changes to bathroom layouts have been researched to improve viability for wheelchair patrons and a new dedicated email (accessibility@arshtcenter.org) was launched to funnel queries regarding access directly to Arsht Center house managers. Box office staff, ushers and house managers are all trained to accommodate patrons with disabilities.

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?

Jeffrey Gardner

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.)

Diversity is our strength. We are dedicated to creating and nurturing an inclusive workplace where everyone is welcome. At the Arsht Center, each person's uniqueness is our business advantage.

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)
Substitute Form W-9.pdf	33 [KB]	5/20/2020 4:23:23 PM	View file

2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
Fall Season Brochure 2019-20 ALL_lores.pdf	2019-20 Season Brochure	"Culture Builds Florida" logo and written acknowledgment on p. 15.	26683 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Letters of Support.pdf	Letters of Support	Letters of Support from Arsht Center Partners and Community Leaders	880 [KB]		View file
Arsht Center Institutional and Performance Articles 2019-20.pdf	Arsht Center Articles	Collection of articles and stories about the Arsht Center, its people and its performances from the 2018-19 season	10182 [KB]		View file
Sizzle Reel Link.pdf	2019 Season in Review	Highlights from the 2018-19 season at the Arsht Center	325 [KB]		View file
Arsht at Home.pdf	'Arsht@Home' Online Platform	A digital audience engagement platform developed by the Arsht Center in response to COVID-19	851 [KB]		View file
Strategic Plan 2020-2025_lores.pdf	Arsht Center Strategic Plan 2020-25	Launched in early 2020, the Arsht Center's Strategic Plan outlines institutional values and goals	1812 [KB]		View file
Arts Education Video Link.pdf	Arts Education at the Arsht Center	Overview of the Arsht Center's award-winning Arts Education programs	55 [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 Adrienne Arsht Center Trust, 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)

Jodi Farrell