

South Florida Art Center, Inc.

Project Title: Cultural Facilities Application

Grant Number: 22.c.cf.300.509

Date Submitted: Monday, July 6, 2020

A. Applicant Profile Page 1 of 13

Applicant Information

- a. **Organization Name:** South Florida Art Center, Inc. 
- b. **FEID:** 59-2423867
- c. **Phone number:** 305.674.8278
- d. **Principal Address:** 924 Lincoln Road, Suite 205 Miami Beach, 33139-2602
- e. **Mailing Address:** 924 Lincoln Road, Suite 205 Miami Beach, 33139-2602
- f. **Website:** www.oolitearts.org
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Miami-Dade
- j. **DUNS number:** 075502729
- k. **Fiscal Year End Date:** 09/30

1. Grant Contact *

First Name

Dennis

Last Name

Scholl

Phone

305.674.8278

Email

dennis@oolitearts.org

2. Chief Financial Officer for the Applicant *

First Name

Aaron

Last Name

Feinberg

Phone

305.674.8278

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3. Official with Authority to contract for the Applicant *

First Name

Dennis

Last Name

Scholl

Phone

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4. Official with Authority to contract for the Property Owner *

First Name

Kim

Last Name

Kovel

Phone

786.554.6762

Email

kim.kovel@gmail.com

5. National Endowment for the Arts Descriptors

5.1. Applicant Status

Organization - Nonprofit

5.2. Institution Type

Arts Center

5.3. Applicant Discipline

Visual Arts

B. Introduction Page 2 of 13

1. What is the legal status of the applicant *

- Public Entity
- Nonprofit, Tax-Exempt
- Other (not an eligible response)

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

The mission of Oolite Arts is to support artists and promote contemporary visual arts and culture in South Florida. Oolite Arts creates opportunities for experimentation and innovation, and encourages the exchange of ideas across cultures through residencies, exhibitions, public programs, education, and outreach.

3. Will the facility be used as a Cultural Facility at least 85% of the time?

3.1. Is the entire facility dedicated to arts and cultural programming, production, and its administration? *

- Yes
- No

3.1.1. If no, describe the other activities that take place in the facility.

N/A

3.2. How many days per week/hours per day is this facility open to the public? *

Oolite Arts' Little Haiti facility will be open seven days a week from 10 a.m. to 6 p.m. In addition, Oolite will present approximately 200 evening events per year in the facility's auditorium, gallery and classrooms.

3.3. How many of the days per week/hours per day that the facility is open are arts and cultural programming, production, and administration taking place?* *

100%

3.4. Describe the types of arts and cultural programming, production, and administration that take place within the facility. *

In 2023, Oolite Arts will unveil its new facility in the Little River warehouse district of Miami's Little Haiti neighborhood. The campus is being designed by Alberto Veiga of the award-winning Spanish architecture firm Barozzi Veiga, whose work focuses on urbanism and often incorporates immersive, interlocking spaces. The new Oolite Art Center will be a community-focused facility with an open and inviting feeling where artists and neighbors can gather to make and celebrate art. Programming will continue to be anchored by Oolite's studio residency program, which has a 30-year history. The facility will house 22 individual artists' workspaces including one large studio for a world renowned master artist. Artist residencies are awarded for one to two-year terms to local and visiting artists via a competitive application process. In addition to studios, artists receive career support that includes inclusion in curated exhibitions, studio visits with nationally-renowned mentor artists and curators, funding support for projects and exhibitions, teaching opportunities, and the production of a short documentary on their working process which is aired on South Florida PBS.

At an on-site gallery, Oolite will present four curated exhibitions per year featuring work by artists in residence, local artists as well as world renowned practitioners. Each exhibition is celebrated with an opening night event, during which artists in residence will hold open studios and engage with the public in their workspaces.

Art courses offered in the education classroom will include close to 400 unique, affordable, hands-on art classes/year taught in English and Spanish by resident artists, alumni and other local artists. These include 223 courses and workshops focusing on figure drawing, painting and many printmaking techniques in a dedicated print shop facility. Art courses serve 1,200 participants with 26 scholarships.

A 100-seat auditorium with vaulted ceilings will house 6 major lectures per year through the Talks Miami program co-presented with Locust Projects. This program brings top curators and museum directors to Miami to present lectures on pressing issues in contemporary art, followed by studio visits with resident and local artists. Art Films, a program in which new cinematic works on contemporary art and artists are screened followed by a Q & A with the film's directors and subjects, will be held in the auditorium for times per year. The auditorium will also be home to screenings associated with Oolite's Cinematic Arts Residency, including The Block film festival, which features new, hyper-local microbudget films produced with grants and mentorship from Oolite. Twice-yearly Art Sounds (conversations between artists and the musicians who inspire them) programs will also be held in the auditorium. Oolite expects to use the auditorium for a minimum of 200 events per year.

The facility will house Oolite's administrative offices. Oolite currently employs 14.5 administrative staff and 10 instructors to lead community art classes and outreach programs.

3.5. Who is responsible for the programming, production, and administration of the arts and cultural activities of the facility? Is there a qualified professional expert in the subject matter on staff either paid or volunteer? What are their qualifications? *

Dennis Scholl (CEO & President) oversees all aspects of Oolite's management and programming. Previously as Vice President / Arts he oversaw the John S. and James L. Knight Foundation's national arts program, which disbursed grants totaling close to \$200 million. He served on the boards and executive committees of the Aspen Art Museum; Museum of Contemporary Art, North Miami; the Pérez Art Museum Miami; and the Linda Pace Foundation. He was named three times to the annual WESTAF list of the Most Powerful and Influential Leaders in the Nonprofit Arts in America and was a 2012 Harvard University Advanced Leadership Fellow.

Esther Park (VP of Programming) oversees all of Oolite Arts' public programs, aiming to create original programming that connects to local audiences. Prior to her position at Oolite, she was Director of Programming at Adrienne Arsht Center for the Performing Arts and Director of Public Programs at Museum of Contemporary Art, North Miami, and Director of Alumni and Public Programs at the National YoungArts Foundation in Miami, FL.

Laura Marsh (Director of Programming) is an artist and curator who received her MFA from Yale University School of Art and BFA from the Cleveland Institute of Art. Marsh has exhibited nationally at venues including Locust Projects in Miami, Printed Matter, Field Projects, Newman Popiashvili Gallery, and Tilton Gallery in NY. Before joining Oolite Arts, she worked as Curator of Exhibitions in the Art and Culture Center, Hollywood, FL. She oversees gallery programming.

Jason Fitzroy Jeffers (Cinematic Arts Senior Manager), originally from Barbados, came to Miami to pursue a Bachelor's in Journalism at Florida International University. After working as a journalist he began applying his storytelling abilities to the world of film, producing segments for ESPN, ARTE and Bravo. He founded Third Horizon Film Festival, an annual celebration of Caribbean film, music and art, before joining the Oolite Arts team as Cinematic Arts Manager.

Cherese Crockett (Exhibitions and Artist Relations Manager). After attending Skidmore College, she worked at Sotheby's and the Whitney Museum of American Art and directed the renowned PPOW Gallery in New York City.

Melissa Gabriel (Art Classes Coordinator) received a bachelor's degree in Education in Buenos Aires, Argentina and has been Oolite's Art Classes Coordinator since 2017.

Michelle Lisa Polissaint (Education & Community Engagement Manager) coordinates special programs at partnering schools and institutions in Little Haiti. Polissaint earned a Certificate in Nonprofit Management from Johns Hopkins University and a BFA in Studio Art from FIU. Polissaint is a first-generation Haitian American artist who grew up in South Florida and has overseen family-oriented education programs at Locust Projects and ICA.

Angelica Arbelaez (Programs Coordinator) is an arts administrator and cultural practitioner based in Miami, FL. Prior to her appointment as Programs Assistant at Oolite Arts, Arbelaez was the Communications and Events Manager at Locust Projects in Miami, FL. She holds a BA in Art History and a BFA in Photography from Florida International University.

4. Cultural Facilities Grant Status *

Yes

No

4.1. If yes, list grant numbers for any open Cultural Facilities and Fixed Capital Outlay grants. - (Maximum characters 500)

N/A

Request Amount *

\$500,000

6. Project Type *

Acquisition

Acquisition is the purchase of land or building for the purpose of using or building a cultural facility.

Renovation

Renovation is the act or process of giving a property a state of increased utility or returning a property to a state of utility through repair, addition, or alteration that makes possible a more efficient use.

New Construction

New Construction is constructing a Cultural Facility on property where no building previously existed.

7. Project Title

Oolite Arts Facility Construction

8. Project Synopsis - (Maximum characters 500) *

Briefly summarize the project. Indicate how you will use grant funds, the major work items involved and the end product.

In 2023 Oolite Arts will open a brand new, purpose-built facility in Miami's Little Haiti neighborhood on land purchased in 2019. The Barcelona-based firm Barozzi Veiga has begun to design the facility, which will be built by a local construction company to be contracted in 2021 after existing warehouses are demolished. The grant funds will be allocated to architectural services (\$50,000), general requirements (\$150,000), demolition (\$150,000), specialty consultants (\$100,000), and undergrounding utilities (\$50,000).

9. Project Physical Location *

Street Address

75 NW 72nd Street

City

Miami

State

FL

Zip

33150

County

Miami-Dade

10. Will the acquisition, renovation, or construction of your project only occur between July 1 of the first year of the grant period and June 1 of the second year of the grant period (23 months)? *

Yes (required for eligibility)

No

What was your Total Support and Revenue for the last completed fiscal year? *

\$1,272,117

C. Project Documents Page 3 of 13

1. Current Architectural Plans certified by a licensed architect or engineer (or contractor project proposals or working drawings if no architectural plans are required for the completion of the project) are... *

- Complete (required for eligibility)
- Not complete

2. Construction documents are... *

- Complete
- Not complete

Project Land and Building

3. Are you leasing the project land or building? *

- No (If NO, proceed to question 4.)
- Yes, the land and the building
- Yes, the building
- Yes, the land

3.1. If leasing: How many years will remain on the land lease as of July 1 of the award year?

0

3.2. If leasing: How many years will remain on the building lease as of July 1 of the award year?

0

4. Who currently owns the land? *

Oolite Arts

5. Who currently owns the building? *

Oolite Arts

6. How old is the building in years? *

0

D. Scope of Work Page 4 of 13

1. Project Description

Describe what you are going to build, what you are doing to renovate the building, or what are you acquiring. Indicate how grant funds and match will be spent. Provide a timeline of when grant funds and match will be expended. Discuss any grants applied for or received from the Division of Historical Resources for the grant period. The Cultural Facility Program is a bricks and mortar program. State funding is not to be used for parking facilities, sidewalks, walkways or trails, which are the entire scope of work; fabrication or design of exhibits; nor commercial projects.

1.1. Construction/Renovation/Acquisition - (Maximum characters 3300.) *

Only one of these categories may be funded through a single Cultural Facilities application What are you constructing, renovating, or acquiring? Be specific. (Example: 500 sq ft Visitor Center)

In 2021, Oolite Arts will break ground on a new campus in Miami's Little Haiti neighborhood after operating out of historic mid-century modern buildings in Miami Beach for 35 years. In 2019, a selection committee comprised Oolite Arts board members Alessandro Ferretti, Kim Kovel, Eric Rodriguez, Jeff Krinsky and Maricarmen Martinez, aided by the firm Jones|Kroloff, the nation's leading advisory on selecting architects and designers. Reed Kroloff the dean of Illinois Institute of Technology's College of Architecture, led the Board of Directors and CEO through a series of exercises to determine the programmatic needs of the new facility, incorporating input from visioning sessions conducted by Oolite's CEO Dennis Scholl with local artists. Through this session, the programs and activities necessary to execute Oolite's strategic plan were translated into bricks and mortar architectural needs by Miami-based architect Rene Gonzalez, who prepared a massing study.

The award-winning Barcelona-based firm Barozzi Veiga was chosen to create a new home for the organization in the City of Miami. Principal architect Alberto Veiga, referring to the massing study, is designing an Oolite Arts Center campus comprised of 12 individual structures in a footprint of 50,000 square feet. The campus will include a 100-seat auditorium, 22 artist's studios, a library, an exhibition space, an education facility, a print shop, a maker space, and administrative offices, all connected by partially covered pavilions that open towards 3,700 square feet of lush public garden space. Veiga's plan presents a world-class facility that will seamlessly support all of the programs that fulfill Oolite's mission to be a leader in the South Florida contemporary cultural scene as a creative learning center and internationally recognized as a world class cultural center.

1.2. Spending Plan *

Indicate how grant funds and match will be spent. (Examples: permitting, site preparation, flooring, windows, HVAC, signage, lighting). Discuss any grants applied for or received from the Division of Historical Resources for the grant period.

Grant: Architectural services (\$50,000), general requirements (site parking & fence, maintenance, crane, temporary facilities & utilities, safety survey, waste management, labor, temporary field office, software (Procore, Textura), photos) (\$150,000), demolition (\$150,000), specialty consultants for parking, LEED and, A/V (\$100,000), and undergrounding utilities (\$50,000).

Match: Architectural services (\$869,460), general requirements (site parking & fence, maintenance, crane, temporary facilities & utilities, safety survey, waste management, labor, temporary field office, software (Procore, Textura), photos) (\$200,000), demolition (\$50,000), specialty consultants for traffic, auditorium, waterproofing, and acoustic (\$64,000), and undergrounding utilities (\$10,000).

1.3. Project Timeline *

Provide a timeline. The timeline should include permitting, site preparation, and actual construction. The grant period is 23 months.

The timeline was established by the owner's representative, who liaises between Oolite leadership and the architect and contractors. It will be revised as the project progresses.

Drawings: April 2020 - April 2021

Permitting: April 2021 - October/November 2021

Contract Review, Mobilization, Ground Break (Site Preparation): October 2021 - November/ December 2021

Construction: December/January 2022 - May/June 2023

E. Proposal Budget Page 5 of 13

1. Proposal Budget Summary *

Request Amount	\$500,000.00
Confirmed Matching Funds	\$1,193,460.00
Project Cost	\$1,693,460.00
Contingency	

2. Have you requested or received funding from the Division of Historical Resources for this project? *

Yes (not an eligible response)

No

3. Are you requesting REDI match reduction? *

Yes

No

4. What other state dollars will go into the project? _____

#	Source	Amount

5. Proposal Expense Details*

List your estimated expenses and how they will be paid (from match, grant funds, or both). Only include expenses that are specifically related to the project. Expenses may include an actual amount to be paid or the value of an in-kind contribution. See Help: Proposal Budget Terms for expense category descriptions and columns. Round amounts to the nearest dollar. Rows must have a value in State, or Cash Match, or In-Kind Match. If all three columns are 0 or blank, the row will not be saved.

5.3. Architectural Services

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Architectural Services	\$50,000	\$869,460	\$0	\$919,460
Totals:		\$50,000	\$869,460	\$0	\$919,460

5.4. General Requirements

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
Totals:		\$150,000	\$200,000	\$0	\$350,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Subcontractor Parking Silt Fence Wheel Wash Station Inlet Protection Maintenance Crane Access Road Temporary Facilities & Temp. Utilities Safety Expenses Survey Cleaning & Waste Management Labor Crew (Safety, Cleaning, Maintenance) Temporary Trailers Field Office Expenses Construction Progress / Procure / Textura / Photos	\$150,000	\$200,000	\$0	\$350,000
Totals:		\$150,000	\$200,000	\$0	\$350,000

5.5. Site Construction

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Demolition	\$150,000	\$50,000	\$0	\$200,000
Totals:		\$150,000	\$50,000	\$0	\$200,000

5.13. Specialties

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Specialty Consultants	\$100,000	\$64,000	\$0	\$164,000
Totals:		\$100,000	\$64,000	\$0	\$164,000

5.19. Electrical

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Undergrounding Utilities	\$50,000	\$10,000	\$0	\$60,000
Totals:		\$50,000	\$10,000	\$0	\$60,000

State Total : \$500,000

Match Total (Cash + InKind) : \$1,193,460

6. How were your proposal expenses determined?

Explain how the estimated expenses in the Proposal Expense Details were derived, i.e. from an architect or engineer budget estimate, contractor quote, etc. You must provide documentation of the source of your proposal expenses as an attachment. See Guidelines: Attachments and Support Materials.

Oolite Arts has contracted Arlyn Vasquez of Amicon Management as the organization's owner's representative during the planning and construction process. With 15 years of specialized experience, Vasquez presented a pre-construction estimate for the project which was the basis for the expenses.

7. Proposal Income (Match) Details*

List your confirmed matching funds (resources presently available or pledged and designated to the project). You must provide documentation for matching funds at time of application. See Guidelines: Matching Funds Documentation. Include cash on hand, irrevocable pledges, and in-kind or donated services and materials. See See Help: Proposal Budget Terms for descriptions of income categories and columns. Round amounts to the nearest dollar.

Rows must have a value in Cash Match or In-Kind Match. If both columns are 0 or blank, the row will not be saved.

7.1. Private Support

Donations by individuals and non-corporate, non-government parties. Includes foundation grants awarded for this project (or a proportionate share of such grants allocated to this project), cash donations and the fair market value of donated goods or services (in-kind).

#	Source	Amount
1	Berkowitz Family Foundation	\$75,000.00

7.2. Corporate Support

Contributions to this project by businesses, corporations, and corporate foundations, or a proportionate share of such contributions allocated to this project.

7.3. Local Government Support

Contributions for this project by city, county, or other local government agencies, or a proportionate share of such grants or appropriations allocated to this project. Includes in-kind and cash derived from grants and appropriations. Note: If the applicant is a city, county, or other local government agency, then their cash support should be shown under Applicant Cash and explained in the Budget Detail.

7.4. Federal Government

Support for this project by agencies of the federal government, or a proportionate share of such grants or appropriations allocated to this project. Includes in-kind and cash derived from grants and appropriations.

7.5. Applicant Cash

For the proposal budget, these are temporarily restricted funds and irrevocable pledges the applicant will dedicate to the project. Applicant cash must be documented with copies of financial statements from financial institutions, copies of grants and signed irrevocable pledges.

#	Source	Amount
1	Endowment	\$1,118,460.00

F. Matching Funds Page 6 of 13

1. Match Summary *

#	Match Type	Amount	% of confirmed match
1	Cash	\$1,118,460.00	94 %
2	Other grants	\$75,000.00	6 %

2. Are these matching funds being used to match any other Department of State grants? *

Yes (not an eligible response)

No

Donor Profile

3. How many donors are supporting the project? *

1

What is the smallest contribution received for the project? *

\$75,000

What is the largest contribution received for the project? *

\$75,000

6. What is the population size of the community the project serves? *

2,716,000

7. Donor Profile: Description of Donors - (Maximum characters 1650.) *

Describe your donors (individual, local artist guild, parent teacher association, etc.). Additional donor information (including names) may be provided at your discretion. All information provided will become a part of public record. The Division must provide this information to the public on request.

Oolite has secured funding from the Berkowitz Family Foundation to be used for the new facility. The organization continues to operate out of an additional holding, 924 Lincoln Road. Oolite is pursuing matching grant opportunities for the project and, as construction nears, will look into raising funds from the public through facility naming opportunities.

8. Donor Profile: Percentage of Community Support *

Support Type	Percentage
Corporations	%
Foundations	6 %
Individuals	%
State	%
Other	94 %
Total:	100 %

G. Need for Project and Operating Forecast Page 7 of 13

1. Need for Project - (Maximum characters 3300.) *

Describe your need for the project (or portion of the project on which grant funds will be spent). Discuss need for additional space (performance, exhibition, office, work, or storage) and your history of organization growth. Discuss increased square footage or increased utility. Reference long term construction or renovation needs documented in a long-range plan.

Oolite Arts has hosted over 1,000 studio artists in residence since 1984. These residencies launch careers and generate exposure. Alumni have gone on to exhibit in major museums and art galleries, win awards at film festivals, start creative businesses and art nonprofits, become professors and receive public commissions.

In 2014, one of Oolite's signature buildings at 800-810 Lincoln Road was sold. Profits from the sale allowed the organization to establish an endowment, increase programming, and plan for an expansion to meet the needs of Miami's growing visual arts community. In 2017, the organization appointed Dennis Scholl, formerly the national vice president for arts at the John S. and James L. Knight Foundation, as the organization's President and CEO. Scholl's first order of business was to lead focus groups surveying local artists and staff about the organization's space needs and the art community's support needs. Demand for studios and public programs was high, but expansion within the footprint of the historic buildings on already-dense Miami Beach was not feasible. Most artists in the region were working in Little Haiti's warehouse district. Scholl presented a plan for expansion to the Board of Directors, which was approved.

A massing study produced by architect Rene Gonzalez translated the results of board and community visioning sessions, together with data on current and future programming, into architectural form. Average lecture attendance is 80-120 at off-site venues, so the new facility needs a 100-seat theater. The current facility has 14 studios, but community needs are closer to 22 studios, which Oolite has the capacity to support, so the number was increased. Enlarging and professionalizing the exhibition space reflects the need for a higher level of sophistication and production to better serve artists. The new space will be four times larger than the current one, enabling Oolite to present work by more artists in one large exhibition space and a project room.

In 2019, Oolite Arts acquired two parcels at 75 and 77 Northwest 72nd Street to create a new home in the city of Miami and selected award-winning Barcelona-based firm Barozzi Veiga, which recently created the Art Institute of Chicago's new master plan, to create Oolite Arts' new home. The new space is scheduled to open in 2023.

Oolite Arts currently programs exhibitions at four different locations, houses its studio residency program, classrooms and administrative offices at its Lincoln Road facility; and presents lectures, and films and workshops at partnering venues throughout Miami-Dade County. The new facility will offer much-needed programmatic space including an auditorium and classrooms, more than double the space available for artists' studios and public programs, and decrease the logistical challenges of presenting in multiple locations. The expansion is critical to the organization's ability to expand services to artists and the community.

2. Operating Forecast Detail - (Maximum characters 3300.) *

Describe how the space will be used and the related costs. Incorporate budgetary figures where appropriate. You may reference a budget spreadsheet (provided as support material) or incorporate the revenue and expense figures into the narrative. Consider both staffing and programming needs. Include:

- New staff that will be needed
 - Programs that will be added, expanded or improved
 - Additional expenses to the organization
 - New revenue sources that will be used to offset the added expense
-

Oolite's FY 2021 projected total annual operating budget is \$4,242,600. This number excludes the cost of the building project, which is funded by proceeds from the 2014 sale of a building combined with matching grants. In FY 2022, Oolite is planning to expand its communications department by turning a part-time position into full-time in preparation to support the additional programs that will be offered at the new space. Oolite's projected FY 2022 annual operating budget is \$4,093,080. Even though

Oolite will be adding half of a position, the budget tightening will be achieved through a temporary pause in some programming. After a FY 2020 budget of \$4,466,550, Oolite will need to decrease its budget for two consecutive years in an effort to be conservative with its funds as the cost of the building project will use about one third of the organization's endowment. However, the FY 2023 projected annual operating budget is \$4,383,400, a seven percent increase from the previous year. This increase will come due to a \$25,000 projected increase in expenses to run the new facility for one quarter, the addition of a full-time operations staff member added to manage on-site events at the new building, and the resumption of all paused programming. After moving to the new facility in the fourth quarter of FY 2023, Oolite anticipates a reduction in expenses of nearly \$50,000 because it will no longer be necessary to rent facilities or technology for off-site programs. Thereafter, Oolite projects \$100,000 in annual savings as compared to past years due to presenting programs on-site rather than renting.

Oolite expects to see an expansion and improvement of programs across the board after moving into the new facility. The residency program will be able to serve nearly twice the number of artists as it currently does per year. Cinematic Arts programs will have a dedicated screening space, enabling more artists' films to be screened. Production facilities accessible to artists will be available for the first time, including fabrication lab, digital makerspace, and audio/video editing lab. Exhibitions will be held in a much larger, specially-designed gallery space with an additional project room, enabling Oolite to present museum-quality exhibitions of work by more artists per exhibition than the current space has the capacity for. Education programs will benefit from larger, purpose-built classroom spaces with natural light and more amenities. The 3,700 square feet of gardens offer the possibility of outdoor programs that Oolite has never had the option to present, such as site-specific performances. Little Haiti is a community that lacks access to quality in-school art programs. Oolite can expand its pilot after-school art program at St. Mary's Cathedral School to serve more schools in the community. Oolite expects to offer 200+ nights of programming in its auditorium per year, offering more lectures, performances, screenings and events of all kinds to the community that will bring artists together and give our neighbors the opportunity to meet them.

3. Fiscal Stability - (Maximum characters 1655.) *

Describe the fiscal condition of the organization as it relates to the successful completion of the proposal. Also describe plans to sustain the proposed acquisition/renovation/new construction after the grant period.

Oolite Arts secures funding through federal, state, city, and county grants, as well as Board contributions, private donors, memberships and fees. Public funders include the National Endowment for the Arts; the State of Florida Division of Cultural Affairs; Miami-Dade County Department of Cultural Affairs; and Miami Beach Cultural Arts Council. Oolite receives support from foundations including the John S. and James L. Knight Foundation, the Al & Jane Nahmad Family Foundation, and the Jorge M. Pérez Family Foundation. Corporate sponsors include Walgreens and Mount Sinai Medical Center.

Oolite's endowment, built with the sale of one of its Lincoln Road holdings, has allowed the organization to increase programmatic funding, offer artists production assistance, introduce a new project grant for local artists, reduce course fees, and provide free educational programming for artists and the community. The Investment Committee, led by board Chair Kim Kovel and three volunteer advisors, manages the endowment fund in a manner that protects Oolite's assets and will allow the organization to provide public services in perpetuity. At the top of FY 2020, the Board of Directors put aside the funding necessary to build a new facility and to support the following three years of operations. The funding was moved from investments to a cash-equivalent money market fund. The Board's Finance Committee (Board Chair, Vice Chair, President & CEO, and Chief Financial Officer) meet every other month. An external agency conducts annual audits, which are presented to the Board for approval.

After the grant period, Oolite will continue to secure funding through public grants, private donors, and the endowment, which will increase substantially if the organization decides to put its 924 Lincoln Road holding on the market after moving into the new facility.

4. Changes in Operating Expenses* *

#	Description	Award Year Expenses	Project Completion Year Expenses	Expenses 1 Year After Completion
1	Add a full time position to the Communications Department	\$50,000.00		
2	Add a full time operations staff member		\$60,000.00	\$60,000.00
3	Moving of off-site programing to the new facility equals a reduction in expenses of about \$50,000 in the Project Completion Year and \$100,000 thereafter		\$50,000.00	\$100,000.00
4	New Facility Related Expenses		\$25,000.00	\$100,000.00

5. Changes in Operating Income* *

#	Description	Award Year Income	Project Completion Year Income	Income 1 Year After Completion
1	Oolite does not expect to experience a material change in operating income			

H. Project Impact Page 8 of 13

1. Community Impact of Project - (Maximum characters 3300.) *

Discuss how the project will serve the city, county, or region, especially regarding new or improved programming and community services. Include information on:

- organizations and local artists that will use the facility
- educational or research opportunities
- access for underserved groups
- economic, historical, environmental or architectural significance

If the matching funds for the proposed project are from a single source (i.e. County/Municipality Resolution, single donor, etc.), include information on efforts to include the community in the needs assessment and planning stages of the project.

Oolite Arts (known until 2019 as ArtCenter/South Florida) was founded by Ellie Schneiderman, a potter, and celebrated its grand opening in the spring of 1984. With Community Development Block Grant funds from the City of Miami Beach, the organization and the artists it supported took up residence in 21 abandoned storefronts on a dilapidated stretch of Lincoln Road, some of which--including 800-810 Lincoln Road--it later purchased. Today, Oolite Arts is credited as being one of the catalysts for the revitalization of Lincoln Road and the surrounding area.

Oolite Arts' DNA stems from Ellie's decision to go to a place where nobody wanted to be. Vacant and in disrepair, she chose Miami Beach because it was the least expensive space she could find at the time to put a lot of artists. 30 years later, Oolite Arts is surrounded by luxury and mall shopping. The organization led the way for the district's redevelopment. The Little River warehouse district in Little Haiti is much the same today.

In Little Haiti, the average income for a family of 4 is \$19,000 per year. This is the neighborhood where many artists live and work, and where many Oolite studio residents grew up. Cultural programming is lacking in both the community and its schools. Oolite can make a difference by functioning as a neighborhood art space where there are free programs for kids.

In 2019, in advance of the move to Little Haiti, Oolite Arts launched Video Art Club, an eight-week afterschool program led by Haitian-American, Miami-based filmmaker Monica Sorelle, a Cinematic Arts resident. At St. Mary's Cathedral School in Little Haiti, where students are 82% Black and 18% Hispanic, Video Art Club creates long-term, collaborative partnerships between Miami middle school students and practicing cinematic artists who support the visions of youth who write, design, direct, and often star in a range of video works. This program serves 14 middle school students from an underserved community, and the program cycle celebrates the teens' accomplishments through a free public screening of new video works. The program meets twice weekly from 3-5 p.m. at St. Mary's Cathedral School in Little Haiti.

2. Financial Impact of Project - (Maximum characters 3300.) *

Discuss the financial impact the project will have on your operations, maintenance, and programming? Address plans for community development, fundraising campaigns, operational grants, and endowment opportunities.

Due to the sale of a Miami Beach property in 2014, Oolite's endowment is currently comfortable and the matching funds for this project are in hand. Oolite receives general operating support from the State of Florida and Miami Dade County. All other grants and contributions fund programming, allowing for expanded outreach. When Oolite's new facility opens, the budget for operations and maintenance will increase, as will budgets for community development, including school outreach. Grants are being sought to support those efforts. To date, Oolite has received funding from the Nahmad Foundation in support of the Video Art Club program at St. Mary's School in Little Haiti and has applied for a county grant to support it as well. Operations and maintenance expenses will increase after the facility is built, and programming expenses will decrease due to the lack of rental fees when all programs are presented in-house. Oolite Arts will function as a community building, open to the community. Public events are planned in advance of demolition, and Oolite intends to continue engaging the community during construction and long thereafter as the facility is used as a community gathering place. Matching grants and naming opportunities will be sought out to support programs that benefit the community.

3. Environmental Impact of Project - (Maximum characters 3300.) *

Discuss the impact your project will have on Florida's environment. Describe any environmentally friendly/sustainable aspects of your facility (existing or planned). Consider:

- Impact on human health and the environment (light pollution, low emitting materials, etc.)
- LEED, Energy Star or green building certifications
- Water and energy efficiencies
- Site features (building reuse, habitat preservation, etc.)

Oolite Arts Center is being built in a warehouse district that is currently defined by bunker-like, inaccessible utilitarian structures that were historically linked to shipping, as the district is adjacent to freight rail lines and accessible to the airport and Port of Miami. Shipping by freight decreased in the late 20th century, and by 2010 many artists had set up studios in the cavernous, affordable warehouses. More creative businesses and design studios followed. The warehouse district is adjacent to Little Haiti, a bustling immigrant neighborhood. However, the warehouse district is still marked by inaccessible facades and a near total lack of trees.

Oolite's campus will consist of twelve separate hurricane-resistant structures spanning 50,000 square feet, connected by sheltered corridors and gardens filled with native plants. The architectural plans are being developed with the intention of obtaining LEED certification.

I. Project Team Page 9 of 13

1. Organization Staff - (Maximum characters 1655.) *

List the organization staff dedicated to the completion of the project and their project related responsibilities. How many paid staff will be dedicated to this project?

Dennis Scholl, Oolite Arts' President and CEO (paid staff), is leading the project along with the Board of Directors Facilities Committee and Owner's Representative. Scholl leads meetings between all parties, provides feedback on plans, and acts as liaison between the owner's representative and the Board of Directors.

Aaron Feinberg Chief Financial Officer (paid staff), previously Director of Finance at Florida Grand Opera, earned his BSBA from The American University and his MBA with a specialization in Finance at The University of Miami. Feinberg manages the minutes of all Facilities Committee Meetings, manages Oolite's budget for the building project, and reconciles with the owner's representative every two weeks.

2. Project Team

List the project team including the names of the architect, engineer, design consultants, and general contractor. A licensed contractor or architect must be hired to manage and certify the Scope of Work. A project team must be named to be considered for funding.

2.1. Project Architect/Engineer *

Saluation

Project Architect/Engineer

Mr.

First Name

Alberto

Last Name

Veiga

2.2. Project Contractor

Saluation

Project Contractor

0

First Name

None

Last Name

Selected

2.3. Additional Project Team Information - (Maximum characters 1655.)

Alberto Veiga (contract position) is the lead architect on the project. He studied architecture at the Escuela Técnica Superior de Arquitectura de Navarra in Spain. Prominent projects include the Tanzhaus Zürich (Switzerland), Musée cantonal des Beaux-Arts Lausanne (France), Cultural Center, Stockholm (Sweden), and the Art Institute of Chicago masterplan. Veiga is designing the project to meet Oolite's budgetary, space and design parameters.

Charles Benson (contract position) In addition to the lead architect, Oolite has contracted Charles Benson Associates, a Miami Beach architecture firm that is knowledgeable about the City of Miami and State of Florida codes. Charles Benson Associates is advising Alberto Veiga as the architect develops the plans.

Arlyn Vazquez (contract position) is a Project Executive at Amicon Management, and serves as Oolite Arts' owner's representative. She is a state-licensed general contractor with 15 years of experience in the construction industry. She will manage the entire project, from start to finish and function as a middle man between Oolite and the architects, contractors, specialists, city, power companies, and construction companies.

J. Attachments and Support Materials Page 10 of 13

1. Required Attachments

Attachments may be of any of the following formats:

- documents (.pdf, .txt, .doc, .docx, etc) up to 10 MB
- images (.jpg, .gif, .png, .tiff etc) up to 5MB
- audio/video files (.mp3, .mp4, .mov, or.wmv) up to 200 MB

MacOS productivity files such as Pages, Keynote, and Numbers are not acceptable formats. Please save files into .pdf format before submission.

1.1. Matching Funds Documentation (include a list or spreadsheet with totals with documentation) *

File Name	File Size	Uploaded On	View (opens in new window)
Vanguard III April 2020.pdf	234 [KB]	5/30/2020 3:28:52 PM	View file

1.2. Documentation of Unrestricted Use *

File Name	File Size	Uploaded On	View (opens in new window)
Special Warranty Deed.pdf	148 [KB]	7/6/2020 3:25:29 PM	View file

1.3. Documentation of Total Support and Revenue *

File Name	File Size	Uploaded On	View (opens in new window)
Oolite Arts 2019 Audit Financial Statements.pdf	189 [KB]	5/30/2020 3:35:19 PM	View file

1.4. Current Architectural Plans certified by a licensed architect or engineer (or contractor project proposals or working drawings if no architectural plans are required for the completion of the project) *

File Name	File Size	Uploaded On	View (opens in new window)
BV work in progress summary 5.13.20 .pdf	3598 [KB]	5/30/2020 3:36:46 PM	View file

1.5. Documentation of Cultural Programming *

File Name	File Size	Uploaded On	View (opens in new window)
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File Name	File Size	Uploaded On	View (opens in new window)
Oolite Arts_brochures and flyers-compressed-2.pdf	3142 [KB]	5/29/2020 6:10:15 PM	View file

1.6. Documentation of Project Support *

File Name	File Size	Uploaded On	View (opens in new window)
Oolite Arts Letters of Support - DOS CF.pdf	521 [KB]	6/1/2020 2:35:58 PM	View file

1.7. IRS Determination Letter (not required for Public Entities (County or Municipality) *

File Name	File Size	Uploaded On	View (opens in new window)
ArtCenter SF 501 c 3 2018.pdf	58 [KB]	5/29/2020 5:24:15 PM	View file

1.8. Current Substitute W-9 *

File Name	File Size	Uploaded On	View (opens in new window)
W9substitute 2018.pdf	33 [KB]	5/29/2020 5:14:42 PM	View file

Support Materials (Optional)

2. Additional Support Materials

File	Title	Description	Size	Type	View (opens in new window)
10.18.19 Exec Committee Minutes.pdf	Executive Committee Minutes regarding the cash for the new facility		81 [KB]		View file
Owners Rep Budget - CF.docx	Budget as Provided by Owners Representative		15 [KB]		View file
Executed Operating Agreement of LROA, LLC.pdf	LROA LLC Operating Agreement showing SFAC as sole member		411 [KB]		View file

2.1.

K. Notification of International Travel Page 11 of 13

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.

L. Florida Single Audit Act Page 12 of 13

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

M. Review & Submit Page 13 of 13

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 South Florida Art Center, 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)

Dennis Scholl