

Adrienne Arsht Center Trust, Inc.

Project Title: General Program Support 2023

Grant Number: 23.c.ps.114.263

Date Submitted: Monday, June 21, 2021

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 3

Discipline: Multidisciplinary

Proposal Title: General Program Support 2023

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Adrienne Arsht Center Trust, Inc. 
- b. **DBA:** Adrienne Arsht Center for the Performing Arts of Miami-Dade County
- c. **FEID:** 65-0353695
- d. **Phone number:** 786.468.2069
- e. **Principal Address:** 1300 N Biscayne Boulevard Miami, 33132-1608
- f. **Mailing Address:** 1300 N Biscayne Boulevard Miami, 33132-1608
- g. **Website:** www.arshtcenter.org
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 798029711
- l. **Fiscal Year End Date:** 09/30

1. Grant Contact *

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4. National Endowment for the Arts Descriptors

4.1 Applicant Status

Organization - Nonprofit

4.2 Institution Type

Performance Facility

4.3 Applicant Discipline

Multidisciplinary

C. Eligibility Page 3 of 12

5. Are all grant activities accessible to all members of the public regardless of sex, race, color, national origin, religion, disability, age or marital status?

- Yes (required for eligibility)
 No

6. Project start date: 7/1/2022 - Project End Date: 6/30/2023 *

- Yes (required for eligibility)
 No

7. What is the legal status of your organization?

- Florida Public Entity
 Florida Nonprofit, Tax-Exempt

8. How many years of completed programming does your organization have?

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

9. Multi Disciplinary

- Yes (required for eligibility)
 No (You should apply to the Presenting discipline)

D. Quality of Offerings Page 4 of 12

10. Applicant Mission Statement - (500 characters) *

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

11. Programming Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

Celebrating its 15th year as Miami's premier performing arts venue, the Adrienne Arsht Center for the Performing Arts of Miami-Dade County presents Broadway musicals, classical music and dance, world music and dance, Latin pop, jazz, comedy, holiday specials, regional theater and more. In a typical season, 400,000 patrons from across Florida and around the world attend 400 performances and events at the Center's world-class venues in downtown Miami, including the 2,400-seat Ziff Ballet Opera House, 2,200-seat Knight Concert Hall and 200-seat Carnival Studio Theater. Since 2006, more than 5 million people have been engaged with the performing arts through the Center, including over 300,000 Miami-Dade County Public Schools students who received free arts learning experiences through the Center's education programs. The Arsht Center continues to strive for excellence in its outreach and marketing efforts to promote culture and ensure access to the arts for all in South Florida.

The Arsht Center's award-winning Arts Education programs reach over 60,000 Miami-Dade County Public School K-12 students each year, making it one of the largest free arts education enterprises in the U.S. The Center's signature arts education programs include:

- AileyCamp Miami, a summer dance camp that transforms the lives of 110 under-resourced youth through the power of dance.
- Jazz Roots Sound Check, a behind-the-scenes jazz experience that engages up to 1,000 public high school music students with live performances and artist interactions.
- Accessing the Arts, a residency program that helps children with disabilities thrive through engaging lessons with trained teaching artists.
- Learning Through the Arts, a performance-and-workshop program for all M-DCPS 5th graders (Rock Odyssey), 7th graders (Kitty Hawk), and 9th graders (The 9th) that uses theater to support academic and social emotional learning.

As part of its Community Engagement offerings, the Center programs free performances year-round: Free Gospel Sundays draws more than 6,000 people to four wildly popular concerts each year, and Family Fest offers music, dance and theater performances for young children and families four times a year.

Due to COVID-19, months-long closure during the 2020-2021 season forced Center staff to think creatively about delivering performing arts to the public in new ways. As a result, new performance series and innovative platforms including Arsht@Home and Heart of Art were launched for a successful

online pivot that kept the arts alive for audiences in lockdown while supporting local artists during financially distressing times.

The Arsht Center is actively putting Miami-Dade's rich cultural scene on the national and world map. General Program Support 2022-23 grant funds will support outside artistic fees, allowing the Center to stretch its programming in creative and new directions, and offer free community engagement programming while pursuing artistic excellence in a wide range of artistic disciplines for Floridians and visitors. In the 2022-23 season, the Arsht Center looks forward to welcoming audiences back at full capacity to enjoy dynamic and diverse programming.

11.1 Programming Goals (2000 characters)

Please list at least three goals associated with the project or program you are for which you are requesting funding.

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

Sample goal: To provide residents and visitors with increased opportunities to view local art and meet local artists.

Our GOALS for 2022-2023 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 third 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.
- Uphold and advance inclusion, diversity, equity and access for artists, audience members and employees.
- 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.

11.2 Programming Objectives (2000 characters)

Please list the three corresponding objectives for the goals listed above.

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

Sample Objective: At least 300 residents and visitors will view local art and be invited to a "meet the artist reception"

OBJECTIVES:

- At least 300,000 patrons from South Florida and around the world will experience at least 150 events from Broadway to jazz to local artists at the Arsht Center
- 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.
- Present over 1,000 local, national and international artists of diverse genres and backgrounds on our stages

11.3 Programming Activities (2000 characters)

Please list the project or program activities.

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

Sample Activities: Work with local arts and tourism organizations to promote art shows. Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

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
- Through our arts education programs, give Miami-Dade youth, especially those from underserved areas, the chance to experience live arts, learn 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 third 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 Year 1 and Year 2 apprentices
- Provide performance space, professional development 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. Prime activities are 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)

11.4 Partnerships & Collaborations

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

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 as part of Downtown ArtDays 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.

12. Project/Program Evaluation

How will you determine if your Goals and Measurable Objectives are achieved? Who will conduct the evaluation, and who will the evaluation target? What methods will be used to collect participant feedback? (Surveys, evaluation forms, interviews, etc.) When will you collect the information, and how will it be used to inform future programming?

The Arsht Center evaluates 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. All of the following are taken into consideration: artistic excellence, ticket revenue, attendance, press coverage, reviews and opportunities for education and engagement.

Some metrics 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
- Artist feedback

Once a show is booked, our Marketing Department creates an advertising plan to meet revenue goals. After a show ends, a post-show report that 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 Florida International University's STEM Research Institute to evaluate "Kitty Hawk" and its impact on 7th graders' STEAM engagement.

12.1 Artist Projects only

Describe the expected outcomes of the project. How will you determine the success of the project?

E. Impact - Reach Page 5 of 12

Instructions

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

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

150

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

450

15. How many Adults will participate in the proposed events?

270,000

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

80,000

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

74,000

18. 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.

18.1 Number of artists directly involved?

2,000

18.2 Number of Florida artists directly involved?

200

Total number of individuals who will be engaged?

426000

19. How many individuals will benefit through media?

110,000

20. Proposed Beneficiaries of Project

Select all groups of people that your project intends to serve directly. For each group, you can select more than one answer if applicable. If your project/program served the general public without a specific focus on reaching distinct populations, then select the “No Specific Group” options.

20.1 Race Ethnicity: (Choose all that apply) *

Hispanic or Latino

White

Black or African American

20.2 Age Ranges (Choose all that apply): *

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

Children/Youth (0-17 years)

20.3 Underserved/Distinct Groups: *

Individuals below the Poverty Line

Youth at Risk

Other underserved/distinct group

Individuals with Disabilities

21. Describe the demographics of your service area.

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. At less than \$52,000, median household income is \$10,000 below the national average and 16% of residents live in poverty, 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 24 million visitors each year. 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.

22. Additional impact/participation numbers information (optional)

Use this space to provide the panel with additional detail or information about the impact/participation numbers. Describe what makes your organization/programming unique.

In the 2019-20, up until closure due to COVID-19 on March 13, 2020, attendance was strong across the Arsht Center's four major series (Broadway, Jazz, Classical and Theater Up Close). Broadway in Miami subscriptions were up 50%, setting a new record, driven by the presentation of "Hamilton" in early 2020. The Knight Masterworks Classical Music series had a subscriber base of 562, Jazz Roots had 395 subscribers, and Theater Up Close had 767 subscribers, its second-best year on record. Additionally, more than 7,450 students across 40+ universities are registered for Arsht UTix, a discount program for full-time undergraduate and graduate-level college students – a 10% increase over 2019.

In response to the COVID-19 closure, a silver lining in terms of participation arose when the need to present free, original arts programming online was paired with the responsibility to support local artists who were suddenly forced into unemployment. The Arsht Center issued new calls for artists for its new online and outdoor programs, Arsht@Home, Heart of Art, Arsht on the Road, The Heritage Project and Live on the Plaza. This has resulted in an institution-wide deepening of the Center's relationships with local performing artists and an explosion of participation among local artists in Arsht Center activities. To date, dozens of performances are taking place at the Center, online and around the county through these new series that almost exclusively showcase the talents of hundreds of local artists. The Center views this growth as a point of pride and an important evolution to both its role in the community and approach to artistic programming.

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

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

Miami-Dade

24. What counties does your organization serve?

Select the counties in which your organization provides services. For example, if your organization is located in Alachua County and you provide resources and services in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. This might include groups that visit your facility from other counties.

Miami-Dade

25. Describe your virtual programming - (Maximum characters 3500.)

Briefly describe any virtual programming that you provide to the public. This information should include who is able to access the programming and any payment structure.

After closure on March 13, 2020 by mayoral order, the Center leveraged its role in the artistic world to deliver high-quality online content that served as a platform for artists as well as a soothing diversion for a community coping with the unprecedented realities of pandemic lockdown.

The online pivot catapulted the Arsht Center's audience far beyond in-person numbers with Arsht@Home, a new virtual performance and education series, receiving over 7.9 million impressions from its launch in April to the end September 2020 alone. Arsht@Home offers a variety of free performing arts content, including "Living Room Live" shows, "Art of Making" educational videos and "Adrienne at Home", featuring A-list performers and hosted by the Center's namesake.

Other new, online programs that followed include:

- The Heritage Project, a salon series that brings together established BIPOC artists and thinkers in online conversations centered around various facets of the black experience in the arts. Conceived and organized by Arsht Center staff members who make up its internal Heritage Committee, The Heritage Project is one of the most popular online offerings and will continue beyond the pandemic.
- Heart of Art, a donor-funded commissioning program, provides \$1,000 stipends to emerging artists to make performance videos about "art in the time of coronavirus". A total of \$40,000 in stipends to 40 different artists will be given once the program is completed.
- Arsht Center arts education performances Rock Odyssey and Kitty Hawk, which serve over 50,000 fifth and seventh graders attending Miami-Dade County Public Schools, are being filmed for high-quality video production and online distribution as virtual field trips in 2021-22. In 2022-23, distribution to other school districts in Florida is expected.
- Livestreams of important performances, free to the community, are provided on a case-by-case basis. The Arsht Center is currently exploring the acquisition of equipment and enhancing digital production capabilities to institutionalize livestreaming and further expand access to the performances on its stages outside its halls.

26. Proposal Impact - (Maximum characters 3500.)

How is your organization benefitting your community .What is the economic impact of your organization?

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

The Arsht Center annually serves over 400,000 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 that attracted more than 24.2 million visitors in 2019, 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 2022-23 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 by giving them a platform through various performance series
- 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 3-part program benefitting all 5th, 7th and 9th graders in M-DCPS. "Rock Odyssey" (5th grade) and "Kitty Hawk" (7th grade) 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. The 9th grade program debuting in January 2022 will take place in every public high school in Miami-Dade County with the goal of destigmatizing mental health through the performing arts.

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 over 200 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

THE HERITAGE PROJECT: A series that shines a spotlight on the black experience through the lens of the arts

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.

27. Marketing and Promotion

27.1 How are you marketing and promoting your organizations offerings? *

Brochures

Collaborations

Direct Mail

Email Marketing

Magazine

Newsletter

Newspaper

Pay Per Click (PPC) Advertising

Radio

Organic Social Media

Paid Social Media

Television

27.2 What steps are you taking in order to build your audience and expand your reach? - (Maximum characters 3500.)

How are you marketing and promoting your organizations offerings?

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.

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, Miami New Times, Lifestyle Magazine, El Nuevo Herald. We also advertise on their websites, for over 18.8 million reached.
- Regular radio spots on WLRN (South Florida's NPR news source), and WAMR and WCMQ (Spanish).
- Outdoor ads on digital billboards on 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 (arshtmembersonline.org). In a typical year, membership exceeds 2,000 Culturists.
- E-blasts to target subscribers and ticket buyers with ticket offers; our email list has over 325,000 active current contacts.
- \$2.6 million in conversions.
- Press coverage in print, TV, online and radio on the local, national and international level. In

FY20, the Arsht Center had over 6,600 press hits and 110 million impressions combined between online, print and TV.

- 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. Impact - Diversity, Equity and Inclusion Page 6 of 12

28. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility.* In addition to your facility, what step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

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

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

The Center summarizes accessibility accommodations at its website (www.arshtcenter.org/Visit/Guest-Services/Accessibility) and a new dedicated email (accessibility@arshtcenter.org) funnels queries regarding access directly to Arsht Center house managers.

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.

Front of House Manager Jeffrey Gardener became a Certified ADA Coordinator in 2020 and is an active member of the Florida ADA Coordinator Network. As part of the Florida Access Coalition for the Arts, the Center convene 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.

Virtual programming expands access to the Arsht Center's programming beyond its facility. Homebound seniors and people of all ages with limited mobility can enjoy arts of every discipline through online offerings like Arsht@Home, Heart of Art, The Heritage Project and more. For children and adults with developmental and cognitive disabilities, the Center commissioned arts education videos by its VSA-trained Accessing the Arts teaching artists, creating an online library of videos on artmaking during lockdown but valuable beyond the pandemic.

In 2014, 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. Also, in 2014, the Center provided a wheelchair lift to the stage for the Broadway show "Once," which allowed all audience members to access the on-stage pub before the show and during intermission, a first for this show's tour stops. Because of the Arsht Center's commitment to inclusivity, Broadway Across America began incorporating the lift in other stops.

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

29. Policies and Procedures

Yes

No

30. Staff Person for Accessibility Compliance

Yes

No

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

Jeffrey Gardner

31. 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.

31.1 If yes, when was the evaluation completed? 5/1/2019

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

Yes

No

32.1 If yes include here:

"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."

To ensure the Center lives up to this vision and more, an Inclusion, Diversity, Equity and Access (IDEA) plan is in development, led by a committee of rotating staff members with support from leadership.

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

To better serve all audiences, the Arsht Center has created new programming that reflects all of Miami's communities, online and in person, and examines regular programming to ensure that diversity is

manifested in the artists on its stages, genres presented and distribution platforms. A silver lining of the COVID-19 pandemic is that it has forced the Arsht Center to adopt more creative approaches to how to present works; through expanded free and accessible online programming, the Center has been able to transcend geographic and economic barriers that may prevent members of the community from attending the Center in person under normal circumstances. The Center also promotes inclusion through bilingual and non-verbal programming, offers free tours in English and Spanish, and free audio description, open captioning, ASL interpreters and “touch tours” of popular shows. In tandem with free arts education programs, free series and events like Free Gospel Sundays, Family Fest, Heritage Fest, CommuniTEA Dance, and ArtsLaunch expand access to the arts.

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

The Arsht Center strives to reflect the diversity of Miami-Dade County in its staff, volunteers and board members.

In terms of staff, senior leadership is 60% female and 40% male; across all employees, gender is 56% male and 44% female. Staff composition is 48% white non-Hispanic, 30% Hispanic, 19% Black and 2% Asian. One avenue the Arsht Center is seeking to expand the performing arts’ pipeline of diverse candidates is the introduction of paid internships. This will not only serve the Arsht Center with a more diverse pool of future job candidates, but it will also expand equity in the industry by removing the financial barrier to job training that unpaid internships perpetuate. Paid internships have been underwritten by major donors for the next four years, ensuring sustainability for the medium-term while the Arsht Center emerges from the pandemic.

With an active volunteer corps of over 300 people of all ages and backgrounds, Arsht Center guests are greeted by volunteer greeters and ushers who look like them and speak various languages.

In terms of gender, board members are 52% male, 48% female; 47% are white non-Hispanic, 30% Black and 23% Hispanic. Careful consideration is made in selecting board members to reflect Miami’s diverse communities.

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35. Fiscal Condition and Sustainability

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

The Arsht Center has sustained a balanced budget or surplus for 12 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 \$12.5 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 enabled the Center to weather a substantial loss of revenue in FY2021 due to the COVID-19 pandemic. The FY2022 budget reflects the anticipated return of audiences in fall 2021 as operations normalize with the reduction of restrictions.

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 Development Agency 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.

36. Completed Fiscal Year End Date (m/d/yyyy) * 9/30/2020

37. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$3,569,785	\$2,310,000	\$2,500,000
2. Personnel: Programmatic			
3. Personnel: Technical/Production	\$6,770,326	\$3,688,000	\$4,250,000

4.	Outside Fees and Services: Programmatic	\$12,059,171	\$1,568,000	\$7,000,000
5.	Outside Fees and Services: Other			
6.	Space Rental, Rent or Mortgage			
7.	Travel			
8.	Marketing	\$2,951,667	\$1,345,000	\$1,700,000
9.	Remaining Operating Expenses	\$10,302,808	\$8,204,718	\$11,436,962
A.	Total Cash Expenses	\$35,653,757	\$17,115,718	\$26,886,962
B.	In-kind Contributions			
C.	Total Operating Expenses	\$35,653,757	\$17,115,718	\$26,886,962
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$17,541,255	\$126,500	\$10,000,000
11.	Revenue: Contracted Services	\$874,673		\$125,000
12.	Revenue: Other	\$3,591,167	\$550,000	\$600,000
13.	Private Support: Corporate	\$1,106,208	\$271,000	\$300,000
14.	Private Support: Foundation	\$3,480,861	\$955,000	\$1,000,000
15.	Private Support: Other			
16.	Government Support: Federal		\$20,000	
17.	Government Support: State/Regional	\$69,057	\$48,651	\$40,000
18.	Government Support: Local/County	\$12,913,260	\$15,144,567	\$14,821,962

19. Applicant Cash

D. Total Cash Income	\$39,576,481	\$17,115,718	\$26,886,962
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B. In-kind Contributions			
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E. Total Operating Income	\$39,576,481	\$17,115,718	\$26,886,962
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38. Additional Operating Budget Information - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. Please explain any deficits, excess revenue, or major changes to any line items or budget totals. If not applicable, then write "not applicable."

Closure due to COVID-19 is the main factor in the dramatic reduction of expenses and revenues from 2019-20 to 2020-21, including staff reductions. Reduced earned and contributed revenue are linked to event and programmatic cancellations. Income from contracted services, space rentals, and concessions have decreased this fiscal year and are expected to make a gradual comeback in 2021-22. As the Arsht Center reopens fully to the public in 2022-23, it is poised for sharp changes in expenses and revenue.

39. Paid Staff

- Organization has no paid management staff.
- Organization has at least one part-time paid management staff member (but no full-time)
- Organization has one full-time paid management staff member
- Organization has more than one full-time paid management staff member

40. Hours *

- Organization is open full-time
- Organization is open part-time

41. Does your organization have a strategic or long range plan?

- Yes
- No

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42. Rural Economic Development Initiative (REDI) Waiver

Yes

No

43. Proposal Budget Expenses:

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

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (theses are earned or contributed funds supplied by your organization))
- c. In-kind (the value of donated goods and services)

Do not include any non-allowable expenses in the proposal budget. (see non-allowable expenses).

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

43.1 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

43.2

43.3 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

43.4 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

43.5

43.6

43.7

43.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing, PR and Advertising	\$0	\$2,800,000	\$0	\$2,800,000
Totals:		\$0	\$2,800,000	\$0	\$2,800,000

43.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Fulfillment	\$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	\$3,000,000	\$0	\$3,000,000
5	Supplies and Materials	\$0	\$400,000	\$0	\$400,000
6	Remaining Operating Expenses	\$0	\$5,216,800	\$0	\$5,216,800
Totals:		\$0	\$13,838,700	\$0	\$13,838,700

Amount of Grant Funding Requested: \$150,000

Cash Match: \$42,313,700

In-Kind Match:

Match Amount: \$42,313,700

Total Project Cost: \$42,463,700

44. Proposal Budget Income:

Detail the expected source of the cash match (middle column) your organization will be using in order to match the state funds (first column) outlined in the expense section. Use the budget categories listed below. Do not include your grant request (first column) or in-kind (third column). Include only income that specifically relates to the proposal. The Proposal Budget income must equal to the Proposal Budget cash match in the expenses.

44.1 Revenue: Admissions *

#	Description	Cash Match	Total	
1	Admissions	\$20,000,000	\$20,000,000	
Totals:		\$0	\$20,000,000	\$20,000,000

44.2 Revenue: Contracted Services *

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

44.3 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	\$6,400,000

44.4 Private Support: Corporate *

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

44.5 Private Support: Foundation *

#	Description	Cash Match	Total
1	Foundation Support	\$2,443,700	\$2,443,700
Totals:		\$0	\$2,443,700

44.6

44.7 Government Support: Federal *

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

44.8

44.9 Government Support: Local/County *

#	Description	Cash Match	Total
1	Government: Local	\$500,000	\$500,000
2	Miami-Dade County	\$11,650,000	\$11,650,000
Totals:		\$0	\$12,150,000

44.10 Applicant Cash *

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

Total Project Income: \$42,463,700

44.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	0%
B.	Cash Match	\$42,313,700	\$42,313,700	100%
	Total Cash	\$42,463,700	\$42,463,700	100%
C.	In-Kind	\$0	\$0	0%
	Total Proposal Budget	\$42,463,700	\$42,463,700	100%

45. Additional Proposal Budget Information (optional)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

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 Miami-based artists, such as Zoetic Stage, Siudy Flamenco and Nu Deco Ensemble.

I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

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

Content Type	Format/extension	Maximum size
Images	.jpg, .gif, .png, or .tiff	5 MB
documents	.pdf, .txt, .doc, or .docx	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

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

46. Required Attachment List

Please upload your required attachments in the spaces provided.

46.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Substitute Form W-9.pdf	33 [KB]	5/28/2021 8:47:31 PM	View file

47. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
Support Letters.pdf	Support Letters	Support letters from local partners including county government, schools superintendent and arts partners	662 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
AACT 2019-20 Annual Report.pdf	Annual Report	This Report to the Community summarizes highlights and outcomes of the 2019-20 season.	8868 [KB]		View file
Press articles.pdf	Press Articles	Articles spanning accomplishments of the 2020-21 season	2033 [KB]		View file
Video Links.pdf	Video Links	Links to videos that help tell the Arsht Center's story of the past year, including samples of virtual programming.	551 [KB]		View file
Fall Season Brochure 2019-20 ALL_lores.pdf	Season Brochure	Sample print season brochure with accessibility logos displayed on p. 9.	26683 [KB]		View file

J. Notification of International Travel Page 10 of 12

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

48. Notification of International Travel

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

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

In accordance with Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes, and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN (insert FEIN here) expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Florida Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

49. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with Section 215.197, Florida Statutes, Florida Single Audit Act and the policies and procedures established by the Division of Arts and Culture.

L. Review & Submit Page 12 of 12

50. 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.

51. 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.

51.1 Signature (Enter first and last name)

Monica Roos

