

# Diaspora Vibe Cultural Arts Incubator, Inc.

**Project Title:** 2024 DVCAI Artists-In-Residence

**Grant Number:** 24.c.pr.200.016

**Date Submitted:** Thursday, April 28, 2022

**Request Amount:** \$25,000.00

## A. Cover Page Page 1 of 12

### Guidelines

Please read the current Guidelines prior to starting the application: [2023-2024 Specific Cultural Project Grant Guidelines](#)

### Application Type

**Proposal Type:** Arts In Education


**Funding Category:** Artist Residency

**Discipline:** N/A

**Proposal Title:** 2024 DVCAI Artists-In-Residence

## B. Contacts (Applicant Information) Page 2 of 12

### Applicant Information

- a. Organization Name: **Diaspora Vibe Cultural Arts Incubator, Inc.** 
- b. DBA: **Diaspora Vibe Cultural Arts Incubator, Inc**
- c. FEID: **02-0546537**
- d. Phone number: **305.542.4277**
- e. Principal Address: **6011 N. Bayshore Drive #10 Miami, 33137-2318**
- f. Mailing Address: **6011 N. Bayshore Drive #10 Miami, 33137-2318**
- g. Website: **www.dvcai.org**
- h. Organization Type: **Nonprofit Organization**
- i. Organization Category: **Other**
- j. County: **MiamiDade**
- k. UEI: **JNKAEULBYWN3**
- l. Fiscal Year End Date: **/**

### 1. Grant Contact \*

**First Name**

Rosie

**Last Name**

Gordon-Wallace

**Phone** 305.542.4277

**Email** rosie@dvcai.org

### 2. Additional Contact \*

**First Name**

Kim

**Last Name**

Yantis

**Phone** 305.794.5662

**Email** kimyantisartsDVCAI@gmail.com

### 3. Authorized Official \*

**First Name**

Rosie

**Last Name**

Gordon-Wallace

**Phone** 305.542.4277

**Email** rosie@dvcai.org

**4. National Endowment for the Arts Descriptors**

**4.1. Applicant Status**

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Organization - Nonprofit

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**4.2. Institution Type**

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Gallery/Exhibit Space

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**4.3. Applicant Discipline**

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Visual Arts

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## C. Eligibility Page 3 of 12

### 1. What is the legal status of your organization?

- Florida Public Entity
- Florida Nonprofit, Tax-Exempt

### 2. 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

### 3. Project start date: 7/1/2023 - Project End Date: 6/30/2024 \*

- Yes (required for eligibility)
- No

### 4. 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)

### 5. How many contact hours does this residency include?

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160

### 6. What is your artistic discipline(s)? \*

- Visual Arts

## D. Quality of Offerings Page 4 of 12

### 1. Applicant Mission Statement - (500 characters) \*

Diaspora Vibe Cultural Arts Incubator, Inc. is an arts incubator dedicated to promote, nurture, and cultivate the vision and diverse creativity of emerging artists from the Caribbean and Latin American Diaspora, through experimentation, exhibitions, artists-in-residence programs, international cultural exchanges, and dialog in contemporary art. Our aim is to create outreach activities that celebrate Miami-Dade's rich cultural and social fabric [www.dvcai.org](http://www.dvcai.org).

### 2. Project 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.

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Since 1996, Diaspora Vibe Cultural Arts Incubator's (DVCAI's) mission has been to enhance opportunities and visibility for the Caribbean and Latin-American artists from Miami and throughout the Caribbean basin through events and exhibitions in Miami and an Artist-In-Residence program (AIR). DVCAI has conducted AIR programs for over twenty years.

DVCAI supports visual artists whose practice is based on relentless experimentation and connects such artists to the global contemporary art community. DVCAI does this by providing structural support through the core Artist-in-Residence program, conducting an experimental exhibition program, community engagement, providing space at zero cost to the artist, and conducting research to assess the needs of visual and performing artists in Florida.

The DVCAI Artist-in-Residence (AIR) program provides artists a safe environment to think, converse, become inspired by the Miami landscape, away from the artists' daily routines of life. Three supported residencies, for one month each, will be conducted with proposed artists Autumn T. Thomas, Thom Wheeler Castillo, and Cornelius Tulloch.

AIR invited artists are paid a stipend and arrive in Miami in the summer months; July, August, and September to live and work at the DVCAI Studio 164 residency location, a 1300 foot space shared with two other artists. The very moment the artists arrive they are immersed in the visual beauty of Miami and can feel the pulse of the city's cultures.

The 2024 AIR program expands on the theme of Hybridity to inform the artist's work. Hybridity, a cross between two separate races or cultures, alludes to Miami's mixture of culture, identities, and belief systems, and exemplifies the cultural DNA of DVCAI. Artists will examine this theme through research, art-making and journaling. Journals become part of the DVCAI digitized archive.

Artists in the program have the opportunity to be paired with local DVCAI artists, the DVCAI Scholar-in-residence and, attend openings and artists talks, visit museums and galleries, and artists' studios. In their own studio visits AIRs receive vital feedback from artists and art

professionals. These one-on-one studio visits are critical to the progress of the artists while in residency. The artists are offered public forums and community engagements to share their practices with a local community who greatly values hearing about their work and process.

### **2.1. Project Goals (2000 characters)**

Please list at least three goals associated with the project or program 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.

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**Goals for the DVCAI 2023-2024 Artist-in-Residence project include:**

1. To expose local, state, national and international individuals to the contemporary works of 3 artists-in-residence and encourage them to share in community engagement activities.
2. Attract high caliber artistic talent to Miami to enhance the cultural landscape, creating an extended community of practicing artists.
3. Collaborate with partners in Miami to host and present three visiting artists and local artists.

### **2.2. Project 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"

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**Objectives for the DVCAI 2023-2024 Artist-in-Residence (AIR) project include:**

1. To continue Diaspora Vibe Cultural Arts Incubator's legacy of inviting and providing for three outstanding AIR contemporary artists.
2. Educate and engage over 1300 community members through activities that will share the project and process, laying the framework to continue in the next season.
3. Promote residency activities reaching over 15,000 digital participants through social media and radio, while increasing artist visibility, paid opportunities, and promotion.

### **2.3. Project 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.

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Activities for the DVCAI 2023-2024 Artist-in-Residence project include:

- Organize and implement the AIR logistical plan.
- Coordinate with residency partners sites and Betsy Hotel.
- Hire an artist intern to assist with administration for the project.
- Schedule and execute preliminary residency goals and stipend.
- Agree on 160 hours of residency contact time.
- Organize studio visits and artists presentations.
- Share the importance of daily journal entries.
- Evaluate the studio residency with a simple survey.
- Document artist's studio videos and testimonies.
- Digitize the images for the archive.

#### **2.4. Partnerships & Collaborations (2000 characters)**

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.

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Over the past years, DVCAI has collaborated with institutions such as Miami Dade College, Miami Light Project, YoungArts, Locust Projects, Fountainhead, Joan Mitchell Center, National Performance Network, HistoryMiami Museum, and YAYA Collective. We have collaborated with curators, cultural embassies, and non-profits around the Caribbean and the globe. This greatly broadens our outreach, value, and has expanded our ability to plan strategically. It allows us to explore, reflect, try, experiment and succeed with these partners on board.

Knowledge building initiatives are critical to our success. Shared resources allow for successful partnerships and enhance the breadth of experiences for the AIR. Because we have engaged with these institutions for years, the request is an informal letter sharing the particulars of the expected participating artists. These relations enhance the careers of the artists and increase their relationships with DVCAI. Artists report that these relationships are impactful and last a lifetime.

The Betsy Hotel partnership is one of our most valued. Each artist-in-residence (AIR) is offered a community engagement opportunity at the Betsy Hotel community room, when the public is invited to come and meet the artists and listen to their presentations on work they plan to create or hone during the residency with DVCAI. These sessions are attended by artists, curators, and community. The community values these sessions and sees the meeting of the artists as an important benefit.

This is philanthropic support from the Betsy Hotel, Miami Beach to DVCAI that offers the artists a venue to share. For DVCAI it is the support that offers sustainability, because we need to focus on a community engagement and visibility.

**One of the biggest challenges facing artists in the US is the lack of broad based early-stage career support. For those who are able, but simply haven't dipped their toe in the arts patronage pool, there's often a gap of information and connection that first needs to happen at the hyperlocal and personal level. These community events bring people together through intimate connections and stories and makes information about collecting artwork more collaborative and accessible.**



## E. Impact - Reach Page 5 of 12

For questions 1-6, 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.

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

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12

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

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12

**3. How many Adults will participate in the proposed events?**

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1,100

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

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50

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

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15

**6. How many artists will be directly involved?**

Enter the estimated number of professional artists that will be directly involved in providing artistic services specifically identified with the proposal. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. This

figure should reflect a portion of the total individuals benefiting. If no artists were directly involved in providing artistic services enter 0.

**6.1. Number of artists directly involved?**

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25

**6.2. Number of Florida artists directly involved?**

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20

**Total number of individuals who will be engaged?**

1190

**7. How many individuals will benefit through media?**

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15,000

**8. 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.

**8.1. Race Ethnicity: (Choose all that apply) \***

- Black or African American
- Hispanic or Latino
- White
- Other racial/ethnic group

**8.2. Age Ranges (Choose all that apply): \***

- Young Adults (18-24 years)
- Adults (25-64 years)

**8.3. Underserved/Distinct Groups: \***

- Other underserved/distinct group

**9. Describe the demographics of your service area. (2000 characters)**

Demographics are distinct characteristics of a population. Examples include but are not limited to: age, race, ethnicity, religion, gender, income, family status, education, veteran, disability status, and employment.

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DVCAI seeks to engage and highlight communities and cultural forms forged by Caribbean-American people. The social and cultural significance of home “Miami-Dade County Florida,” the reclaiming of ancestral cultures, the cross-cultural nature of the Caribbean, and Diasporic identity are themes that examine and explore across different art forms, neighborhoods, and cultures in a manner that is characteristic of Diasporic Caribbean culture and thought.

The highlighted primarily heritage neighborhoods, new neighborhood developments, and highrises require DVCAI to strategize differently to get attention and therefore share information. Attending Neighborhood meetings at the new highrise buildings, meeting with realtors, submitting articles to the community papers, and delving deeply into social media platforms consistently; are some of the practical ways to seek support.

DVCAI consciously engages neighboring communities and ignites cultures using cultural clues and new and abstract symbolic forms that evoke memory. Collaboration across disciplines is a key feature. We will reach writers, artists, and activists and engage everyday ordinary folks to have a shared experience with the programs.

Our demographic includes the visitors and residents of downtown Miami, Little Haiti, Overtown, Liberty, Upper Eastside, and visitors from neighboring counties that connect to our diasporic and Caribbean focus. DVCAI's audience identifies as 75% Black/ African-American, 12% Latinx, and 10% White/ European, and 3% Identifying as not listed/ other.

#### **10. Additional impact/participation numbers information (optional) (1500 characters)**

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

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As an incubator organization and space, we work with emerging artists who; have participated locally in Bachelor of Fine Arts (BFA) and Master of Fine Arts Programs (MFA); practice outside of academia or are multidisciplinary in their approaches; or are artists from the Caribbean who we have discovered through our international partnership programs. Our ongoing collaborations with the National Young Arts Foundation, Miami Dade College, Florida International University, New World School of the Arts and University of Miami, have welcomed this demographic age group in the past, where teens and young adults ages 13-22 and their accompanying guest participated in DVCAI's rich programming.

The AIR program is a core program for DVCAI that solidifies these emerging artists, who particularly during the pandemic, have returned to relaunch their creative careers in their hometown, Miami. Our ongoing work in the community for 26 years has created strong bonds with both individuals and organizations in Miami-Dade County, creating intergenerational followers and a unique longevity of patrons, board members, and represented artists over the age of 62. Additionally, collaborations with Greater Miami Convention and Visitors Bureau's Multicultural Division, Art of Black Miami with venues such as Historic Hampton House, Overtown's Lyric Theater, have welcomed this demographic age group in the past, where Miami Dade residents 62 and older have strongly participated in DVCAI's rich programming.

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

Miami-Dade

**12. What counties does your organization serve?**

Miami-Dade

**13. Describe your virtual programming. Only for applicants with virtual programming. (2500 characters)**

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.

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Recognized as ‘Nomadic Museum’ by The Institute of Museum and Library Services (IMLS), DVCAI has operated with hybrid digital programs since 2016. The enhanced Diaspora Vibe Cultural Arts Incubator (DVCAI) website [www.dvcai.org](http://www.dvcai.org), modified in 2018 to improve accessibility and capacity, serves as a hub for accessing free and open to the public recorded interviews, performance videos, artist talks and artist portfolios, and the annual DVCAI Virtual Art Fair.

During the pandemic, the virtual program Tipping Back -Tilting Forward emerged with six public forums, presenting leading Diasporic artists, scholars and cultural producers, conducted on the Zoom platform. Enrollment is free and open to the public using Eventbrite and direct website access. The 2021-2022 version of the program entitled Back-Chat is produced quarterly with artist presentations, virtual studio visits, and a public question and answer session where more than 50 participants from across the United States, the Caribbean, and other locales listen, and contribute. The series has expanded to highlight participating artists-in-residence from DVCAI’s Miami-based and international artist-in-residence programs.

The annual November 15 - January 15 DCVAI Virtual Art Fair, housed on the website and activated through a social media campaign, allows for the participation of current and alumni artists-in residence to sell their artworks at competitive prices without formal gallery representation. The public can access the platform at no cost. DVCAI also participates in the Virtual Atlantic Art Fair and Virtual partner exhibitions with Museum Association of The Caribbean “COVID” Art Fair, and the LeMars Art Fair in Guadeloupe.

DVCAI regularly produces digital content in collaboration with partner and co-presenting Florida organizations such as Greater Miami Convention and Visitors Bureau: Art of Black Miami, The Sarasota Museum of Art, HistoryMiami, Oolite Arts, The Historic Hampton House, and The Betsy Hotel. National and international digital program collaborators include Redline Contemporary in Denver CO, National Performance Network in New Orleans LA, The Harvey B. Gantt Center for African American Art + Culture in Charlotte NC, and Readytex Art Gallery in Paramaribo Suriname.

DVCAI digital offerings and virtual programs are free and open to public and linked on the DVCAI website.

#### **14. Proposal Impact (3500 characters)**

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

***Organizations:*** Include education and outreach activities.

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

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Diaspora Vibe Cultural Arts Incubator (DVCAI) benefits its community in many ways. DVCAI's program includes exhibitions, panels, videos, interactive discussions, and live presentations that engage a diverse Black, Indigenous, People of Color, Creole and White-European audience that is reflective of Miami, Florida.

The proposed Artist-in-Residence program provides professional development opportunities for artists through onsite residency critiques and visits with leading gallery and museum professionals. Artists are immersed in the city and engage widely, visiting cultural institutions and local practitioners. Artists workshop directly with the DVCAI Curator to guide this development and to prepare for presentations to the public, that engage and educate the Miami community and virtual community about contemporary art and artists. An artist makes a public presentation at least one time during their one-month residency period, participates in interviews and interfaces with the public during pop-up exhibitions. Public engagement continues post-residency as their work is recorded in artist journals that are digitized, and become part of the DVCAI 20-year living archive held at University of Miami Special Collections and Digital Library of the Caribbean at Florida International University and University of Florida.

DVCAI's over two decades of successful Artist-in-Residence programs, highlighted by the changes brought about by collaborations, enable us to access economic contributions made to the community. We have invested in creativity. We found that the economic support needed to impact the arts far outweighs the support the community is willing to invest to support artists.

DVCAI is an incubator organization since 1996. Our economic impact is quantified in the use of neighborhood hotels, eateries, airfares, rental cars as a direct economic impact. However, the impact on the lives of artists who are our innovators, culture bearers, educators, community developers, mentors, and organizers are more difficult to quantify, but deep-reaching in our community.

DVCAI stable of artists number eighty plus, we have served over 2100 artists since DVCAI's inception. We are excruciatingly aware of the recent crisis that impacts artist housing and stability and recognize that artists contribute to housing, healthcare, transportation, and cultural quality of lives by purchasing tickets to concerts, cultural events and attending our local museums and parks.

The changing demographics of Miami have played heavily on art-centric spaces such as DVCAI, and especially in communities of color. This emboldens the work that DVCAI is committed to delivering. We are grateful to our collaborators Miami Dade College Live Arts, The Betsy Hotel, Fountainhead Residency and Joan Mitchell Center and Alliance for Artists for their support. We showcase our artists' work and continue to confer legitimacy on a diverse array of programs by providing a platform for presentations and exhibitions.

Finally, our economic impact is felt through our nurture of artists and support of them-by commissioning onsite installations and public art using murals in our community, this enhances the quality of life. DVCAI support of local artists often means that when in particular, artists of color return home to immigrant households they receive support and feel supported, and in many cases this support enables them to stay in Miami and to create. To uplift our artists, instill the highest level of professional practice, and foster their earning and exhibition opportunities, we list AIR names and images on [www.dvcai.org](http://www.dvcai.org).

Many more corporations are asking? “What roles do artists play in this? As they formulate plans artists are seen as partners and collaborators. The legacy is clear across sectors- including foundations, urban planning, and most important neighborhood revitalization projects.

## 15. Marketing and Promotion

### 15.1. How are your marketing and promoting your organizations offerings? \*

- Brochures
- Collaborations
- Email Marketing
- Newsletter
- Podcast
- Radio
- Organic Social Media
- Paid Social Media

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

How are you marketing and promoting your organizations offerings?

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DVCAI markets using social media on all platforms: Twitter, Facebook, Instagram, and YouTube. We continue to ensure that the look, feel, content, and functionality of our website is optimal for our brand and for our best customer supporters. The website [www.dvcai.org](http://www.dvcai.org) and Instagram will be saturated with images.

DVCAI's overall marketing goal is to become a globally recognized brand, acknowledged as a leader in the alternative art and residency field, while maintaining our identity as space that facilitates critical thinking and experimental work in the Miami landscape. We handle the marketing in-house, and we partner and barter for marketing dollars. We do print, produce digital content, and conduct social media outreach.

We send out press releases for each AIR artist. Our exhibitions are covered by local media and community papers. Our social media strategy is to create a lively feed of highlights, insights, and stories about what's happening with DVCAI and with the AIR. We reach over 15,000 individuals and follow impressions and engagements to know what 'clicks' with our followers. Each AIR is documented by a professional photographer, and the images are shared widely on social media, on our website, and added to our archive annually. Studio visits and Community talks are documented using video and shared on our website.



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

**1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. In addition to your facility, what specific step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community? (3500 characters)**

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 [dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility](https://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.

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DVCAI partners with cultural facilities to engage with programming. The facilities are accessible to people with disabilities. The Miami-Dade programs are obligated to comply with the American with Disabilities Act (ADA) and section 504 of the Rehabilitation Act of 1973, as amended. These laws prohibit discrimination against individuals with disabilities and require effective communication and reasonable accommodations for individuals with disabilities to attend and participate in funded programs open to the public. These include: ground-level entry, ramped access, and/or elevators to the venue; signage at inaccessible entrances with directions to accessible entrances; Integrated and dispersed wheelchair seating in assembly areas; wheelchair-accessible box office and stage; Wheelchair-accessible exhibit areas, and counters; wheelchair-accessible restrooms, including accessible sinks, water fountains, and soap & paper dispensers; Wheelchair-accessible toilet stall, including a 60" diameter or T-turn clear floor space, free of the door swing; accessible emergency exits and audio/visual emergency alarms; designated accessible parking spaces with adjoining curb cuts, and an accessible route from parking to the venue entrance.

The DVCAI President, listed as the ADA staff person, and an additional staff attend the ADA/Accessibility training held by the Miami Arts and Business Council. A DVCAI board member advises on the deaf community. Participants may request accommodations prior to, and during the residency period. The residency uses disability symbols and statements for its programming materials. Open captioning is employed during Zoom platform meetings and participants can interface in the chat typing feature. DVCAI regularly makes accommodations for artists with mobility, learning, and hearing differences. DVCAI has plans in place to increase accessibility. We are currently seeking Miami-Dade County funds to invest in captioning for videos and ASL representation at two public forums.

### 2. Policies and Procedures

Yes

No



### 3. Staff Person for Accessibility Compliance

Yes

No

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

Rosie Gordon-Wallace

### 4. Section 504 Self Evaluation

Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.

Yes, the applicant completed the Abbreviated Accessibility Checklist.

No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

**4.1. If yes, when was the evaluation completed? 2/1/2022**

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

Yes

No

**5.1. If yes include here. (500 characters)**

DVCAI provides equal access and equal opportunity in employment and services and does not discriminate on the basis of race, color, religion, ancestry, national origin, sex, pregnancy, age disability, marital status, familial status, sexual orientation, gender presentation or confirmation, or physical ability, in accordance with Title V1 and Title V11 of the Civil Rights Act of 1964, the Age of Discrimination Act of 1975, Title1X of the Education Amendments of 1972 as amended (42 U.S.C. 2000d et seq.) the American with Disabilities Act (ADA).

### 6. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all? (2000 characters)

As our communities face dual pandemics of COVID-19 and severe anti-Black racism, we ask ourselves what does resilience, resistance, anti-discrimination, diversity, and inclusion look like?

DVCAI is an immigrant-facing, black organization. The organization's DNA is rooted in a mission-based quest to hold space and turn up in community, striving to be mindful of true diversity and inclusion. We seek training annually to ensure that our board of directors and our stable of artists actively challenge themselves with trying to be present and in full

understanding from whatever perspectives they own. In 2021, DVCAI was awarded a Social Justice training grant from the National Performance Network (NPN) in New Orleans. DVCAI has been a Miami-based partner with NPN for the past eighteen years.

DVCAI recognizes there are many strategies to advancing racial and cultural justice and will support a variety of approaches that benefit artists, organizations, and communities marginalized by current and historic systems of oppression, as long as they are explicit, transparent, and authentic. Furthering this goal may look like: intentionally commissioning an artist of color, a First Nations artist, an artist with disabilities White or Black, or a trans artist; supporting a project that deals with issues of racial or cultural justice; supporting a process that builds work with communities that have been underinvested in. This is the footprint and core of DVCAI.

The challenge DVCAI faces is the criticism that, although we are a Black (POC) organization, we invite artists from other cultures to submit work for exhibitions. Our present traveling exhibition “Inter | Sectionality: Diaspora Art From The Creole City” exemplifies this with the show including a white South African, who works in Little Haiti in Miami, to an Afro- Cuban living in Havana, Cuba, to a Venezuelan who studied in Mumbai, India, and now works in Miami. DVCAI works across racial boundaries to imagine radical remedies to build collective healing, power, and liberation.

## **7. Describe the Diversity of your staff, volunteers, and board members. (1000 characters)**

From its inception DVCAI has fully embraced diversity, inclusion and equity in a myopic art world that suffers from a severe case of sameness ruled by classism, racism, and a Eurocentric approach. DVCAI is under the direction of Founder Rosie Gordon-Wallace, a black professional woman at the helm of a Diasporic-centered arts incubator. DVCAI’s new Executive Director, funded by the Mellon Foundation for three years, is filled by a Haitian, African-American woman, under 35 years of age. The Staff of DVCAI follows this ethic and includes the full diversity of multigenerational, and multiracial, BIPOC, races, genders and abilities.

The DVCAI Board is composed of 100% BIPOC young professionals with diverse careers. Board makeup includes an art administrator, an attorney, two teaching artists, an educator, two historians, and four community leaders who represent Miami’s diverse cultures. For DVCAI Board members this is the first Board that they have served on. They welcome the privilege to offer a critical lens in a space where they gain non-profit board experience. There is no tokenization in the organization where diversity and inclusion flourishes.

# G. Track Record Page 7 of 12

## 1. Organization History (2000 characters)

Briefly describe your organization's history including founding dates and significant changes in management, location, mission, etc. Also, include major accomplishments and program growth, adaptation to external factors and significant relationships and partnerships.

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Since the inception of the Diaspora Vibe Cultural Arts Incubator in 1996, founder Rosie Gordon-Wallace has supported the organization's artistic mission, continued programmatic development and positioned DVCAI to have an ongoing impact within arts community in Miami-Dade, providing over 2,100 Afro-diasporic artists the opportunity to use dedicated workspace to develop, create, and refine new works of artistic expression.

DVCAI received a 2018 IMLS multi-year grant for African American History and Culture and partnered with University of Miami's Special Collections and Digital Library of the Caribbean at Florida International University to digitize its archive focused on Caribbean and African Diaspora artists. In 2019, DVCAI was awarded Knight Foundation, Warhol Foundation, and Ford Foundation grants. In 2020 Gordon-Wallace was designated a "Knight Arts Champion" by the Knight Foundation and received a SouthArts grant.

In 2021, DVCAI received a Mellon Foundation three-year grant to support two salaries for the first paid Executive Director, Tanya Desdunes and Curator Rosie Gordon-Wallace. The support progresses DVCAI's work towards the growth and development of next generation artists and leaders of Afro-Diasporic descent. DVCAI's board and staff participated in social justice training through an award from partner, National Performance Network.

DVCAI promotes local emerging artists on a national and international level. Five DVCAI artists have earned Fulbright Scholarships to Jamaica, Nigeria, Ghana, Korea, and Brazil. DVCAI has conducted over 25 international cultural exchanges to 21 countries, with outreach that extends back to Florida. The 2019-2021 DVCAI exhibition *InterSectionality: Diaspora Art from the Creole City* traveled nationally to the Corcoran Museum, Harvey B. Gantt Center for African American Art + Culture, and Miami Design District.

During COVID-19, DVCAI created the 2020 Farms to Studios program that provided artists with food items; and DVCAI was awarded a Mellon SouthArts Resilience Fund grant. In 2021, DVCAI shifted to producing successful virtual programs, exhibitions, and pop-up performances. DVCAI's CreARTE grant from The Jorge M. Pérez Family Foundation at The Miami Foundation further supports DVCAI artist residencies. Our expanse of past and recent community partners has enriched DVCAI's reach and impact in the State of Florida.

## 2. Fiscal Condition and Sustainability (2000 characters)

**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.**

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**The DVCAI residency is of high priority to our organization. We are a small and vibrant organization that operates on a balanced annual budget, without a deficit since our founding.**

**DVCAI has a diverse advisory Board of Directors who, over the last twenty-six years, have collaborated on funds development, donor cultivation, expanded partnerships, and strategic plans. DVCAI has successfully attracted Local, State, and National foundation support for our core programs, increasing its operating budget from \$200,000 in 2019 to \$500,000 in 2021.**

**The AIR program is a core program with DVCAI. Funds are allocated to cover up to four artists to travel to Miami with accommodation, transportation, and a modest weekly stipend. Each artist spends one month in residency. We partner with other arts organizations to complete these projects.**

**The funding partners for DVCAI 2023-2024 Artist-in-Residence Program are the National Performance Network and Visual Artist Network. DVCAI is committed to providing an experiential residency, invested in pouring the Miami experience into the artists who commit to spending time with us. DVCAI AIR program applications are currently free, no fees are collected for artists to participate.**

**Support continues for artists post-residency as they receive invitations to participate with DVCAI and aligned organizations in Cultural Exchanges, exhibitions and online forums. Alumni AIR artists are eligible for the unrestricted DVCAI Artist Catalyst Awards of \$5,000 each, given to 5 artists annually, awarded to 27 artists to date.**

**Past and present residency collaborators who offer in-kind, fiscal, and programmatic support include the Bakehouse Art Complex, Miami Light Project, Perez Art Museum Miami (PAMM), the Black Archives, the Bass Museum, Miami-Dade County, Design and Architecture Senior High School, the University of Miami, Haitian Cultural Arts Alliance, the Broward Library, the Knight Foundation, and the State of Florida. DVCAI collaborates locally with the Miami Design District, City of Coral Gables, The Rhythm Foundation, The BetsyHotel, Miami Dade College, Museum of Contemporary Art North Miami, Greater Miami Conventions & Visitors Bureau, Frost Art Museum, and YoungArts Foundation.**

### **3. Project Evaluation (2000 characters)**

**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?**

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**DVCAI programs are evaluated in a number of ways that generate internal and external measures of our success, and help us to identify areas where we could improve. Assessments are made by staff while reviewing annual marketing reports and event specific reports prepared by Public Relations Agency FontSquared.**

DVCAI projects a solid and steady continuity of DVCAI's work, supporting the artists is primary. Shifts in our evaluation focus has occurred since the pandemic, where virtual attendance became a more trackable metric. Historically, feedback from the artists who we work with, on a timeline of years rather than seasons, is one of our most valuable indicators to our core mission as an incubator. DVCAI artists participate in conversation assessments with the curator during and following each exhibition. Assessment from AIR artists is delivered through journal as well as AIR surveys, which are later archived.

Since the shift to primarily virtual programs questions and audience feedback are gathered in real time in the chat feature, and requests for information are more frequent on our website. During our hybrid programs we track attendance and information via Eventbrite, while inviting participants to follow DVCAI on social media. Last year we had a 70% return on public surveys. We have noticed a 25% increase in online likes to our page and the average clicker spends since producing digital and hybrid content. Print and digital media coverage is collected and saved.

We collect data using our website and social media consultant, and analyze this data with our board and staff in bi-monthly meetings. Revised actions, procedures, and audience development is a constant priority. We use the collective feedback from staff and board to provide an increased awareness of the value and outcomes of the programs we present.

The data shows us that our programs successfully meet our goals and we continue to deepen and expand resources for artists. We know where our visitors hail from, know that they are nationalistic, and follow the flags of their countries on view. We know that there is much teaching to be shared about Contemporary Art in the Diaspora. We interact daily using social media Facebook, Twitter, and Instagram. We have 5,548 followers from the US, Brazil, Mexico, Argentina, Suriname, Jamaica, Barbados and Korea and reach 15,000 through Vertical Response and Mail Chimp.

### **3.1. Describe the expected outcomes of the project. How will you determine the success of the project? (2000 characters)**

Expected outcomes of the project include:

- 1. Receiving a 95% plus positive rating (on a scale of 1-100) from artists who participated in the Artist in Residence Survey, keeping in mind the experiences described in their residency journal as well as through ongoing communications with the artists.**
- 2. Recording tracked participation and demographics from over 1300 community members through activities that share the project and process, laying the framework to continue in the next season.**
- 3. Building DVCAI's brand recognition, increasing artist visibility and promotion for artists by reaching 15,000 digital participants through social media and radio, enhancing DVCAI's mailing list and pool of potential individual funders.**

The project's success is determined by measuring the impact of sustained support on the careers of artists. By providing financial support and offering professional development workshops for AIR artist, DVCAI works to move the needle on careers from emerging, to mid-career and beyond. Through their interface with DVCAI, artists often receive deeper opportunities through invitations to exhibit their works at galleries and museums and to present art public forums, participate in group exhibitions to survey exhibitions, and receive commissions for site specific projects.

**4. Completed Fiscal Year End Date (m/d/yyyy) \* 12/31/2021**

**5. Operating Budget Summary**

<b>Expenses</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
<b>1. Personnel: Administrative</b>	<b>\$76,500</b>	<b>\$150,000</b>	<b>\$150,000</b>
<b>2. Personnel: Programmatic</b>	<b>\$57,700</b>	<b>\$57,000</b>	<b>\$75,000</b>
<b>3. Personnel: Technical/Production</b>	<b>\$35,000</b>	<b>\$35,000</b>	<b>\$35,450</b>
<b>4. Outside Fees and Services: Programmatic</b>	<b>\$32,000</b>	<b>\$45,000</b>	<b>\$45,000</b>
<b>5. Outside Fees and Services: Other</b>	<b>\$43,000</b>	<b>\$43,000</b>	<b>\$50,000</b>
<b>6. Space Rental, Rent or Mortgage</b>	<b>\$33,000</b>	<b>\$33,000</b>	<b>\$48,000</b>
<b>7. Travel</b>	<b>\$42,000</b>	<b>\$40,000</b>	<b>\$46,000</b>
<b>8. Marketing</b>	<b>\$38,500</b>	<b>\$38,500</b>	<b>\$37,700</b>
<b>9. Remaining Operating Expenses</b>	<b>\$77,349</b>	<b>\$50,600</b>	<b>\$50,600</b>
<b>A. Total Cash Expenses</b>	<b>\$435,049</b>	<b>\$492,100</b>	<b>\$537,750</b>
<b>B. In-kind Contributions</b>	<b>\$21,000</b>	<b>\$21,000</b>	<b>\$27,000</b>
<b>C. Total Operating Expenses</b>	<b>\$456,049</b>	<b>\$513,100</b>	<b>\$564,750</b>
<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
<b>10. Revenue: Admissions</b>			
<b>11. Revenue: Contracted Services</b>	<b>\$27,000</b>	<b>\$56,850</b>	<b>\$60,000</b>

12. Revenue: Other	\$41,000	\$50,000	\$50,000
13. Private Support: Corporate	\$25,000	\$28,000	\$34,000
14. Private Support: Foundation	\$163,200	\$178,000	\$215,000
15. Private Support: Other	\$25,500	\$25,500	\$25,000
16. Government Support: Federal	\$75,000	\$70,000	\$70,000
17. Government Support: State/Regional	\$19,599	\$25,000	\$25,000
18. Government Support: Local/County	\$58,000	\$58,000	\$58,000
19. Applicant Cash	\$750	\$750	\$750
D. Total Cash Income	\$435,049	\$492,100	\$537,750
B. In-kind Contributions	\$21,000	\$21,000	\$27,000
E. Total Operating Income	\$456,049	\$513,100	\$564,750

## 6. Additional Operating Budget Information (1000 characters)

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."

The organizations's Administrative expenses increased significantly from 2020-2021 to 2021-2022, from \$76,500 to \$150,000, in alignment with the dedicated revenues from a three-year Andrew W. Mellon Foundation grant for two paid salaries. The salaries were partially funded in 2020-2021, then fully funded at \$150,000 in 2021-2022, and at \$150,000 in the projected year 2022-2023.

## 7. 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

**8. Hours \***

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

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

- Yes
- No

**10. Rural Economic Development Initiative (REDI) and Underserved Waiver**

- Yes
- No



# H. Budget Page 8 of 12

## 1. 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 [dos.myflorida.com/cultural/grants/grant-programs](https://dos.myflorida.com/cultural/grants/grant-programs).

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (these are earned or contributed funds supplied by your organization)
- c. In-kind (the value of donated goods and services)
- d. Save each individual line within the budget.
- e. To update budget totals, save each page.

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).

For Specific Cultural Projects the Proposal Budget expenses must equal the Proposal Budget income.

### 1.1. Personnel: Administrative \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Admin Personnel	\$8,000	\$8,000	\$5,000	\$21,000
<b>Totals:</b>		<b>\$8,000</b>	<b>\$8,000</b>	<b>\$5,000</b>	<b>\$21,000</b>

### 1.2. Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Personnel Artistic	\$10,000	\$2,000	\$1,000	\$13,000
<b>Totals:</b>		<b>\$10,000</b>	<b>\$2,000</b>	<b>\$1,000</b>	<b>\$13,000</b>

### 1.3. Personnel: Technical/Production \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Personnel Technical	\$0	\$1,500	\$1,000	\$2,500
<b>Totals:</b>		<b>\$0</b>	<b>\$1,500</b>	<b>\$1,000</b>	<b>\$2,500</b>

**1.4. Outside Fees and Services: Programmatic \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Outside Fees and Services: Programmatic	\$0	\$4,000	\$0	\$4,000
<b>Totals:</b>		<b>\$0</b>	<b>\$4,000</b>	<b>\$0</b>	<b>\$4,000</b>

**1.5. Outside Fees and Services: Other \***

**1.6. Space Rental (match only) \***

#	Description	Cash Match	In-Kind Match	Total
1	Space Rental	\$8,500	\$0	\$8,500
<b>Totals:</b>		<b>\$8,500</b>	<b>\$0</b>	<b>\$8,500</b>

**1.7. Travel (match only) \***

#	Description	Cash Match	In-Kind Match	Total
1	Travel	\$7,000	\$0	\$7,000
<b>Totals:</b>		<b>\$7,000</b>	<b>\$0</b>	<b>\$7,000</b>

**1.8. Marketing \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing	\$7,000	\$8,000	\$2,000	\$17,000
<b>Totals:</b>		<b>\$7,000</b>	<b>\$8,000</b>	<b>\$2,000</b>	<b>\$17,000</b>

**1.9. Remaining Proposal Expenses \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Supplies and Shipping	\$0	\$2,000	\$0	\$2,000
<b>Totals:</b>		<b>\$0</b>	<b>\$2,000</b>	<b>\$0</b>	<b>\$2,000</b>

**1.10. Amount of Grant Funding Requested:**

\$25,000

**1.11. Cash Match:**

\$41,000

**1.12. In-Kind Match:**

\$9,000

**1.13. Match Amount:**

\$50,000

**1.14. Total Project Cost:**

\$75,000

**2. 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.

**2.1. Revenue: Admissions \***

**2.2. Revenue: Contracted Services \***

**2.3. Revenue: Other \***

**2.4. Private Support: Corporate \***

#	Description	Cash Match	Total
1	Corporate Support	\$15,000	\$15,000
<b>Totals:</b>		<b>\$0</b>	<b>\$15,000</b>

**2.5. Private Support: Foundation \***

#	Description	Cash Match	Total	
1	Foundation Support	\$12,000	\$12,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$12,000</b>	<b>\$12,000</b>

**2.6. Private Support: Other \***

#	Description	Cash Match	Total	
1	Individual Donations	\$8,000	\$8,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$8,000</b>	<b>\$8,000</b>

**2.7. Government Support: Federal \***

**2.8. Government Support: Regional \***

**2.9. Government Support: Local/County \***

#	Description	Cash Match	Total	
1	Miami Dade County	\$6,000	\$6,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$6,000</b>	<b>\$6,000</b>

**2.10. Applicant Cash \***

**2.11. Total Project Income:**

**\$75,000**

**2.12. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	33%
B.	Cash Match	\$41,000	\$41,000	55%
	<b>Total Cash</b>	<b>\$66,000</b>	<b>\$66,000</b>	<b>88%</b>
C.	In-Kind	\$9,000	\$9,000	12%
	<b>Total Proposal Budget</b>	<b>\$75,000</b>	<b>\$75,000</b>	<b>100%</b>

### **3. Additional Proposal Budget Information (optional) (1000 characters)**

**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.**

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# 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.

## 1. Required Attachment List

Please upload your required attachments in the spaces provided.

### 1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
DVCAI Substitute W9 2022.pdf	83 [KB]	4/28/2022 7:21:24 PM	<a href="#">View file</a>

### 1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
DVCAI 2020 990.pdf	118 [KB]	4/28/2022 5:47:16 PM	<a href="#">View file</a>

### 1.3. Educational Materials

File Name	File Size	Uploaded On	View (opens in new window)
DVCAI Orientation Doc.pdf	3832 [KB]	4/28/2022 6:37:03 PM	<a href="#">View file</a>

## 2. Support materials (required)\*

File	Title	Description	Size	Type	View (opens in new window)
<a href="#">ATThomas_AIR_Presentation.pptx</a>	AutumnT.Thomas Artist In Residence Presentation		39306 [KB]		<a href="#">View file</a>
<a href="#">DVCAI_About the Organization.pdf</a>	DVCAI About the Organization	Overview of the organization's artworks, and programs	9878 [KB]		<a href="#">View file</a>
<a href="#">Belize Journal- RosaNadayGarmendia.pdf</a>	Belize Journal- Rosa Naday Garmendia	Sample of Artist Journal	19350 [KB]		<a href="#">View file</a>

2.1.

# J. Notification of International Travel Page 10 of 12

## Notification of International Travel

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 Division of Arts and Culture.



# 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](http://dosgrants.com) following the close of your fiscal year.

### 1. 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

## 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-1.036, Florida Administrative Code.

## 2. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Diaspora Vibe Cultural Arts Incubator, 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)

Ro?ie Gordon-Wallace

