

Daniel Daroca

Project Title: Journey to Cuba

Grant Number: 24.c.pr.800.523

Date Submitted: Wednesday, June 1, 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: Individual Artist


Funding Category: N/A

Discipline: N/A

Proposal Title: Journey to Cuba

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: Daniel Daroca 
- b. DBA: Individual
- c. FEID:
- d. Phone number: 917.697.9557
- e. Principal Address: 2515 SW 7TH ST APT 8 MIAMI, 33135-0000
- f. Mailing Address: 2515 SW 7TH ST APT 8 MIAMI, 33135-0000
- g. Website: N/A
- h. Organization Type: Individual / Sole proprietor
- i. Organization Category: Other
- j. County: MiamiDade
- k. UEI: Individual
- l. Fiscal Year End Date: 12/31

1. Grant Contact *

First Name

DANIEL

Last Name

DAROCA

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Email danielevardodaroca@gmail.com

2. Additional Contact *

First Name

DANIEL

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Phone 917.697.9557

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3. Authorized Official *

First Name

DANIEL

Last Name

DAROCA

Phone 917.697.9557

Email danielevardodaroca@gmail.com

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Individual

4.2. Institution Type

Individual Artist

4.3. Applicant Discipline

Opera/Musical Theatre

C. Eligibility Page 3 of 12

1. 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

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

Yes (required for eligibility)

No

3. Check all that apply. *

I am a Florida resident (proof of residency required).

I am at least 18 years of age.

I am not enrolled in a degree or certificate program.

4. Applicant is Florida-based practicing professional?

Yes

No

D. Quality of Offerings Page 4 of 12

1. Artist Statement - (500 characters) *

Great drama can move us to action. I seek to inspire and motivate people, be it through stories, poems, or opera. By reflecting on the times and lives of others, we can make sense of ours. My plays and operas embrace the inherent contradictions and incongruencies of the human condition. Sometimes that manifests in humor, or through compelling characters whose stories and conflicts inspire or trouble us. Such are the plays and operas that have moved me- and the ones I seek to create.

2. Project Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding.

*At the beginning of the July monarchy, a
of the most fashionable salons was that of the
Countess Merlin...*

*her concerts were famous throughout Europe, and a musician did not come to us without
being obliged to present himself/herself at first to her
to receive a passport of celebrity.*

SALONS OF the Past, la Comtesse de Bassanville

*“Among all the concerts that with such frequency resound in Paris,
those of Countess Merlin have taken, and rightly so, the first place”.*

The Messenger, 1839

Journey to Havana

Mercedes Jaruco- Countess Merlin- was perhaps the most fascinating Cuban writer of her time. She was known by many as the queen of Parisian salons” -a testament to her talent and charm and admired by Liszt, Rossini, Musset, and Chopin, who frequented her home. Jaruco found time to become a fabulous singer, studying with Manuel Garcia- singing only for charity events. She convinced Rossini to engage Malibran -to accommodate the audience for which she had the inner doors of her apartments taken out. (Jaruco would later write the biography of Malibran).

Mercedes led a tumultuous life, beyond the constraints of polite society. She was at odds with the administration of Cuba. ‘The administration of injustice replaces the administration of justice here”. Yet despite her accomplishments, today she is practically forgotten except in academic circles, in which she is remembered mostly by her, Journey to Havana”, written in French, and translated into Spanish.

The proposed project, *Journey to Havana*, entails the creation and production of an original opera about Mercedes from her youth to her Parisian years- and back to Cuba in search of her identity. The opera will bring to the fore the contradictions of her spirit. The central scene depicting her Parisian salon will be based on this applicant's prior play, "A Night in Paris", a fragment of which is included with this application.

The crafting of the opera will be inspired by exemplary works such as "Florencia en el Amazonas" and "The Consul, by Menotti" The music will be composed by Puerto Rican composer Luis Gustavo Prado. He has composed another work whose libretto this applicant wrote: Miami Transfer, commissioned by The Opera Atelier.

The opera will be in English, with the literary fragments in the original languages (Italian, French, and Spanish) and scored for a chamber ensemble. The score will be made available, in the hopes the work can be presented by others, and Jaruco may live on.

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.

Goal 1: To increase the audience for theater and music performances in South Florida

Goal 2: To foster a sense of community between artists and audience

Goal 3: To contribute to South Florida as a thriving cultural hub

Goal 4: To expand the repertory about Spanish American characters

Goal 5: To inspire youth to succeed

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"

-To reach a diverse audience of 1500 through the production of a significant work of high artistic quality and historic interest

-To provide avenues for local artists and audience to inspire each other through performances and informal encounters

To present quality performances of plays and music

To add to the intellectual and artistic dialogue through a lecture recital

To present a new theater piece every two years about a great Spanish personality

To bring before young people the example of Jaruco, Martí, Carreño, White, role models who worked hard at perfecting their craft

To arrange artist presentations and encourage question and answer sessions at the school to motivate children

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.

To program at least one reading and two major performances

To program two school outreach activities

To program two outreach activities for seniors

To invite patrons to sign on to receive information about other activities.

Provide a reading followed by a question and answer opportunity with the community and artists

Visit schools in Doral

Establish residency at a Doral school to reach over 100 children

Cultivate a relationship with a senior residence to reach over 100 seniors through artists visits

Reach out to two leading prominent cultural organizations to invite speakers

offer lecture-recital about the production one month before the performance

promote Miami's culture in other cities

visit schools and colleges to encourage young playwrights

expand awareness about Spanish culture through talks and publications

Visits to schools and colleges

Encourage children to express themselves through the arts

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.

The Opera Atelier

I have enjoyed a longstanding and fruitful relationship with this organization. TOA has commissioned and produced several of my creative projects, among them the opera *The not so Little Prince*, *A Night in Paris*, and *Clash of Titans*, I have served TOA as music director for 10 years, It has been very fulfilling to be a part of this organization and to grow artistically together. The Opera Atelier is committed to producing this project. A preliminary agreement is in place.

Florida Opera Prima

The organization will offer technical support, assist with marketing efforts, and help promote this project to its constituents.

Venezuelan American Chamber of Commerce

Key players of this organization have expressed their support for this project.

Miami Dade Public Library

The Library will host one of the performances.

Steinway Piano Gallery

The Steinway Piano Gallery, with which I have enjoyed a fruitful personal collaboration, has expressed an interest in promoting and helping with this project. They will provide rehearsal space and a piano.

Musical Inc

This organization will collaborate with musicians for the orchestra.

Coral Gables Chamber of Commerce

An active partner that has provided and will continue to provide support with marketing and promotion opportunities. Through networking it will also provide opportunities for sponsorships.

The Coral Gables Museum

The site of some performances for prior completed projects by this applicant in collaboration with The Opera Atelier, has been a partner with promotion, providing in-kind rehearsal space and networking opportunities.

3. Individual Artist Project (3500 characters)

What makes your project artistically strong? What is your motivation for this project, how will it advance your career and creative practice? What is the artistic context of this project to your creative practice?

Besides the interest of the story and its power to ignite the imagination of the viewers, the strength of the project will come from the historical relevance of the characters. It is my hope that the work will be artistically significant, provide food for thought and contribute to the operatic repertory

This applicant's artistic practice as playwright, librettist and composer centers on historic plays. I have always been fascinated by forgotten characters, and enjoy bringing them to life, if only in front of an audience. Thus, my play *A Night in Paris with Chopin and Malibran*, revisits the excitement and glamour of 1830's Paris when one could find Chopin, Liszt, or Madame Felix in a salon. It excites my imagination to be in conversation with those characters and fashion their conversations after the documents of the period. It will be the basis for the central scene.

Part of my personal motivation for this project stems from my involvement with the works of Chopin as a young pianist. The dreamy quality of his early works enchanted me; the stormy character of the late works spoke to me in a different way. As the son of an artistic mother who put her talent on the back burner to conform to society and raise a family, I have a personal interest in the plight of women who made or tried to make a mark on the cultural scene of their times. In some projects, I have emphasized the legacy of luminaries such as Hildegard von Bingen and Amy Beach (*The not so Little Prince*), and Countess Merlin, Madame Rachel and Maria Malibran (*A Night in Paris with Chopin and Malibran*). In this case, I champion the cause of Mercedes Jaruco, an important figure bridging the divide between France and Cuba, in search of an insular and European identity, in a quest of self-realization within an oppressive society.

The composer, Luis Gustavo Prado, has to-date an impressive body of work in a variety of genre. His "Tres Canciones de Amor" (Three Love Songs) have been sung by superstar tenor Juan Diego Flórez. I had the privilege to perform his "Tres Canciones de Pales Matos" in Puerto Rico, and have since then formed a creative relationship with the composer for collaboration in artistic projects. Our present collaboration, *Miami Transfer*, involving dance, and performance art, is being presented in Tenerife, Canary Islands and Miami., commissioned by The Opera Atelier.

The long term collaboration between the librettist and composer is now bearing fruit. In writing words and contributing ideas in the music in collaboration with Luis Gustavo Prado, this project will merge my literary and musical interests, allowing for a cohesive work, and further igniting the enthusiasm of this librettist-composer team to complete other creative projects presently in the works. One such project is "Frau Haydn in Trouble", a whimsical chamber opera based on a fictional story of Haydn's wife written by this applicant. The opera is scheduled to be premiered next season.

It is my sincere hope that the proposed project, the new opera "Journey to Cuba", based on the life of Mercedes Jaruco, Countess Merlin, may contribute beauty and enjoyment, at the same time that it invites reflection.

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?

3

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

6

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

1,200

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

300

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

320

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?

21

6.2. Number of Florida artists directly involved?

19

Total number of individuals who will be engaged?

1841

7. How many individuals will benefit through media?

1,500

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): *

- Children/Youth (0-17 years)
- Young Adults (18-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)

8.3. Underserved/Distinct Groups: *

- Individuals with Disabilities
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Youth at Risk

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.

Miami Dade is a majority Latino city, with 70 % of the population being Hispanic. About half of the people in Miami are Cuban in origin. That is changing, as many new immigrants continue to arrive from different countries. The United Census estimates 78 % whites, 17% African American and 1 % Asian. The population served by this project in Miami and Homestead is mostly Hispanic, while the population in Miami Beach is more international in origin.

The opera is planned to be performed in Miami, Miami Beach and Homestead, with additional minor performances in Doral.

The population of the relatively new city of Doral, is predominantly Venezuelan in origin.

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.

Additional constituents will be reached via online streaming. One English language performance and one in Spanish will be livestreamed, allowing for further reach. YouTube and Vimeo will keep the performances accessible to all free of charge. About 1000 combined audience is estimated.

Programming is unique in its personal artistic approach, combining humor and imaginative stories into an original chamber opera, and utilizing state of the art production elements and techniques.

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.

Virtual programming of some original projects has come through collaborating with other non profit sites as well as the individual artist website and channels.

Cjannels will provide performances free of charge. Performances will be kept on permanent archive via YouTu

be and Vimeo platforms.

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.

As an individual artist working with students in schools, community centers, most of my work is chaneled through nonprofits that are firmly rooted in the community. Engagement will be primarily in the Little Havana Community, but will extend to different communities. For each Miami Dade community at least one didactic concert will be presented, while whenever possible a community center performance or an outreach activity at a senior center will be arranged.

Whenever possible, engagement reaches the extended family, as older members are able to pass on the taste for music and opera in particular to the younger generations.

15. Marketing and Promotion

15.1. How are your 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
- Other

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?

Workshops and presentations to let children what to expect at the performances

Routines and schedules with pictures

A procedure for patrons to request accommodations answered in a timely fashion

Aides admitted free of charge

Captions included on videos

Marketing materials with patrons of different abilities participating in activities

Accessible fonts and sizes for web and printed materials

Accessibility symbols included in marketing materials

Hearing devices available for performances

Sign language available if requested

Sensory friendly performances

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. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

As an artist with a disability, I am acutely aware of accessibility issues. I view accessibility as an issue of social responsibility and social justice. In addition, I have had the opportunity to attend in-depth training in disability issues in relation to educational programs and performances.

All performances of Frau Haydn in Trouble will take place in venues open to the public and be ADA compliant. They will offer the possibility of accommodations., which will be honored, if requested, according to an established procedure.

The website used for the project will be accessible as well. Printed materials will be designed to be accessible. Disability symbols will be included in all printed materials. Large print programs will be made available.

The play will be made accessible to patrons who are Spanish speakers and who have limited English language proficiency.

As far as accessibility in terms of admission, all performances will include tiered tickets and plenty of affordable tickets. Free and \$5 tickets will be made available for all performances through the Miami Dade Department of Cultural Affairs *Golden Tickets* and Culture Shock Programs.

As far as traveling accessibility, venues will be easily accessible by public transportation.

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

Accessibility continues to expand with assistive devices and technologies. At the same time, the effectiveness of new approaches is being tested, as awareness of accessibility issues continues to grow. The following are some of the accessibility policies and approaches that in coordination with venues and collaborating organizations have been and are in the process of being implemented for this and other projects:

Workshops and presentations to let children what to expect at the performances

Routines and schedules with pictures

A procedure for patrons to request accommodations answered in a timely fashion

Aides admitted free of charge

Captions included on videos

Marketing materials with patrons of different abilities participating in activities

Accessible fonts and sizes for web and printed materials

Accessibility symbols included in marketing materials

Hearing devices available for performances

Sign language available if requested

Sensory friendly performances

3. Artist Project *

- Building the economy and creative industries**
- Enhancing education through arts and culture**
- Promoting healthy, vibrant, and thriving communities**
- Advancing a sense of place and identity**

3.1. Describe how you are addressing these goals. (2000 characters)

Building the economy and creative industry

The project is meant to be significant artistically as well as financially, providing gainful work for artists. Economic activity will be generated by admissions, as well as from dining and lodging. This project will be promoted to tourists. Promotional packages with hotels and restaurants will promote extra lodging nights. The printed program will promote sponsors and advertisers, as well as local tourist attractions and other cultural offerings.

Enhancing education through arts and culture

Great theater creates community. This opera is rich culturally and historically. The audience will experience up close the life and times of a great person, learning details about the cultures in which the protagonist found herself. Some of the children reached come from disadvantaged backgrounds and attend schools with no formal arts programs. Some children will gain access to the arts as performers in the opera, some as audience members and participants in classes and workshops.

Promoting healthy, vibrant, and thriving communities

Participating in quality artistic experiences whether directly or as an audience member within enhances the community. The arts provide avenues to creativity and expression, contributing to health and better adaptation mechanisms. The arts can lift the community from the constant bombardment of the elements of popular culture and commercialization. The arts offers questions. They also provide safe and healthy alternatives for youth.

Advancing a sense of place and identity

To the many immigrants from Latin America who have lost her country, possessions, and part of their identity, learning about figures such as Mercedes Jaruco are beacons. This work will be especially significant for the immigrant community of Cuban Americans who, like her,

had to leave their country behind and are now Floridians. This opera will be a comfort and will help them heal, even if for a moment. The example of this great woman of the world, who conquered the highest echelons of culture and intelligentsia in Paris with her talent, with, and charm, is a testament to the power of the individual to changer one's circumstances, and an opportunity for the greater community to come together. It is also a call to heed the lessons of History.

G. Track Record Page 7 of 12

1. Artist Projects only

Describe your ability to complete the proposed project. Include examples of successfully completed projects.

Thanks to a continued relationship with The Opera Atelier as its Music Director. I have been able to present some of my original projects in Miami for the last five years. In 2018 The Opera Atelier produced my original play *A Night in Paris with Chopin and Malibran*, a work based on newspaper articles, personal correspondence and documents, as well as literary sources from the 1830's. The play created a fictional account of a typical evening at the home of Cuban-born socialite Mercedes Jaruco, Countess of Merlin- considered by many the queen of Parisian salons with historical characters played by local artists as Countess Merlin, Frederic Chopin, Madame Felix, and others exchanging conversation, reciting poems and fragments of literary works, and performing bel canto selections (see attached script and other materials from the production). The project was presented in Coral Gables with funding from the Miami Dade Department of Cultural Affairs, the Florida Division of Cultural Affairs, the City of Coral Gables, and the Coral Gables Community Foundation. *Clash of Titans* was another project presented as part of the same series.

Another original project created by this applicant was the opera *The not so Little Prince* (see attached documentation under Attachments) The first version featured an original libretto inspired on *The Not so Little Prince*; the second revised version featured original text and music by this applicant. The opera was presented at the Seminole Theater, the Aventura Arts and Cultural Center, and the Miracle Theater. This program was presented as part of the MOZ-Art Program, the signature music camp of The Opera Atelier (see attached documentation in the Attachment section)

A preliminary agreement is in place with The Opera Atelier to produce the new opera *Frau Haydn in Trouble*, with libretto by the applicant and music by Luis Gustavo Prado. Another project, *Miami Transfer*, commissioned by The Opera Atelier, has a libretto by the applicant.

2. 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?

The success of the project will be substantiated through the artists, the community, and the media. The goals and measurable objectives will be included in the surveys and written evaluation forms. In addition, informal interviews and social media forms soliciting comments will be implemented. The presenting organization will be collecting the data.

Success will mean 1500 reach, good media reviews, positive reviews of the artists, and 70% positive reviews by community members; outreach success if 70% of the participants give good reviews.

The evaluation will measure the artistic merit of the work, the artists, the production, and its impact on the participants, including the audience, the artists, and the community. The instruments will monitor attendance, demographics, and quality through written surveys and informal interviews. Artists will self-evaluate. The evaluation will be carried out by external venue staff for accuracy. Tourist attendance will be measured.

The media response and reviews will be closely monitored. Reviews will be weighed in relation to the marketing and the public relations campaign. Additionally, this will help apportion future funding more effectively. Hootsuite Analytics will be used to monitor posts, to build audiences, and to improve social media campaigns.

Income/expense analysis will be evaluated. The gathered data will be processed and taken into account for future productions and programming, as well as to enable artists to grow through self-evaluation. Conclusions will serve to improve relationships with cooperating organizations and to pursue new opportunities, sponsorships, and collaborations.

For the outreach component, the evaluation instruments will be adapted to the age and interests of the group. The evaluation materials will be made available in English and Spanish, taking into account the predominantly Spanish-speaking population who might be interested in attending the Spanish language performances of the opera. Large print materials will be made available to seniors.

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

The success of the project will be substantiated through the artists, the community, and the media.

Success will mean 1500 reach, good media reviews, positive reviews of the artists, and 80% positive reviews by community members; outreach success if 80% of the participants give good reviews.

The evaluation will measure artistic merit of the work, the artists, the production and its impact on the participants, including the audience, the artists, and the community. The instruments will monitor attendance, demographics, and quality through written surveys and informal interviews. Artists will self-evaluate. The evaluation will be carried out by external venue staff for accuracy. Tourist attendance will be measured.

The media response and reviews will be closely monitored. Reviews will be weighed in relation to the marketing and the public relations campaign. Additionally, this will help apportion future funding more effectively. Hootsuite Analytics will be used to monitor posts, to build audiences, and to improve social media campaigns.

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For the outreach component, the evaluation instruments will be adapted to the age and interests of the group. The evaluation materials will be made available in English and Spanish, taking into account the predominantly Spanish speaking population who will be interested in attending this play. Large print materials will be made available to seniors.

3. 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.

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	Project Administrator	\$1,000	\$1,000	\$1,000	\$3,000
Totals:		\$1,000	\$1,000	\$1,000	\$3,000

1.2. Personnel: Programmatic *

1.3. Personnel: Technical/Production *

1.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Librettist	\$4,000	\$1,000	\$1,000	\$6,000
2	Composer	\$4,000	\$1,000	\$1,000	\$6,000
Totals:		\$24,000	\$18,000	\$6,000	\$48,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
3	Conductor	\$2,000	\$1,000	\$1,000	\$4,000
4	Artists	\$10,000	\$5,000	\$2,000	\$17,000
5	Stage Director	\$1,000	\$2,000	\$1,000	\$4,000
6	Rehearsal Pianist	\$1,500	\$500	\$0	\$2,000
7	Orchestra Musicians	\$1,500	\$7,500	\$0	\$9,000
Totals:		\$24,000	\$18,000	\$6,000	\$48,000

1.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Score Edition and Printing	\$0	\$2,000	\$0	\$2,000
2	Technicians, Lighting, etc. for Performances	\$0	\$3,500	\$0	\$3,500
3	Piano Rental and Transportation	\$0	\$1,000	\$0	\$1,000
Totals:		\$0	\$6,500	\$0	\$6,500

1.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Venue (Seminole, Miracle)	\$5,000	\$0	\$5,000
2	Coral Gables Museum	\$1,000	\$0	\$1,000
Totals:		\$6,000	\$0	\$6,000

1.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Local Travel	\$1,200	\$300	\$1,500
Totals:		\$1,200	\$300	\$1,500

1.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Paid Printed Marketing	\$0	\$1,800	\$0	\$1,800
2	Web and Social Media Marketing	\$0	\$1,000	\$500	\$1,500
3	Public Relations	\$0	\$2,000	\$0	\$2,000
4	Cross-promotion (Non Profits)	\$0	\$0	\$500	\$500
Totals:		\$0	\$4,800	\$1,000	\$5,800

1.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Costumes and Props, and Other Expenses	\$0	\$2,500	\$0	\$2,500
2	Insurance	\$0	\$600	\$0	\$600
Totals:		\$0	\$3,100	\$0	\$3,100

1.10. Amount of Grant Funding Requested:

\$25,000

1.11. Cash Match:

\$40,600

1.12. In-Kind Match:

\$8,300

1.13. Match Amount:

\$48,900

1.14. Total Project Cost:

\$73,900

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 *

#	Description	Cash Match	Total	
1	Combined Ticket Sales	\$7,100	\$7,100	
Totals:		\$0	\$7,100	\$7,100

2.2. Revenue: Contracted Services *

#	Description	Cash Match	Total	
1	Private Performance Fundraiser	\$2,000	\$2,000	
Totals:		\$0	\$2,000	\$2,000

2.3. Revenue: Other *

#	Description	Cash Match	Total	
1	Sale of Video	\$500	\$500	
2	Contibution from The Opera Atelier to Production Expenses	\$6,000	\$6,000	
3	Anonymous Donor	\$5,000	\$5,000	
Totals:		\$0	\$11,500	\$11,500

2.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Local Sponsorships	\$3,400	\$3,400
Totals:		\$0	\$3,400

2.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	Local Private Foundations	\$6,800	\$6,800
2	Miami Salon Group	\$3,000	\$3,000
Totals:		\$0	\$9,800

2.6. Private Support: Other *

#	Description	Cash Match	Total
1	Individual Contributions	\$4,600	\$4,600
Totals:		\$0	\$4,600

2.7. Government Support: Federal *

2.8. Government Support: Regional *

2.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Individual Artistry Grant	\$1,500	\$1,500
Totals:		\$0	\$1,500

2.10. Applicant Cash *

#	Description	Cash Match	Total
1	Cash on Hand	\$700	\$700
Totals:		\$0	\$700

2.11. Total Project Income:

\$73,900

2.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	34%
B.	Cash Match	\$40,600	\$40,600	55%
	Total Cash	\$65,600	\$65,600	89%
C.	In-Kind	\$8,300	\$8,300	11%
	Total Proposal Budget	\$73,900	\$73,900	100%

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.

N/A

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)
Substitute W-9 (3).pdf	34 [KB]	5/27/2022 3:21:12 PM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
990.docx	12 [KB]	5/27/2022 3:31:59 PM	View file

1.3. Resumes of Significant Personnel

File Name	File Size	Uploaded On	View (opens in new window)
Journey to Cuba Essential Personnel.pdf	99 [KB]	6/1/2022 12:23:37 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
A Night in Paris 2017 Version.pdf	Support Material 1: "A Night in Paris with Chopin and Malibran", by Daniel Daroca- 2017 version	A script upon which the libretto for the central scene of the opera "Journey to Cuba" will be based	281 [KB]		View file
A Night in Paris (Enchanted Evenings)A Sample Historical Series Ancillary Materials.pdf	Support Material 2: A Night in Paris Activities	Materials documenting the historical series around "A Night in Paris"	5798 [KB]		View file
The not so Little Prince Second Version Libretto (3) (3).pdf	Support Material 3: The not so Little Prince Libretto	The not so Little Prince- Libretto of an opera for children performed by children, by Daniel Daroca	219 [KB]		View file
The not so Little Prince Promotional Video (3).mp4	Support Material 4: The not so Little Prince (First version) Promo Video	Video excerpts from prior performances used as a promotional video	15412 [KB]		View file
The not so Little Prince Photos and Words (5).pdf	Support Material 5: The not so Little Prince	Photos and Words from The not so Little Prince production and libretto	2228 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Links to Media.pdf	Support Material 6: Links to recordings	Links to recordings of Luis Gustavo Prado's works	71 [KB]		View file

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 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 Daniel Daroca 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)

Daniel Daroca

