

# O, Miami, Inc.

**Project Title:** O, Miami 2023-24 Project Season

**Grant Number:** 24.c.ps.110.735

**Request Amount:** \$90,000.00

## A. Cover Page Page 1 of 12

### Guidelines

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

### Application Type

**Proposal Type:** Discipline-Based


**Funding Category:** Level 2

**Discipline:** Literature

**Proposal Title:** O, Miami 2023-24 Project Season

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

### Applicant Information

- a. Organization Name: O, Miami, Inc. 
- b. DBA: O, Miami
- c. FEID: 27-2502614
- d. Phone number: 305.757.4704
- e. Principal Address: 595 NW 91st Street Miami, 33150
- f. Mailing Address: 9825 NE 2nd Ave, #530249 Miami Shores, 33153
- g. Website: omiami.org
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Other
- j. County: MiamiDade
- k. UEI: VDDDH5WNRK28
- l. Fiscal Year End Date: 06/30

#### 1. Grant Contact \*

**First Name**

Scott

**Last Name**

Cunningham

**Phone** 561.866.4370

**Email** scott@omiami.org

#### 2. Additional Contact \*

**First Name**

Amancio

**Last Name**

Paradela

**Phone** 305.975.0235

**Email** amancio@omiami.org

#### 3. Authorized Official \*

**First Name**

**Scott**

**Last Name**

**Cunningham**

**Phone** 561.866.4370

**Email** scott@omiami.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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**Fair/Festival**

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##### **4.3. Applicant Discipline**

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**Literature (includes playwriting)**

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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)

## D. Quality of Offerings Page 4 of 12

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

O, Miami builds community around poetry's power to forge connections and bear witness. Through collaboration, we create a platform for amplifying Miami's voices, investing in a shared narrative of our city and a more equitable picture of its future. We believe that the process of uncovering and broadcasting poetry by Miamians is also the process of attacking inequality in Miami—celebrate and document Miami and inspire residents to read, write, express themselves and connect with their neighbors.

### 2. Programming Description - (2000 characters)

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

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O, Miami was founded in 2008 as a grassroots literary organization. The inaugural O, Miami Poetry Festival took place in April of 2011 with the goal of every single person in Miami encountering a poem between April 1 and 30. Every year since, we've worked to bring poetry to the forefront of civic life, producing or co-producing 60+ programs in a single month. In the ten years of the festival, we've produced more than 850 poetry projects.

We work towards our goal by programming in specific neighborhoods; producing projects that engage non-typical poetry audiences; partnering widely with other organizations, communities, and groups; and by putting poems in public places where residents can encounter them by chance. The festival has been featured in national, local, and international media outlets, such as The New York Times, The Washington Post, The Guardian, The New Yorker, NPR, the Associated Press, and many others.

Our 2022 festival boasted numerous public arts projects, distanced encounters, readings, and some virtual workshops to increase the opportunities for interaction. 2016, 2017, and 2018 saw impressions reach over 4 million viewers, while the 2019 and 2021 festivals saw over 7 million impressions.

#### Methodology

We're committed to building community by bringing people together for shared artistic experiences that are free and inviting to a wide-range of the public—in unexpected places where all are welcome. Most of our programming comes from ideas submitted by the public. We make the most of our recurring programming to engage audiences beyond our schedule of workshops and readings, including:

**Citizen-curated poetry** – We've collected over 18,000 citizen poems. Almost anyone can write a poem and have it featured on the radio, or at a public event.

**Artist Commissions** - Each year, we solicit the public for ideas on how to engage new audiences. We work with local and visiting artists to bring those ideas to life.

**Public Art Installations and Activations - O, Miami is committed to partnerships that are interdisciplinary and cross-sector, with the goal of amplifying citizen-writing in diverse ways to champion Miami's many facets, including artists at many stages of their careers, with the commonality of excellence.**

**School-based programs - Our outreach to enrich the minds of Miami's youngest writers at K-12 institutions across the county.**

## **2.1. Programming 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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**O, Miami operates four principal programs in service of its mission: The annual O, Miami Poetry Festival; our educational outreach program; our publishing imprint; and our poetry-in-public-places initiative.**

### **1. Produce the annual festival**

**Our principal program is the annual poetry festival. The Festival began in 2011 and has the goal of every single person in Miami encountering a poem between April 1 and 30. Every year, we work to bring poetry to the forefront of civic life, producing or co-producing, on average, 41 events and 23 projects in a single month. In 11 years, we've produced more than 800 poetry projects. We produce projects that engage non-typical poetry audiences, and partner widely with other organizations, communities, and groups.**

### **2. Educate youth**

**Our educational offerings provide free writing instruction to 1500 participants including K-12th grade students in public schools without a dedicated creative writing program. We offer multi week micro residencies, single-day poetry and professional development training for public school teachers interested in learning how to incorporate poetry into their lesson plans. Participants acquire life skills, develop their creative expression, and gain confidence in their own stories**

### **3. Publish at least one title**

**O, Miami Publishing is dedicated to creating a regional voice for Miami. In addition to countless micro-publishing projects like chapbooks and zines, we have released twelve books so far. Current projects include our annual chapbook prize in collaboration with Cave Canem**

Foundation, and the last installment of a trilogy focusing on key issues for Miami residents: transit, sea-level rise, and gun violence. For each of our titles, we produce a unique release event that captures the spirit of the book.

#### **4. Create places for poetry**

We work with local entities and artists to reimagine the daily life of our community through the words of its residents. Our goals are threefold: 1) provide opportunities for residents to see their own words broadcast inside their communities; (2) create installations that encourage or enact infrastructure improvement; and 3) put poetry and creative expression at the forefront of civic life.

### **2.2. Programming Objectives (2000 characters)**

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

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

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

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#### **1. Festival**

- Deliver 40 events and 20 projects
- Return audience/participation to pre-COVID levels
- Reach 75% of Miami-Dade zip codes

#### **2. Educational Outreach**

- Conduct a series of ten-week workshops for K-12th grade students
- Conduct entry and exit surveys with each class
- 50% of students will show measurable, positive impact

#### **3. Publishing**

- Produce one new book project
- Create an opportunity for youth to engage in the publishing process
- Produce one unique release event`

#### **4. Poetry-in-public-places**

- Produce two public art projects
- Increase annual impressions by 5%
- Collect data from stakeholders

### **2.3. Programming Activities (2000 characters)**

Please list the project or program activities.

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

**Sample Activities:** Work with local arts and tourism organizations to promote art shows.

Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

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O, Miami delivers wide ranging activities in order to achieve its mission—year round, and (of course) during the month of April when ‘all hands are on deck’ for a critical mass of programming that will reach every single zip code in Miami Dade.

These activities include, but are not limited to:

- Poetry Readings
- Pop-up Poetry events
- Cross genre programs or performances
- Poetry Contests
- School-based programming
- Free multilingual community workshops
- Publishing

#### **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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Where many festivals thrive in one centralized venue, we reach out. We partner widely, enlisting artists, organizations, and citizens as co-creators. The majority of our events are free and all are designed to develop new audiences for poetry by creating chance encounters or intersecting with existing audiences. Our closest partners are the John S. and James L. Knight Foundation, WLRN, The Betsy-South Beach & the Writer's Room at The Betsy Hotel; Books & Books Independent Booksellers; and the Poetry Foundation (Chicago).

The following sampling of projects highlight our cultural diversity and collaboration within and beyond our community.

##### **Citizen Curation**

Every fall, we launch a request for projects that brings local artists, writers, and organizers into O, Miami as co-curators and presenting partners. We received 185 submissions last year—and selected 52 for inclusion in the 2022 festival.

##### **Educational Outreach**

Our educational micro residencies bring in-depth literary instruction to several Miami-Dade County Public Schools. Student poetry has been featured in many O, Miami projects, small and large, reaching audiences of over 35 million.

##### **Publishing**

Since 2015, we have partnered with Cave Canem Foundation, North America's premier home for Black poetry, to publish the annual Toi Derricotte + Cornelius Eady Chapbook Prize Chapbook. Developed with The Writer's Room at The Betsy-South Beach, awards a chapbook publication to



**a black poet, regardless of the poet's publication history or career status. We will release the eighth Chapbook in the spring of 2023 and the ninth in 2024.**

#### **Poetry-in-Public-Places**

**Each year we partner with local and visiting artists (and artist-led teams) to create memorable encounters with poetry that range from hyperlocal poetry scratch-off tickets, to rooftop murals greeting airline passengers. Recent collaborators include Ingrid Schindall, Naho Matsuda, Paul Angus, Lysz Flo, Najja Moon, Mariachi Los Mora Arriaga, SWIMM, Free Plastic, and Roadside Senryu.**

## 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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90

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

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110

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

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8,100

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

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700

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

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1,200

**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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85

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

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55

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

10085

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

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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

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

- No specific age group.

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

- Individuals with Disabilities
- Individuals in Institutions
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Youth at Risk
- 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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O, Miami annually reaches 79 of 80 Miami-Dade zip codes during our April-long poetry festival. Prior to COVID, the festival boasted an in-person audience of around 9,000; over 4 million annual impressions generated from poetry-in-public-places projects; and 5,500 people who participate creatively in a meaningful way. Of the many events & projects that comprise each festival, roughly two-thirds are proposals from the public. The vast majority of the poems shared are written by residents of the communities where the projects take place. Though not uniformly so, Miami is 68.5% Latinx, 17.4% Black, and 12.9% White (non Latinx), with 74.9% speaking a non-English language. Based on survey data, our pre-COVID festival audience was 53% Latinx and skewed young (66% under 37) and female-identifying (65%). Festival events/projects are free, geographically diverse within Miami-Dade County, accessible, and multilingual.

It is important to distinguish that 2020—and even 2021—represent departures from what we have previously seen and hope to see again in the future. With moving to a virtual format, surveying and evaluation became more difficult. We lost the ability to incentivise survey participation by rewarding respondents with a festival tote and other festival swag. We received fewer survey responses across all platforms. Respondents skewed older (52% were 35+), female-identifying (79%), and predominantly White non-Latinx/Hispanic (~51%).

Our in-school outreach currently serves seven highly-diverse neighborhoods: Coconut Grove, Kendall, Little Haiti, Liberty City, Miami Gardens, Opa-Locka, and Westchester. Students at Morningside Elementary are predominantly second generation immigrants from South America and the Caribbean. In the community feeding Emerson Elementary, 88.81% of residents speak Spanish as a first language. Language equity comes to the forefront when addressing the needs of our students as it does for the community at large. Our in-school programming is offered in English, French, Kreyol, and Spanish and poems are accepted in any language.

#### 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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O, Miami will be responsible for 110 total events. The opportunities for public participation expand beyond these events through our calls for poems and projects.

- As an example, ZIP Odes, our joint 2021 poetry contest with WLRN produced 1,286 entries from South Floridians.
- During the 2024 O, Miami Poetry Festival, we will produce or co-produce roughly 40 unique events and 20 Projects
- We will produce 14, 10-session micro residencies in schools.

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

Miami-Dade

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

Broward

Miami-Dade

- Monroe
- Palm Beach

**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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The advent of COVID-19 was abrupt and nearly derailed our April 2020 festival; we adapted quickly to have a new schedule of events ready within two weeks. Our team has spent the years since working to refine our methods based on our lived and learned experiences to accommodate the new realities of life including virtual programming. Virtual programming has helped to reach new audiences and draw in participants that would otherwise not be able to participate, it has also reduced the overhead and resources needed to produce stand alone programming. We host virtual residencies and workshops when appropriate, such as with high-risk populations or to reach specific audiences with thematic content. We host virtual programs in addition to indoor/outdoor workshops and activations, outdoor public art installations, traditional media, and guerrilla marketing tactics to reach the general public and generate impressions. We use direct mail to provide residents with a tangible festival experience in their homes including the mailing workshop supplies and printed collateral. We limit the number of one-sided virtual poetry readings to increase the active engagement and participation of our attendees. We have employed this strategy since the Summer of 2020 to offer a more profound experience while maintaining a broad reach.

As with all our festival programs, the majority of our events are free, and all are open to the public. Should there be a participation fee for workshops or special performances, we offer sliding scale or pay-what-you-can tiered pricing. Tickets are usually capped at \$15. We do not turn people away if they cannot afford the ticket price.

**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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Each year, O, Miami's projects multiply in scope. We are also now partnered with The Betsy Hotel, which serves as our home base as well as a key partner for hospitality, marketing, and tourism. Within the greater community, our return on investment (total industry impact) is estimated at well over \$1 million using the Arts and Economic Prosperity Calculator IV, available at American for the Arts. But measuring our impact on Miami is much richer than the numbers alone. We seek to make Miami's residents drivers of positive change in the following ways:

Community Development

O, Miami is committed to the notion that community development is based on the values of human rights, social justice, equality and respect for diversity. Knowing that the arts by nature break down barriers, encourage participation, and spark innovation, which are also catalysts communities need to emerge, reinforces our rationale for pushing so hard to champion citizen poets and constituent poetry.

#### **Community Development**

O, Miami is committed to the notion that community development is based on the values of human rights, social justice, equality and respect for diversity. Knowing that the arts by nature break down barriers, encourage participation, and spark innovation, which are also catalysts communities need to emerge and 'become', reinforces our rationale for pushing so hard to champion citizen poets and constituent poetry.

#### **Community Cohesion**

Communities benefit in multiple ways when there is a vibrant arts and culture base like that which is provided by the kind of work we do, at O, Miami as it inspires community cohesion. This includes a sense of common belonging by ensuring that differentiating life circumstances are appreciated and positively valued. And more than that, studies have shown that sustainable economic benefits are derived from building communities by increasing social connections within neighborhoods.

#### **Civic Dialogue**

O, Miami is deeply committed to programming that empowers citizens to discuss issues, policies, and challenges in their lives, the lives of their communities, and in society as a whole. Because art is a collaborative enterprise, and in its best iteration, non-judgmental and open, creators from all walks of life can find new communication pathways. Where there is good communication, there is hope for positive change, which includes real economic progress.

## **15. Marketing and Promotion**

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

- Billboards
- Collaborations
- Direct Mail
- Email Marketing
- Newsletter
- Newspaper
- Pay Per Click (PPC) Advertising
- 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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Our marketing outreach is robust. We contracted with Communications Partners to develop our communications plan; Mochee Social Media Consulting to manage and grow our social media presence across Instagram, Facebook, and Twitter; Palley Promotes to relay the stories of our projects and events to media outlets near and far; and partner with notable institutions across the County who share our message.

O, Miami's overarching marketing goals are:

- Build overall audience share, increasing event attendance by at least 10% annually, - Message positively about Miami as a powerful literary hub—for the Americas.

Our overall marketing tactics include:

- Purchase advertising space on radio, social media, and in/on outdoor media; - Use content gleaned directly from the art itself.

Our plans include:

#### 1) Creating shareable content through innovative events and videos

We work with visionary artists to make professional-quality projects that can, given our connected digital world, reach a global audience. Each time our content is viewed, "Miami" is prominently championed. A recent example is our 2017 project, "View-Through," containing coverage of our Florida Prison Laureateship Project, which was featured in NPR's Here and Now and then generated over 2.5 million impressions across 47 different countries.

#### 2) Employing a publicist to pitch the "stories" behind the content

Since 2011, we have worked with Palley Promotes, the same publicity firm that works with Miami Book Fair. For the 2019 festival, we generated 46 unique stories including many available through Spanish language media. O, Miami has been featured three times in The New York Times, on three different National Public Radio shows (Morning Edition, Here & Now, and The Takeaway), on SiriusXM Radio, and in publications like The Washington Post, The New Yorker, The Paris Review, The Guardian (UK), Huffington Post, TIME magazine's blog, American Way Magazine, the Associated Press, Canadian Broadcasting Corporation, ESPN.com, Dwell Magazine, Miami Herald, Haute Living, the Sun-Sentinel, Oxford American, the Huffington Post, USA Today, and many others.

#### 3) Partnering with local media companies who have similar missions

We have an on-going partnership with WLRN-Miami Herald News in which we co-produce an annual, South Florida-wide poetry contest. To date, 17,000 poems have been written. In 2015, the contest was picked up nationally by other NPR shows such as The Takeaway. The contest has spread to three other cities via NPR member stations: Toledo, Orlando, Boston. Each of these stations credits zip odes being invented in Miami.

#### 4) Creating a vigorous social media presence to tell stories in real-time managed by Mochee

We post content daily via our social media channels. Our followers: 10,600 on Instagram; 6,642 on Facebook; and 6,413 on Twitter.

#### 5) Collaborating widely

Our partnerships now include the nationwide Poetry Coalition, the Academy of American Poets, and the Library of Congress, all which promote and display O, Miami content leading up to the festival. Other strong messaging partners include The Betsy Hotel, Books & Books, edible South

**Florida, WLRN, and the Knight Foundation, among many others. The Betsy Hotel's brand recognition in travel media—and with travelers in general—continues to open O, Miami up to new pathways that will allow us to reach our overarching marketing goals.**



## 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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We prioritize accessibility for those who would otherwise be excluded based on physical and developmental limitations; economic equity by making the majority of our programming free and open to the public; language equity by programming in Spanish, Creole, and French in addition to English; and geographic equity, paying particular attention to our far-flung neighborhoods and rural communities with fewer cultural institutions.

We partner with artists, groups, and other local institutions in order to ensure that our programming is meaningful to actual residents.

The vast majority of participants are Miami residents who propose events and projects to us through an open call. After selecting our favorite ideas, we fund the projects and work hand-in-hand with their designers to see them realized in April. We find that the more active that audiences can be on a creative level, the more engaged they are with the programs.

### ADA

All O, Miami programs are presented in compliance with the ADA. To that end, O, Miami's home, the Betsy Hotel, is ADA accessible; materials are made available in alternative formats upon request; and interpreters, captioning, and assistive listening devices are provided when needed.

Our accessibility statement, prominently featured at [omiami.org/about](https://omiami.org/about), reads:

## Auxiliary Aids & Services

*O, Miami* is committed to ensuring that participants can readily access the services we provide, both in our in-person programs and on our website. Please note that our website may link to, or interface with, third party websites that we do not control. These third-party vendors may not comply with accessibility standards.

O, Miami will upon request, provide appropriate aids and services leading to effective communication for persons with disabilities so they can participate equally in *O, Miami* programs and activities. Accommodations may include: interpreters, documents in Braille, and other ways of making information and communications accessible to people who have speech, hearing, or vision impairments.

Please notify O, Miami no later 4 days prior to a scheduled event if you require any of these services:

- ASL interpreters (necessary language upon request)

- Video Relay Interpreting (VRI)
- Assisted listening devices
- Any other disability accommodation

To arrange for assistance, please contact [melissa@omiami.org](mailto:melissa@omiami.org)

TTY users may also call 711 or 1-800-955-8771 Florida Relay Service.

*As the law and accessibility standards continue to change and we strive to deliver the most up-to-date accommodations, please understand that our efforts to improve online and in-person accessibility are ongoing.*

Examples of past O, Miami programmatic activities with a dedicated ADA focus include:

- Poetry in Braille
- American Sign Language accommodations
- Hospital bedside programming and readings
- Neuro-diverse workshops for participants aged 5-22 with the Miami-Dade County Public Schools

## 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?**

**Melissa Gomez**

## 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? 7/1/2022**

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

Yes

No

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

Diversity ensures that a range of perspectives, opinions, and experiences are recognized and acted upon in achieving the O, Miami's mission. We ask our board, staff, volunteers, and collaborators to make a similar commitment to inclusiveness in order to be more effective and better enhance their abilities to contribute to our changing society.

To accomplish this, O, Miami calls for affirmations of diversity in its many forms, encompassing but not limited to:

- ethnicity
- race
- gender and gender identity
- sexual orientation
- age
- economic circumstance
- class
- disability
- geography
- philosophy

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

O, Miami celebrates the voices of Miami residents to create a more accurate, inclusive, and equitable narrative of our home. We are purposeful in how we solicit and broadcast those voices in order to meet our goal of presenting a Miami that accurately reflects the population. Who gets to speak in and for a city is a political issue. We see the arts and more specifically, creative self-expression, as a tool that empowers residents to act as agents of positive change within and for their communities. O, Miami's programs seek to re-distribute that power, especially to communities who are historically—if not purposefully—under-resourced. To reach these audiences equitably, we focus on ensuring economic equity, language equity, and geographic equity, in addition to eliminating physical and developmental barriers to participation. Our education program teaches poetry to K-12th graders at schools where creative writing instruction is not guaranteed or expected. We partner with other community organizations to create public art projects featuring the poems of Miami residents. When we work with the public, we frequently use lesson plans that challenge and affirm the self, seek out sources of joy, share in gratitude, and reimagine one's place in the world. These poems are often about the places they live, so when they're broadcasted back to the communities they came from, they popularize more accurate narratives about those communities. Our outcomes mirror the personal growth we witness in their poems, outcomes that have been reaffirmed in participant feedback:

- Nurture greater empathy and communication skills in individuals;
- Impart a sense of artistic agency among individuals and communities;

- Drive civic engagement within the next generation of storytellers.

Our new young creatives support programs follow this framework to provide paid opportunities for growth and development for arts educators and young self-identified creatives 18-26 years of age who might otherwise be excluded from the support of traditional programs and higher education. These summer and fall 2022 pilot programs provide professional and artistic development including trauma-informed arts interventions; technology-based skill development; arts-based therapies for neurodivergent and non-verbal populations; and training for arts educators to incorporate skills into their practices and classrooms.

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

O, Miami's board of twelve and staff of six are diverse. Looking at our identities, O, Miami is 50% Latinx; 25% Black; 69% Female identifying; and 19% LGBTQ+ identifying. Individuals on staff and board also identify as Non-Binary, and as having long-term disabilities. Diversity, particularly intersectionality, is seen as an organizational asset and celebrated, as one's lived experience can inform how to best serve our mission to create a platform for amplifying Miami's voices, investing in a new shared narrative of our city and a more equitable picture of its future. In 2021, O, Miami's board, executive leadership, and staff underwent an evaluation process to identify areas which improve oversight and governance. The board voted to accept the recommendations, which included measures to ensure transparency in board nomination and onboarding process, and in staff recruitment and hiring practices.

# 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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O, Miami was founded by P. Scott Cunningham in 2008 under its original name University of Wynwood. Originally conceived as a lecture series, the first events were held in the Wynwood Lofts Building and featured local Miamians speaking about passion projects.

In 2009, Knight Foundation awarded University of Wynwood a grant to create a Visiting Poets Series. The series began that fall, bringing 15 different established and emerging poets to Miami during its first two years of operation.

In January 2010, Knight Foundation awarded a much larger grant to University of Wynwood to create Miami-Dade County's first large-scale poetry festival. Called "O, Miami," the festival's goal is for every single person in Miami-Dade County to encounter a poem during the month of April. Later that year, University of Wynwood incorporated. The organization has had 501(c)(3) non-profit status since January 4, 2011.

In summer of 2013, Knight Foundation renewed their support of the O, Miami Poetry Festival, and University of Wynwood began doing-business-as "O, Miami" for all of its activities. This shift in branding coincided with the expansion of the organization into a year-round concept of activities that are designed to democratize the literary arts in Miami. O, Miami has produced eleven iterations of the festival and has been held annually since 2013.

In January of 2019, O, Miami received a multi-year grant from the Knight Foundation. As part of that award, O, Miami was able to increase its staff size and redevelop its board and governance structure. The number of board members increased from four to twelve. As February 2022, O, Miami has five full-time and one part-time staff members.

### Beyond the Festival

Many of the poems featured in O, Miami's public art come from the public. Since 2014, O, Miami has operated an educational program that works across Miami-Dade County in classrooms, libraries, and institutions teaching creative self-expression to Miami's of all walks of life.

The poems generated through educational programs are counted among the most valuable literary contributions to the festival and have been featured in the festival's most visible, and largest public arts programs.

O, Miami continues to pursue new opportunities to expand and advance the literary arts in Miami-Dade County and showcase Miami to the world as a premier literary destination.

## 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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O, Miami is fiscally sound.

- We are in year two of a four-year, \$1.25 million grant from Knight Foundation
- Since 2019, we've increased our board of directors from four to twelve members, and instituted a policy of 100% giving
- We've restructured our administrative team to create a much more robust fundraising arm of the organization
- To that end, we doubled our revenues since 2019
- Our revenue comes from a diverse group of sources, including local, state, and federal grants; individual gifts; corporate sponsorships; and earned income.
- Our main strategy for maximizing programming dollars is collaboration—our festival is built from hundreds of strategic collaborations.
- We are in the final phase of a Board-driven strategic plan that will guide our spending for the next ten years.

### 3. Program 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?

---

We use ongoing evaluation to fuel improvement, analyzing and cross correlating data to serve our community more effectively. We count attendees at every event; we collect 1000 surveys via tote exchange in person + a digital survey after the festival; we compile zip codes of participants; we count impressions of poetry in public places projects. In 2021, we received a grant from UpMetrics/Data for Good Fund to collect, analyze, and visualize our data. Through this process, we seek to strengthen our evaluation approach and find out how we can better engage and serve ALL Miami-Dade County residents.

It is important to distinguish that 2020—and even 2021—represent departures from what we have previously seen and hope to see again in the future. We have provided information for both pre-COVID and post-COVID assessments.

Pre-COVID (2019)

Demographics of our attendees were as follows:

1. 30.8% aged 26-35
2. 23.4% aged 18-25
3. 11.3% 'older adults'
4. 11% African American
5. 52% Latine
6. 34.8% planned 1-week ahead for events

7. 35.5% had never attended an O, Miami event before 2019

8. 76.7% rated us 5 in experience, based on a five point Likert scale. 9. Attendance: 9,505 and over 1000 surveys were completed.

34 / 49

10. Respondents requested more events in specific areas or themes. 11. 33139 is the most represented zipcode

#### Post-COVID

With moving to a virtual format for 2020, surveying and evaluation became more difficult. We lost the ability to incentivise survey participation by rewarding respondents with a festival tote and other festival swag; people would sign-off prior to completing the survey. We received fewer survey responses across all platforms.

Demographics of our attendees were as follows: 1. 52% were over age 35

2. Only 8% were aged 18-25

3. 12% African American

4. 35% Latine

5. 79% Female; 16% Male; 4% Non Binary

6. 9.2% of participants were from Miami Beach (33139, 33140, 33141)

7. 13% of participants were outside of South Florida

8. 58% O, Miami Online Attendees experienced their first online poetry reading or workshop with us

9. 32% experienced their first O, Miami event ever

10. 85% of attendees rated their experience a 5/5

11. 90% said they'd attend another O, Miami event

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

- Our outcomes are based on measurable targets set at the outset of our programming season. We utilize the evaluation methods above to verify our success. For example:

##### 1. Festival

- Deliver 40 events and 20 projects
  - measured as opportunities for engagement
- Return audience/participation to pre-COVID Levels
  - reach between 6000-9000 individuals
- Reach 75% of Miami-Dade zip codes
  - our goal is always to engage individuals within 80 of 80 residential zip codes through zipcodes, survey, project location

##### 2. Educational Outreach

- Conduct a series of ten-week workshops for K-12th grade students
  - Measured as opportunities for participation, where
  - Survey and assessment of participant progress, to show at least
  - 50% of students will show measurable, positive impact

##### 3. Publishing

- Produce one new book project
  - Measured as opportunities for participation
- Create an opportunity for youth to engage in the publishing process
  - Measured as opportunities for participation
- Produce one unique release event
  - Measured as opportunities for participation

#### 4. Poetry-in-public-places

- Produce two public art projects
  - Measured as opportunities for participation
- Increase annual impressions by 5%
  - Traffic impact studies, daily visitorship/viewership
- Collect data from stakeholders
  - Stakeholder survey

4. Completed Fiscal Year End Date (m/d/yyyy) \* 6/30/2021

#### 5. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$204,478	\$168,000	\$158,000
2. Personnel: Programmatic	\$50,000	\$75,000	\$75,000
3. Personnel: Technical/Production	\$45,000	\$80,000	\$92,000
4. Outside Fees and Services: Programmatic	\$103,142	\$113,500	\$118,000
5. Outside Fees and Services: Other	\$127,413	\$112,000	\$110,500
6. Space Rental, Rent or Mortgage	\$8,761	\$15,000	\$36,000
7. Travel	\$1,138	\$4,500	\$9,000
8. Marketing	\$33,062	\$54,000	\$55,000



<b>9. Remaining Operating Expenses</b>	<b>\$50,295</b>	<b>\$29,000</b>	<b>\$41,500</b>
<b>A. Total Cash Expenses</b>	<b>\$623,289</b>	<b>\$651,000</b>	<b>\$695,000</b>
<b>B. In-kind Contributions</b>	<b>\$27,000</b>	<b>\$27,000</b>	<b>\$45,000</b>
<b>C. Total Operating Expenses</b>	<b>\$650,289</b>	<b>\$678,000</b>	<b>\$740,000</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>\$7,500</b>	<b>\$9,000</b>
<b>11. Revenue: Contracted Services</b>	<b>\$22,472</b>	<b>\$25,000</b>	<b>\$25,000</b>
<b>12. Revenue: Other</b>	<b>\$16,166</b>	<b>\$20,000</b>	<b>\$23,000</b>
<b>13. Private Support: Corporate</b>		<b>\$15,000</b>	<b>\$15,000</b>
<b>14. Private Support: Foundation</b>	<b>\$213,914</b>	<b>\$280,500</b>	<b>\$270,500</b>
<b>15. Private Support: Other</b>	<b>\$56,270</b>	<b>\$98,000</b>	<b>\$107,000</b>
<b>16. Government Support: Federal</b>	<b>\$20,000</b>	<b>\$25,000</b>	<b>\$20,000</b>
<b>17. Government Support: State/Regional</b>	<b>\$16,120</b>	<b>\$45,000</b>	<b>\$90,000</b>
<b>18. Government Support: Local/County</b>	<b>\$146,867</b>	<b>\$135,000</b>	<b>\$135,500</b>
<b>19. Applicant Cash</b>	<b>\$131,480</b>		
<b>D. Total Cash Income</b>	<b>\$623,289</b>	<b>\$651,000</b>	<b>\$695,000</b>
<b>B. In-kind Contributions</b>	<b>\$27,000</b>	<b>\$27,000</b>	<b>\$45,000</b>
<b>E. Total Operating Income</b>	<b>\$650,289</b>	<b>\$678,000</b>	<b>\$740,000</b>

## 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."

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In late 2018, Knight Foundation announced O, Miami as the recipient of a \$1.25 Million award to be distributed over four years. Our projected budgets reflect the award—a significant increase from years past. New revenues will be used to subsidize our new sustainability initiative and personnel. Our revenue deficit was due to grant funds being received outside the Fiscal Year from when they were anticipated. To better represent our solvency, we are looking to switch to an accrual method of accounting.

## 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	Executive Director	\$0	\$80,000	\$0	\$80,000
2	Development Coordinator	\$0	\$51,000	\$0	\$51,000
3	Administrative Associate	\$0	\$27,000	\$0	\$27,000
<b>Totals:</b>		<b>\$0</b>	<b>\$158,000</b>	<b>\$0</b>	<b>\$158,000</b>

### 1.2. Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Programms Coordinator	\$10,000	\$41,000	\$0	\$51,000
2	Production Associate	\$15,000	\$9,000	\$0	\$24,000
<b>Totals:</b>		<b>\$25,000</b>	<b>\$50,000</b>	<b>\$0</b>	<b>\$75,000</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Education Coordinator	\$10,000	\$41,000	\$0	\$51,000
2	Education Associate	\$15,000	\$26,000	\$0	\$41,000
<b>Totals:</b>		<b>\$25,000</b>	<b>\$67,000</b>	<b>\$0</b>	<b>\$92,000</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artist Honoraria - Anchors (3)	\$10,000	\$35,000	\$0	\$45,000
2	Classroom Instructor Stipends	\$10,000	\$23,000	\$0	\$33,000
3	Artist Honoraria - other	\$10,000	\$30,000	\$0	\$40,000
<b>Totals:</b>		<b>\$30,000</b>	<b>\$88,000</b>	<b>\$0</b>	<b>\$118,000</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Photographer/Videographer	\$0	\$4,000	\$0	\$4,000
2	Printing/Publication (nonmarketing)	\$0	\$30,000	\$0	\$30,000
3	Equipment Rental	\$0	\$16,500	\$0	\$16,500
4	Production Support	\$0	\$40,000	\$0	\$40,000
<b>Totals:</b>		<b>\$0</b>	<b>\$90,500</b>	<b>\$0</b>	<b>\$90,500</b>

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

#	Description	Cash Match	In-Kind Match	Total
1	Venue Rentals	\$16,000	\$15,000	\$31,000
2	Admin/Office Space	\$20,000	\$0	\$20,000
<b>Totals:</b>		<b>\$36,000</b>	<b>\$15,000</b>	<b>\$51,000</b>

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

#	Description	Cash Match	In-Kind Match	Total
1	Travel and Hospitality	\$9,000	\$15,000	\$24,000
<b>Totals:</b>		<b>\$9,000</b>	<b>\$15,000</b>	<b>\$24,000</b>

**1.8. Marketing \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Publicist	\$0	\$15,000	\$0	\$15,000
2	Printing/Publication	\$0	\$6,000	\$0	\$6,000
3	Advertising	\$0	\$8,000	\$8,000	\$16,000
4	Design Services	\$10,000	\$20,000	\$7,000	\$37,000
5	Public Art/Advertisement Projects	\$0	\$6,000	\$0	\$6,000
<b>Totals:</b>		<b>\$10,000</b>	<b>\$55,000</b>	<b>\$15,000</b>	<b>\$80,000</b>

**1.9. Remaining Proposal Expenses \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Supplies	\$0	\$7,000	\$0	\$7,000
2	Utilities	\$0	\$4,500	\$0	\$4,500
3	Health Insurance Stipends	\$0	\$20,000	\$0	\$20,000
<b>Totals:</b>		<b>\$0</b>	<b>\$31,500</b>	<b>\$0</b>	<b>\$31,500</b>

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

\$90,000

**1.11. Cash Match:**

\$585,000

**1.12. In-Kind Match:**

\$45,000

**1.13. Match Amount:**

\$630,000

**1.14. Total Project Cost:**

\$720,000

**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 \***

#	Description	Cash Match	Total	
1	Admissions	\$9,000	\$9,000	
Totals:		\$0	\$9,000	\$9,000

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

#	Description	Cash Match	Total	
1	Contracted Services	\$25,000	\$25,000	
Totals:		\$0	\$25,000	\$25,000

**2.3. Revenue: Other \***

#	Description	Cash Match	Total	
1	Merchandise Sales/Books	\$23,000	\$23,000	
Totals:		\$0	\$23,000	\$23,000

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

#	Description	Cash Match	Total	
1	Sponsorship	\$15,000	\$15,000	
Totals:		\$0	\$15,000	\$15,000

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

#	Description	Cash Match	Total
1	Jorge M. Pérez Family Foundation - Create	\$50,000	\$50,000
2	John S. and James L. Knight Foundation	\$220,500	\$220,500
<b>Totals:</b>		<b>\$0</b>	<b>\$270,500</b>

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

#	Description	Cash Match	Total
1	Board Contributions	\$50,000	\$50,000
2	Seasonal Giving Campaign	\$57,000	\$57,000
<b>Totals:</b>		<b>\$0</b>	<b>\$107,000</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 Dept of Cultural Affairs	\$110,500	\$110,500
2	City of Miami Beach Cultural Affairs Council	\$25,000	\$25,000
<b>Totals:</b>		<b>\$0</b>	<b>\$135,500</b>

**2.10. Applicant Cash \***

**2.11. Total Project Income:**

**\$720,000**

**2.12. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$90,000	\$90,000	12%
B.	Cash Match	\$585,000	\$585,000	81%

<b>Line</b>	<b>Item</b>	<b>Expenses</b>	<b>Income</b>	<b>%</b>
	<b>Total Cash</b>	<b>\$675,000</b>	<b>\$675,000</b>	<b>93%</b>
<b>C.</b>	<b>In-Kind</b>	<b>\$45,000</b>	<b>\$45,000</b>	<b>6%</b>
	<b>Total Proposal Budget</b>	<b>\$720,000</b>	<b>\$720,000</b>	<b>99%</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)
WFServlet.pdf	33 [KB]	6/1/2022 4:28:07 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)
OMIAMI 990 FY 2020_21.pdf	5405 [KB]	6/1/2022 4:26:14 PM	<a href="#">View file</a>

## 2. Support materials (required)\*

File	Title	Description	Size	Type	View (opens in new window)
Marketing Poetry FY22-23.pdf	O, Miami Marketing Plan for 2022-23		102 [KB]		View file
OMIAMI_Sample_Evalutaion_Tools_ni4g5eS.pdf	O, Miami Sample Evaluation Tools		1282 [KB]		View file
omiami-press-2021-s1_IUrgDjp.pdf	O, Miami Sample Press		2491 [KB]		View file
OMiami_Board_LI54Clj.pdf	O, Miami Board of Directors		570 [KB]		View file
OMIAMI_Audience_and_Venue_Images_7IBTh0k.pdf	O, Miami Audience and Participant Works		1926 [KB]		View file
O_Miami_Staff_List_2022_wXwQWSh.pdf	O, Miami Staff List		78 [KB]		View file
OMIAMI_Ads.pdf	O, Miami Sample Ads		996 [KB]		View file
O_Miami_Artistic_Support_Biographies.pdf	O, Miami Artistic Contributors		37 [KB]		View file
O Miami Project Videos.pdf	O, Miami Project Videos		19 [KB]		View file

# 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 O, Miami, 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)

Phillip Scott Cunningham

