

Miami City Ballet, Inc.

Project Title: General Program Support 2021

Grant Number: 21.c.ps.101.689

Date Submitted: Monday, June 3, 2019

A. Cover Page Page 1 of 10

Guidelines

Please read the current Guidelines prior to starting the application: 2021-2022 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 3

Discipline: Dance

Proposal Title: General Program Support 2021

B. Contacts (Applicant Information) Page 2 of 10

Applicant Information

- a. **Organization Name:** Miami City Ballet, Inc. 
- b. **FEID:** 59-2578534
- c. **Phone number:** 305.929.7000
- d. **Principal Address:** 2200 Liberty Avenue Miami Beach, 33139-1641
- e. **Mailing Address:** 2200 Liberty Avenue Miami Beach, 33139-1641
- f. **Website:** www.miamicityballet.org
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Miami-Dade
- j. **DUNS number:** 186797403
- k. **Fiscal Year End Date:**

1. Grant Contact *

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2. Additional Contact *

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3. Authorized Official *

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Last Name

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4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Performing Group

4.3. Applicant Discipline

Dance

5. Department Name

C. Eligibility Page 3 of 10

1. What is the legal status of the applicant? *

- Public Entity
- Nonprofit, Tax-Exempt
- Solo or Individual artists or unincorporated performing company
- Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

- Yes (required for eligibility)
- No

3. Do proposed activities occur between 7/1/2020 - 6/30/2021? *

- Yes (required for eligibility)
- No

4. How many years of completed programming does the applicant have? *

- Less than 1 year
- 1-2 years
- 3 or more years (required minimum to request more than \$50,000 in GPS)

D. Excellence Page 4 of 10

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

The mission of Miami City Ballet (MCB) is to produce and present the highest level of dance performances in Florida, the U.S. and abroad; train young aspiring dancers; and develop Miami City Ballet School into a leader in dance education.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. 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.

2.1. Goals, Objectives, and Activities - (Maximum characters 5000.)

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.

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

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

Miami City Ballet's 2020/21 season will mark the Company's 35th anniversary as South Florida's premier classical ballet company. MCB's milestone year will unfurl a celebration of the artistically-rich South Florida region, which has served as a cornerstone to our success for more than three decades, and will demonstrate the Company's commitment to pushing the envelope with diverse and homegrown artists who are defining the arts landscape for today's audiences. A \$150,000 grant from Florida Department of State Division of Cultural Affairs to support MCB's exceptional roster of dancers will help make four areas of transformation possible in 2020/21: national leadership in genre-defining artistry; premier training; expanded community reach; and organizational sustainability.

NATIONAL LEADERSHIP

Goal: Elevate MCB's stature as a national leader in dance performance.

Objectives:

- Preserve artistically-diverse masterworks, with a focus on George Balanchine's neoclassical repertoire.
- Commission new works by cutting-edge artists.
- Dynamically reach new and diverse audiences.

Activities:

- Become the first company in the Western Hemisphere to premiere Alexei Ratmansky's *Swan Lake*, which made its 2016 World Premiere in Zurich.
- Commission works by prominent South Florida artists, including Miami native Jamar Roberts, of Alvin Ailey American Dance Theater; Durante Verzola, a choreographic wunderkind of Miami City Ballet School training; and Sam Hyken of the Nu Deco Ensemble, South Florida's leader in genre-bending musical exploration.
- Commit to forging new avenues of inclusivity for female choreographers in ballet by commissioning a groundbreaking new work by renowned modern dance maverick, Twyla Tharp.
- Reach at least 100,000 patrons through four diverse repertory programs and *George Balanchine's The Nutcracker*®.
- Success indicators: the successful completion of innovative new works, and coverage by prestigious members of the national press, such as *The New York Times*, *Los Angeles Times*, *The Wall Street Journal*, *Dance Magazine*, and *Pointe Magazine*, with reviews providing insight into critical reception of MCB's performances, dancers, and programming.

PREMIER TRAINING

Goal: Develop Miami City Ballet School into a premier dance training academy.

Objectives:

- Implement the acclaimed, eight-level training curriculum developed by Arantxa Ochoa, Director of Faculty and Curriculum.
- Raise selectivity standards by expanding recruitment to reach the most talented students from around the globe.
- Expand scholarship offerings for talented students of diverse backgrounds, through multi-year commitments.

Activities:

- Continue developing faculty capacity through comprehensive teacher training, syllabus review, and the addition of new, distinguished faculty members.
- Strengthen a robust men's program and develop versatile dancers specialized in the Balanchine style for which MCB is renowned.
- Increase selectivity among scholarship awards to deepen the overall talent pool, utilizing tools like the National Audition Tour (visiting 17 U.S. cities and several in South America each year).
- Success indicators: retention of specially-trained and highly qualified faculty; improved technique, skills, and artistry among an overall diverse student body, enabling more to pursue professional careers at MCB and other companies.

EXPANDED REACH

Goal: Eliminate barriers to arts access.

Objectives:

- Further refine community engagement programs to focus on relevancy, accessibility, and diversity.
- Expand programming into historically-disenfranchised communities.
- Deepen partnerships with public schools, arts organizations, and neighborhood initiatives.

Activities:

- Expand free arts education opportunities into traditionally-disadvantaged communities, such as Allapattah; Little Haiti; Wynwood; and Belle Glade, West Palm Beach, where poverty rates are 32-38%.
- Redesign Ballet for Young People to encompass a free, professionally-produced ballet performance experience, not only for students, but for their whole family.
- Bring MCB School curriculum into classrooms through a partnership with the City of Miami Beach STEAM initiative, in order to use ballet study as a supplement to regular academia.
- Provide Master Classes in Dance at local professional dance schools and universities.
- Provide interactive story telling circles with artists to social and health service agencies.
- Alleviate the cost of premier dance training and the challenges of securing reliable transportation for 40 Ballet Bus students and their family, providing everything needed to succeed at MCB School.
- Success indicators: increased program attendance numbers and socioeconomic diversity among participants; participant surveys.

SUSTAINABILITY

Goal: Invest in long-term organizational sustainability.

Objectives:

- Strengthen administrative capacity through improved organizational resources and efficiency.
- Initiate a transformational, sustainable funding infrastructure.
- Increase board engagement and diversity.

Activities:

- Implement a strategic marketing infrastructure and optimized technological capacity.
- Advance a four-year \$55M capitalization campaign to invest significant capital in organizational sustainability, in accordance with the strategic plan.
- Take part in a 3-year partnership led by Dance Theatre of Harlem, The International Association of Blacks in Dance, and Dance/USA to develop a 3-5 year organizational transformation strategy designed to increase the presence of African American/Black people in leadership roles.
- Success indicators: ability to attract and retain a diverse and talented pool of candidates at the executive, staff, and board levels; and improve MCB's capacity to execute the strategic plan with a focus on sustainability.

2.2. Partnerships & Collaborations - (Maximum characters 2000.)

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

ARTISTIC: MCB's 2020/21 season programming features collaborations with several nationally-renowned artists, including Twyla Tharp, Jamar Roberts, and the Nu Deco Ensemble in Miami. In 2018, MCB also became a member of The Equity Project: Increasing the Presence of Blacks in Ballet, a partnership led by Dance Theatre of Harlem, The International Association of Blacks in Dance, and Dance/USA. The initiative supports racial and ethnic equity in ballet, and is led by a team which will coach participants on concrete ways to increase the presence of diversity among leadership and dancers.

MCB SCHOOL: MCB School partners with some of the top peer organizations in the field throughout the U.S. for an expansive audition tour in order to recruit a wide-ranging cohort of exceptional talent for our diverse portfolio of educational programming. Stops on the annual audition tour include Boston Ballet School, School of American Ballet, and San Francisco Ballet School. International partners also include the renowned Escola de Dança Alice Arja in Rio de Janeiro, Brazil— the school from which many of MCB's professional company dancers matriculated. The University of Miami also provides dorms for students participating in the annual 5-week summer intensive each year, offering daily healthy meals, and transportation.

COMMUNITY ENGAGEMENT: Dedicated partners in the community greatly bolster the success of the following community engagement initiatives:

- *Ballet Bus:* In collaboration with Miami-Dade County Public Schools (M-DCPS) and M-DCPS Superintendent Alberto Carvalho, MCB offers the Ballet Bus program to offer 40 Miami-Dade youth from diverse socioeconomic strata, providing opportunity to study at MCB School at no cost.
- *Explore Dance:* A recent alignment with the STEAM initiative in Miami Beach will bring Explore Dance into Miami Beach classrooms to use ballet study as a supplement to regular academia.
- *Ballet for Young People:* In 2020/2021, to bring the thrill of the live performing arts to areas in most need of arts engagement, the program will continue to partner with venues such as the South Miami-Dade Cultural Arts Center; the Little Haiti Cultural Complex; and Miami-Dade County Auditorium; and expand to new venues, such as The Fillmore Theater in Miami Beach; Society of the Four Arts in Palm Beach; and the Pompano Cultural Arts Center in Broward County.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

NOTE: Programming and performance dates are tentative and may shift, vary per county, or be replaced by similar productions.

*Company Premiere

**World Premiere

PROGRAM ONE

***Piece d'Occasion* (TBD/TBD)

***Jamar Roberts and Sam Hyken Commission* (Roberts/Hyken)

Promethean Fire (Taylor/Bach)

Symphony in C (Balanchine/Bizet)

Adrienne Arsht Center for the Performing Arts (ACPA): October 16-18, 2020

Broward Center for the Performing Arts (BCPA): October 24-25, 2020

Kravis Center for the Performing Arts (KCPA): November 13-15, 2020

GEORGE BALANCHINE'S THE NUTCRACKER® (Balanchine/Tchaikovsky)

BCPA: December 11-13, 2020

ACPA: December 18-24, 2020

KCPA: December 28-30, 2020

PROGRAM TWO

***Durante Verzola Commission* (Verzola/TBD)

**Opus Jazz* (Robbins/Prince)

Prodigal Son (Balanchine/Prokofiev)

Bourrée Fantasque (Balanchine/Chabrier)

ACPA: January 15-17, 2021

KCPA: January 22-24, 2021

BCPA: January 30-31, 2021

PROGRAM THREE

**Swan Lake* (Ratmansky/Tchaikovsky)

ACPA: February 12-14, 2021

KCPA: February 19-21, 2021

BCPA: February 27-28, 2021

PROGRAM FOUR

***Twyla Tharp Commission* (Tharp/TBD)

Scotch Symphony (Balanchine/Mendelssohn)

Symphony in 3 Movements (Balanchine/Stravinsky)

KCPA: March 19-21, 2021

BCPA: March 27-28, 2021

ACPA: April 9-11, 2021

ON TOUR

Artis Naples: October 20, 2020

Artis Naples: January 19, 2021

Artis Naples: March 23, 2021

MCB SCHOOL

Full-Year Session

September 2020-May 2021

Five-Week Summer Intensive Program (ages 9-18)

June-July 2020

Six-Week Children's Summer Intensive Program (ages 3-8)

June-July 2020

Two-Week Summer Choreographic Intensive Program

August 2020

Spring Break Workshop (ages 9-18)

March 2021

Spring Art and Dance Camp with Bass Museum (ages 6-8)

March 2021

Palm Beach Three-Week Summer Dance Camp (ages 9-12)

June 2021

COMMUNITY ENGAGEMENT:

OPEN BARRE:

November 2020-April 2021

BALLET FOR YOUNG PEOPLE:

November 2020-April 2021

MASTER CLASSES IN DANCE:

November 2020-April 2021

STORYTELLING CIRCLES:

November 2020-April 2021

EXPLORE DANCE:

November 2020-May 2021

E. Impact Page 5 of 10

Instructions

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

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefitting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefitting should be one (1).

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

49

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

203

3. How many Adults will be engaged? *

79,242

4. How many school based youth will be engaged? *

13,474

5. How many non-school based youth will be engaged? *

23,974

6. How many artists will be directly involved? *

175

Total number of individuals who will be engaged?

116865

7. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

- Adults (25- 64 years)
- Older Adults (65+ years)

8. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

- Hispanic/Latino
- White

9. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

Impact and participation numbers are based upon actuals from MCB's most recently completed fiscal year (FY19) and projections for the 2020/21 Season in situations where FY21 projections will be more accurate due to known program changes (e.g., MCB knows it will present more events than in the previous year). Data is collected using drop counts for all ticketed programs, enrollment reports for education and outreach programs, workforce demographics, and other sources.

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

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

- Broward
- Collier
- Miami-Dade
- Palm Beach

11. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

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

ECONOMIC IMPACT

The 2020/21 season will mark Miami City Ballet's 35th year as a cultural ambassador for the State of Florida, bringing widespread recognition to Florida's cultural exports and their tremendous benefits to the local economy. With MCB's annual performance season taking place concurrently with peak tourism months, the Company is positioned to generate substantial economic activity in South Florida, with \$25,495,390 in expenditures and event-related spending in 2020/21, 810 FTE jobs, \$1.1 million in local government revenue, and \$1.3 million in state government revenue (*Arts & Economic Prosperity V*).

MCB employs 137 artistic and administrative staff and contracts with local musicians, stagehands, restaurants, hotels, and other local businesses. A sampling of MCB's 2018/19 season audiences shows that of those visiting South Florida, 25% indicated that Miami City Ballet was the primary reason for their visit; of whom 4% were visiting from other countries, and 38% stayed in local hotels, dining at restaurants and attending other entertainment opportunities that generate substantial economic activity in South Florida. Feedback from surveyed audience members further supports our belief that the Miami City Ballet enriches the quality of life for all residents while also promoting tourism:

"My husband and I are thrilled that Miami has such a world-class ballet, and we have enjoyed every performance. The Arsht Center is an experience in itself."

"Watching Miami City Ballet perform is always a treat. The dancers are superb, the music is lovely, and the choice of ballets is varied and exciting. I am pleased to be a season ticket holder."

COMMUNITY ENGAGEMENT IMPACT

As MCB's commitment to diversity, equity, and inclusion drives the intention of our programming reach, so does our goal of eliminating barriers to arts access, ensuring that diverse community members participate in MCB's robust initiatives that are intentionally designed to support thoughtful praxis in how we engage, while being relevant to the needs of the partners in the work we do. MCB's community engagement programs will touch the lives of more than 24,000 youth, seniors and families, most of whom are part of historically disenfranchised communities through the following programs:

- **Ballet Bus** was launched in 2015 in collaboration with Miami-Dade County Public Schools in an effort to eliminate two critical barriers to arts access—the cost of premier dance training and the challenges of securing reliable transportation. The program serves disenfranchised communities throughout Miami-Dade County, and provides

transportation, tuition, dance attire, healthy snacks, and mentoring for the full academic year. In 2020/21, an estimated 40 students will participate in Ballet Bus, with many entering their 6th year.

- **MCB School Scholarships** ameliorate the financial burdens associated with ballet study, offering more than \$550,000 in annual scholarships to talented students from around the globe, and giving them the opportunity to develop a lifelong interest in arts study, regardless of limitations.
- **Ballet for Young People** will bring 12 free performances to thousands of children and their families in Miami-Dade, Broward, and Palm Beach counties, where they participate in an interactive educational experience. For many youth, this is their first exposure to dance in a theater setting.
- **Explore Dance** will bring MCB School's teaching artists into 10 Miami-Dade County classrooms to teach creative movement to 1st and 2nd graders in an after-school setting and within the STEAM curriculum. Classes are provided at no cost to schools, where more than 80 percent of children receive free or reduced-price lunches, and culminate in a performance for their parents and peers.
- Other MCB Community Engagement programs include the **Community Ticket Program**, which provides thousands of free tickets for community organizations to attend MCB performances; the **Open Barre** performance and behind-the-scenes discussion series; **Behind the Ballet** pre-performance talks; **Palm Beach Summer Dance Camp, Master Classes in Dance, Story Telling Circles with Artists, Career Days, Site Workshops,** and **Touch Tours** for patrons with visual impairments.

12. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

AUDIENCE DEVELOPMENT

MCB's marketing strategy focuses on loyal audiences, while presenting innovative programming that engages new and traditionally-marginalized audiences. A market research study with Prescott & Associates will help us pinpoint and activate customer segments across our South Florida markets at a greater resonance and inform our brand and marketing strategy accordingly.

In addition to retaining audiences, MCB will also focus on growing demographic groups, including younger and socioeconomically-diverse audiences, who are imperative to the Company's long-term success. While continuing a young patrons membership group, we will also create new subscription programs for Millennials and adjust the student ticket program to a more affordable \$15 price point. Community engagement programs, such as Ballet for Young People and Explore Dance, serve as a free and easily-accessible entry point for students who live within marginalized areas, and may not otherwise be able to experience live dance performance due to financial or geographic constraints.

PAID MEDIA

Social media marketing, which includes both organic and paid reach, is highly effective in attracting new and younger audiences while also further cultivating and engaging the company's core customer base. Substantially higher investment in video content served through our website and social media channels have driven higher awareness and engagement rates outside the region. MCB has also increased the number of direct response campaigns—both traditional and email marketing—to market performances in the Palm Beach areas to visitors outside the country.

Recognizing greater opportunities in the area of Group Sales, MCB will focus efforts in driving tourism dollars through group subscription and single ticket sales efforts. Greater partnering and collaboration with SYTA, NTA, Fort Lauderdale Convention and Visitors Bureau and Greater Miami Visitors and Convention Bureau, tour aggregators, and other national and international group marketing organizations will help drive attendance.

UNPAID MEDIA

MCB's public relations agency targets national press outlets to draw attention to the region as an attractive destination to attend a performance. MCB performances, premieres, and tours are also routinely reviewed by prestigious members of the national and international press, including *The New York Times*, *The Wall Street Journal*, *Dance Magazine*, and *Pointe Magazine*, which are expected to bring further exposure to the cultural excellence available to South Florida visitors and residents.

In addition, MCB is building partnerships with organizations that serve and promote Florida tourism in order to publicize productions and offer bundled promotional deals, including the following: Greater Fort Lauderdale Convention & Visitors Bureau, artscalendar.com, Florida Tourism Industry Marketing Corporation, TripAdvisor, Broward Cultural Division, Nighttours.com, Orbitz, and American Airlines.

MCB has also been extremely successful in building a significant social media presence: 78,300 Instagram followers (doubled over the past two years), 200,985 Facebook likes (a vast majority being international), and 26,400 Twitter followers. Our strength in numbers show that we are continuously staying on top of trend and using appropriate messages to correlate with our company's brand. With our Search Engine Optimization (SEO) strategic efforts, we are able to scale at high performance rates.

F. Management and Operating Budget Page 6 of 10

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

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.

In FY17, MCB continued on a path toward financial viability and sustained growth. Major philanthropic gifts included commitments totaling \$1.5 million from two Trustees over three years, and a combined \$1 million from two renowned grant making institutions. MCB's 31st Annual Gala drew inspiration from the world premiere of *The Fairy's Kiss*, raising \$1 million in support of MCB's exceptional artistry, while subscription renewals achieved 95% of revenue goal.

FY18 ushered in the 25th Anniversary of MCB School with a spectacular gala, raising \$735,000 to support the scholarship program. Long-term commitments included \$4.3 million raised by Trustees; \$500,000 from Ford Foundation; and \$345,298 from Knight Foundation. A new *Nutcracker* campaign exceeded goal by 23%, and a new capacity-building effort resulted in commitments of \$3.5 million, with \$2 million directed to FY18 and \$1.5 million allocated over 3 years.

Support for the FY19 season included three foundations who awarded multi-year grants totaling \$4.25 million, in addition to \$1.1 million in government grants, representing a 19% increase from the previous year. The February 2019 gala raised \$1 million, and performances of *The Nutcracker* sold 34,000 tickets—a 16% increase in revenue, and a 38% increase in attendance, year-over-year.

In early 2018, MCB began working with a premier consulting group to establish a funding strategy to invest in organizational capacity, which will further solidify our international standing and build upon our capacity to engage local youth. This is a four-year campaign, and within its current quiet phase, has received confirmed commitments of \$17 Million toward a \$55 Million goal, including a \$1 million pledge from an anonymous donor for the US premiere of *Swan Lake*.

2. Evaluation Plan - (Maximum characters 1750.) *

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.

Miami City Ballet employs a number of quantitative and qualitative evaluation methods to analyze and compare audience participation and satisfaction. Chief among these methods are the following:

- Tracking of fundraising progress – including donor number, member number, and fundraising growth – signals donor engagement and investment in MCB’s artistry and programs.
- Patron surveys via SurveyMonkey and in person during all four repertory programs and Nutcracker performances measure audience demographics and attendance. Response rates have grown steadily as patrons and supporters become more comfortable with online data sharing.
- Social media analytics delve into engagement and conversion metrics to reflect both brand awareness and audience development. Each of MCB’s social media platforms represents a unique demographic with engagement evidencing greater interaction with an international base (ie: 80% of our followers on Facebook are outside the U.S.) and further allows the Marketing Manager to develop a targeted strategy for each platform.
- Historical drop counts for all repertory performances and education and outreach initiatives are analyzed against the current season to assess best practices for moving each program forward.
- The volume of ticket purchases or inquiries following promotions and ads provides insight into the success of the advertising medium and its placement (e.g.: printed advertisements versus television/radio ads).

Press and reviews provide insight into critical reception of MCB’s repertory programs, including the strength of dancers’ performances and the quality/structure of each program.

3. Completed Fiscal Year End Date (m/d/yyyy) *

4/30/2019

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$3,836,097	\$4,878,099	\$4,926,879
2. Personnel: Programmatic	\$4,734,841	\$4,790,068	\$4,837,968
3. Personnel: Technical/Production	\$2,029,591	\$2,205,719	\$2,227,777
4. Outside Fees and Services: Programmatic	\$1,279,322	\$1,336,732	\$1,350,099
5. Outside Fees and Services: Other	\$905,552	\$497,740	\$502,717

6.	Space Rental, Rent or Mortgage	\$1,473,185	\$1,420,865	\$1,435,074
7.	Travel	\$704,112	\$787,628	\$795,504
8.	Marketing	\$1,764,746	\$1,955,000	\$1,974,550
9.	Remaining Operating Expenses	\$2,752,723	\$3,272,254	\$3,304,977
A.	Total Cash Expenses	\$19,480,169	\$21,144,105	\$21,355,545
B.	In-kind Contributions	\$269,879	\$100,000	\$100,000
C.	Total Operating Expenses	\$19,750,048	\$21,244,105	\$21,455,545
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$5,524,394	\$6,216,640	\$6,278,806
11.	Revenue: Contracted Services	\$1,238,495	\$370,000	\$373,700
12.	Revenue: Other	\$2,354,767	\$2,509,626	\$2,534,722
13.	Private Support: Corporate	\$130,214	\$305,000	\$308,050
14.	Private Support: Foundation	\$1,790,087	\$2,344,200	\$2,367,642
15.	Private Support: Other	\$6,630,859	\$8,411,183	\$8,355,069
16.	Government Support: Federal	\$50,000	\$50,000	\$50,000
17.	Government Support: State/Regional	\$49,684	\$10,184	\$150,000
18.	Government Support: Local/County	\$1,001,529	\$927,272	\$937,556

19. Applicant Cash	\$710,140		
D. Total Cash Income	\$19,480,169	\$21,144,105	\$21,355,545
B. In-kind Contributions	\$269,879	\$100,000	\$100,000
E. Total Operating Income	\$19,750,048	\$21,244,105	\$21,455,545

5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.

REVENUE

Contracted Services: FY19 was a high touring year.

Corporate/Foundations/Private: With a new Chief Development Officer, each source of revenue will increase for FY20 and 21.

In-kind: FY19 experienced higher than normal in-kind services.

EXPENSE

FY2019 closed with an operational loss prompted by a conscious capitalization effort from the Board of Trustees to make a one-time investment in a national search firm to recruit the foremost talent for vital positions: Executive Director, Chief Marketing Officer, Chief Development Officer, and Senior Director of Community Engagement.

6. Paid Staff

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

7. Hours *

- Organization is open full-time

Organization is open part-time

G. Management and Proposal Budget Page 7 of 10

1. Rural Economic Development Initiative (REDI) Waiver *

Yes

No

2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.florida-arts.org/grants/guidelines/2017-2018.gps.guidelines.cfm#budget>.

2.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing	\$0	\$620,037	\$0	\$620,037
2	Box Office	\$0	\$507,303	\$0	\$507,303
3	Development	\$0	\$1,249,105	\$0	\$1,249,105
4	Community Engagement	\$0	\$343,276	\$0	\$343,276
5	School	\$0	\$1,149,535	\$0	\$1,149,535
6	General and Administrative	\$0	\$1,057,623	\$0	\$1,057,623
Totals:		\$0	\$4,926,879	\$0	\$4,926,879

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Dancers	\$150,000	\$3,251,986	\$0	\$3,401,986
Totals:		\$150,000	\$4,687,968	\$0	\$4,837,968

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
2	Company and Artistic	\$0	\$1,435,982	\$0	\$1,435,982
Totals:		\$150,000	\$4,687,968	\$0	\$4,837,968

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Production	\$0	\$1,845,228	\$0	\$1,845,228
2	Wardrobe	\$0	\$382,549	\$0	\$382,549
Totals:		\$0	\$2,227,777	\$0	\$2,227,777

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Orchestra and Music	\$0	\$945,274	\$0	\$945,274
2	Royalties, Fees, Licensing	\$0	\$404,825	\$0	\$404,825
Totals:		\$0	\$1,350,099	\$0	\$1,350,099

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Consulting: events, contractor labor, database, campaign	\$0	\$502,717	\$0	\$502,717
Totals:		\$0	\$502,717	\$0	\$502,717

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Venue Rental	\$1,232,074	\$0	\$1,232,074
2	Warehouse Storage	\$106,000	\$0	\$106,000
3	Administrative/Studios	\$97,000	\$0	\$97,000
Totals:		\$1,435,074	\$0	\$1,435,074

2.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Program	\$795,504	\$0	\$795,504
Totals:		\$795,504	\$0	\$795,504

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Advertising	\$0	\$1,924,550	\$0	\$1,924,550
2	Public Relations	\$0	\$50,000	\$0	\$50,000
Totals:		\$0	\$1,974,550	\$0	\$1,974,550

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Supplies/Equipment	\$0	\$132,656	\$0	\$132,656
2	Wardrobe/Production Expense	\$0	\$576,422	\$0	\$576,422
3	Utilities	\$0	\$97,153	\$0	\$97,153
Totals:		\$0	\$2,900,977	\$100,000	\$3,000,977

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
4	School	\$0	\$823,228	\$0	\$823,228
5	Trucking	\$0	\$175,548	\$0	\$175,548
6	Development Expense	\$0	\$260,711	\$0	\$260,711
7	Boutique	\$0	\$62,013	\$0	\$62,013
8	Admin: Postage, printing, dues/subscriptions	\$0	\$105,094	\$0	\$105,094
9	Security	\$0	\$92,568	\$0	\$92,568
10	Human Resource Expense	\$0	\$4,548	\$0	\$4,548
11	Insurance	\$0	\$93,017	\$0	\$93,017
12	Facility/Equipment Service and Maintenance	\$0	\$478,019	\$0	\$478,019
13	Iphone, Cleaners, Legal/Consulting Fees, Courier	\$0	\$0	\$100,000	\$100,000
Totals:		\$0	\$2,900,977	\$100,000	\$3,000,977

Amount of Grant Funding Requested:

\$150,000

Cash Match:

\$20,801,545

In-Kind Match:

\$100,000

Match Amount:

\$20,901,545

Total Project Cost:**\$21,051,545****3. Proposal Budget Income:**

Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

3.1. Revenue: Admissions *

#	Description	Cash Match	Total
1	Repertory Programs	\$3,880,602	\$3,880,602
2	Nutcracker Programs	\$2,398,204	\$2,398,204
Totals:		\$0	\$6,278,806

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Tours	\$373,700	\$373,700
Totals:		\$0	\$373,700

3.3. Revenue: Other *

#	Description	Cash Match	Total
1	School Tuition/Fees	\$2,534,722	\$2,534,722
Totals:		\$0	\$2,534,722

3.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Corporate Sponsorship	\$308,050	\$308,050
Totals:		\$0	\$308,050

3.5. Private Support: Foundation *

#	Description	Cash Match	Total	
1	Foundations	\$2,367,642	\$2,367,642	
Totals:		\$0	\$2,367,642	\$2,367,642

3.6. Private Support: Other *

#	Description	Cash Match	Total	
1	Special Events and Private Contributions	\$7,951,069	\$7,951,069	
Totals:		\$0	\$7,951,069	\$7,951,069

3.7. Government Support: Federal *

#	Description	Cash Match	Total	
1	National Endowment for the Arts: Art Works	\$50,000	\$50,000	
Totals:		\$0	\$50,000	\$50,000

3.9. Government Support: Local/County *

#	Description	Cash Match	Total	
1	Grants from Tri-County Local Arts Agencies	\$937,556	\$937,556	
Totals:		\$0	\$937,556	\$937,556

Total Project Income:

\$21,051,545

3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	1%

Line	Item	Expenses	Income	%
B.	Cash Match	\$20,801,545	\$20,801,545	99%
	Total Cash	\$20,951,545	\$20,951,545	100%
C.	In-Kind	\$100,000	\$100,000	0%
	Total Proposal Budget	\$21,051,545	\$21,051,545	100%

4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

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.

MCB projects a program budget of \$21,051,545 during 2020/21, reflecting continued stability and manageable growth. The projected increase is attributed primarily to the acquisition and production of Alexei Ratmansky's *Swan Lake*, which includes building new sets and costumes.

H. Accessibility Page 8 of 10

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

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

As MCB's commitment to diversity, equity, and inclusion drives the intention of our programming reach, so does our goal of eliminating barriers to arts access, ensuring that diverse community members participate in MCB's robust artistic experiences that are intentionally designed to support thoughtful praxis in how we engage, while being relevant to the needs of the partners in the work we do.

MCB's ADA Coordinator, Matt Saurusaitis, ensures that MCB programming is ADA compliant so that all patrons can experience the joy of ballet. Mr. Saurusaitis has attended the Kennedy Center Leadership Exchange in Arts and Disability conferences for the past eight years and, in 2012, was honored with the Kennedy Center for the Performing Arts LEAD Award for Emerging Leaders. He is a member of Florida Access Coalition for the Arts and has been instrumental in completing regular evaluations of MCB's facilities and programs. As a result of Mr. Saurusaitis' efforts, special requirements such as disabled access seating, adjacent companion seating, sign language interpreters, materials in accessible formats, and other accommodations can be requested by calling the MCB Box Office at (305) 929-7010. Planned updates for the coming seasons include refurbishing the existing MCB website to make it fully accessibility compliant, and launching a landing page dedicated to accessibility accommodations.

Each of MCB's home venues is fully ADA compliant and will obligingly coordinate additional services for patrons upon request. MCB offers **sensory-friendly presentations of Ballet for Young People** to make the experience welcoming for children with Autism Spectrum Disorders or Sensory Processing Disorders, such as lowered volume and raised house lights.

MCB also offers **Touch Tours** for patrons with visual impairments at select performances, giving them a memorable, tactile, discussion-guided backstage experience. **Audio Described Performances** are available at Nutcracker productions at all four MCB home-county venues (Miami-Dade, Broward, West Palm and Collier Counties). These programs enrich the performance experience for individuals with visual impairments, making the art from accessible and inviting to individuals of all backgrounds.

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?

Matt Saurusaitis

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?

6/1/2018

I. Attachments and Support Materials Page 9 of 10

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 DCA 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
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Images	.jpg or .gif	5 MB
documents	.pdf or .txt	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

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)
MCBSubstitute W9.pdf	33 [KB]	5/28/2019 1:49:22 PM	View file

2. Support materials (Optional)

File	Title	Description	Size	Type	View (opens in new window)
Board List_Miami City Ballet.pdf	Current Board Members		284 [KB]		View file
2019-20 Season Brochure_Miami City Ballet.pdf	2019/20 Season Brochure		8200 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Video Work Samples_Miami City Ballet.pdf	Video Work Samples		1275 [KB]		View file
2018 Annual Report_Miami City Ballet.pdf	2018 Annual Report		94821 [KB]		View file
Nutcracker Program Book_Miami City Ballet.pdf	Nutcracker Program Book		3638 [KB]		View file
Ballet Bus_Miami City Ballet.pdf	Ballet Bus Photos and Videos		1004 [KB]		View file
BYFP Educational Guide_Miami City Ballet.pdf	Ballet for Young People Educational Guide		38400 [KB]		View file
Miami Herald Newspaper Ads with Credits_Miami City Ballet.pdf	Newspaper Ads		9321 [KB]		View file
MCB Org Chart May 2019_ED Approved_05_28_2019.pdf	Organization Chart		241 [KB]		View file
Season Reviews_Miami City Ballet.pdf	Season Reviews		12099 [KB]		View file

2.1.

J. Review & Submit Page 10 of 10

1. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Miami City Ballet, 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.

1.1. Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program as outlined under section , Florida Statutes 265.286 and 1T-1.036, Florida Administrative Code.

1.2. Signature (Enter first and last name)

Tania Castroverde Moskalenko

