

Hannah Baumgarten

Project Title: Shelter

Grant Number: 25.c.pr.800.524

Date Submitted: Wednesday, June 21, 2023

Request Amount: \$25,000.00

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: **Specific Cultural Project Grant Guidelines**

Application Type

Proposal Type: Individual Artist


Funding Category: N/A

Discipline: N/A

Proposal Title: Shelter

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: Hannah Baumgarten 
- b. DBA: Individual
- c. FEID:
- d. Phone number: 305.975.8489
- e. Principal Address: 900 Bay Drive Apt. 925 Miami Beach, 33141
- f. Mailing Address: 900 Bay Drive Apt. 925 Miami Beach, 33141
- g. Website: N/A
- h. Organization Type: Individual / Sole proprietor
- i. Organization Category: Other
- j. County: MiamiDade
- k. UEI: Individual
- l. Fiscal Year End Date: 06/19

1. Grant Contact *

First Name

Hannah

Last Name

Baumgarten

Phone 305.975.8489**Email** hannah@dancenowmiami.org

2. Additional Contact *

First Name

Hannah

Last Name

Baumgarten

Phone 305.975.8489**Email** hannah@dancenowmiami.org

3. Authorized Official *

First Name

Hannah

Last Name

Baumgarten

Phone 305.975.8489

Email hannah@dancenowmiami.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Individual

4.2. Institution Type

Individual Artist

4.3. Applicant Discipline

Dance

C. Eligibility Page 3 of 12

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

Yes (required for eligibility)

No

2. Project start date: 7/1/2024 - Project End Date: 6/30/2025 *

Yes (required for eligibility)

No

3. Is the artist? All required for eligibility. *

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

I am at least 18 years of age.

I am not enrolled in a degree or certificate program.

D. Quality of Offerings Page 4 of 12

1. Artist Statement - (500 characters) *

A female choreographer in a male dominated field, I have created a feminist canon of work, often retelling historical and mythological tales from the perspective of their female characters. My ballets are transposed autobiographies; they reveal the stories that shape my identity. Each shares the bifurcated yet nuanced persona that I live with as a woman with contradictions: intelligent, emotional, powerful, fragile, childless, a leader, a teacher, and more...I find myself driving audiences to contemplate social and political themes that are meaningful in my experience, in my life, and perhaps in theirs.

2. Project Description - (2000 characters)

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

“Shelter,” is a site-specific dance work highlighting the impact of global climate change and sea level rise on our daily lives as a society and the need for resiliency both in our actions and interactions.

Staged inside three levels of the new Miami Beach Convention Center parking garage stairwell and in the Convention Center Lobby, this interactive dance work charts a post-apocalyptic world where humans are forced to live and interact in the bowels of buildings to protect themselves from rising waters, fierce unexpected weather events and the risks of pollution.

Each landing of the parking garage stairwell will be transformed into an imagined space, presenting scenes of domesticity, community and resolve; where the dancers will engage in rituals of air, water and earth—resources which are becoming either scarce or contaminated--or both-- in our current global trajectory. With calls to Waterworld, the Diary of Anne Frank and even World War Z, this multi-layered piece will ultimately turn optimistic, projecting an emergence from this windowless prison into one of light, where sacrifice bears fruit, science prevails and humanity triumphs.

“Shelter” will be performed four times as part of the Aspen Climate Conference in Miami Beach, March 3-10, 2025; The Miami Beach Cultural Affairs Council and Art in Public Places is commissioning and co-producing this world premiere work as one of the conference activities; “Shelter” is a thematically powerful new work that, in contrast to my many outdoor site-specific dance pieces is, by design, a weather resistant dance commentary.

2.1. Project Goals (2000 characters)

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

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

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

Goals for this project are:

- **To manifest my artistic voice, creating a new full length dance work**
- **To challenge and inspire audiences with difficult subject matter presented in a non-traditional performance space**
- **To excite and entertain audiences with a high quality work of art**
- **To create and present a multi-faceted, multi-media performance engaging local artists and collaborators**
- **To draw new audiences to each of the collaborating artists**

2.2. Project Objectives (2000 characters)

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

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

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

Project Objectives include:

- 1. To create and present a work of dance featuring topically relevant subject matter performed four times**
- 2. To grow my canon of work and artistic reputation as an innovative choreographer**
- 3. To raise awareness of the importance of geopolitical subjects -- specifically climate change and its social by-product-- through the creation of art**
- 4. To provide work weeks to a number of artistic collaborators including composers, musicians, dance artists, video artists, costume, lighting and set designers, videographers, photographers and technicians.**
- 5. To impact the local economy with the creation and the presentation of this new work through paying artistic collaborators, purchasing supplies for production, renting facilities and the associated expenses from audiences at the performances.**
- 6. To attract additional attention to the subject matter and provide opportunity for public discourse through media coverage and informal post performance discussions.**
- 7. To have this work performed beyond the scope of this project.**

2.3. Project Activities (2000 characters)

Please list the project or program activities.

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

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

Activities will begin once initial funding is secure and include:

- Continue artistic research including narrative development, production design and collaborative choices
- Continue fundraising
- Contract artists, collaborators
- Secure venue logistics with MBCC and Aspen Climate Conference including rehearsals, performances, ticketing, insurance etc.
- Development of sets, costumes, lighting
- In-Studio and on-site rehearsals
- Marketing and PR campaigns
- Public produced performances for adults and children
- Data Collection and Reporting

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.

This project has two main collaborators, The City of Miami Beach Convention Center (MBCC)/Miami Beach Cultural Affairs Council (MBCAC) and the Aspen Climate Conference. By co-commissioning this work, the City of Miami Beach is agreeing to allow in-kind use of the space for the development, rehearsal and performance of "Shelter." It also serves as liaison between me and the Aspen Climate Conference. With themes and content specifically related to the mission of the Climate Conference, the performances of "Shelter" will be a part of the Conference's programming and seen by Conference attendees.

Additional confirmed artistic collaborators include Bruce F. Brown who will create the sets, production and lighting design for the piece on location, and Haydee and Maria Morales, who will serve as costume designers, researching a blend of historic, contemporary and futuristic looks for the dancers. Both teams most recently served as designers for my "Freeze Frame," a site-specific performance series funded by the State of Florida Division of Arts & Culture and the City of Miami Beach which was met with audience acclaim, significant press coverage and encore performances.

Due to my position as the Co-Director of Dance NOW! Miami, and in full disclosure, it is important to address that the creation, production and presentation of "Shelter" will avail of some in-kind contributions from the organization including marketing support, however this

project exists outside of Dance NOW!'s 2024/25 season with no budget overlaps. The Little Haiti Cultural Complex will partner for studio and theater space rental, in-kind, through its relationship with Dance NOW! Miami.

A Certified Florida Public School Educator since 1997, I also have long-standing relationships with several Miami Dade and Broward Public Schools and will publicize the work at dance and environmental studies programs, encouraging students to attend the performances; Miami Dade's CultureShockmiami.com will also partner with this event, connecting general public school students to the performance which they can access for free.

3. Project/Program Evaluation (2000 characters)

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

The outcomes of "Shelter include:

- The creation and presentation of a new multi-media site-specific ballet, conceived, directed and choreographed with my team of artists**
- The exploration and development of contemporary political themes and perspectives in traditional works of art**
- Collaboration among multiple artists and organizations**
- Exposure of new audiences to participating artists, organizations and locations**

The success of the project will be evaluated based on the following criteria:

- Completion of work and production in relationship to budget and time**
- Success of marketing campaigns**
- Artistic merit through self-evaluation and artistic mentor dialogue**
- Attendance and online hits to posted materials**
- Audience response through surveys, postings and donations**
- Media/critical response**

The methods used to evaluate the program will be:

- Budget income/expense analysis and evaluation**
- Press previews and reviews**
- Interest for future projects**
- Participating artists' self-evaluation**
- Overall attendance**

- **Online responses to surveys and online postings**

The findings will be used to:

- **Better structure future budgets, rehearsal and production timelines**
- **Improve the artistic collaborative process**
- **Grow as an individual artist**
- **Learn about the marketability of the work created to better structure future marketing campaigns for such events**
- **Maintain and improve ongoing relationships with partners and collaborators**

4. Individual Artist Project (3500 characters)

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

My commitment to democratizing concert dance by presenting it in non-traditional venues dates back to the 1990's in NYC when I was a student at Juilliard, presenting work in the Lincoln Center Plaza, The Roosevelt Island Tram and at the World Trade Center.

My history of creating innovative, engaging and interactive site-specific work in Miami Beach spans over two decades; most recently, "Freeze Frame," which was originally funded by the State of Florida Division of Arts and Culture in April of 2022 and presented by the City of Miami Beach/Miami BeachONstage for encore performances in September/October of 2022 at three public art installations, deepened the arts experience for audiences at those Public Art sites.

The context of this work also moves past my recent commitment to female heroes. It seeks to build a work based on the context of imbalance, this time not from one gender to another, but instead, from a global perspective, featuring the plight of those who are thrust into a decomposing world caused by the monumental greed of multinational corporations, irresponsible governments, and careless, placated citizens.

The scope of "Shelter" is also a move forward not only physically, in creating this world within the concrete walls of a parking garage, but also by engaging with a project partner that is at the forefront of the subject matter, initiating and facilitating discourse on an international scale -- and the work will be presented in this context, at this scale, to an international audience.

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.

Total number of individuals who will be engaged?

528

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

1

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

4

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

450

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

40

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

20

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?

18

6.2. Number of Florida artists directly involved?

18

7. 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.

7.1. Race Ethnicity: (Choose all that apply) *

No specific racial/ethnic group

7.2. Age Ranges (Choose all that apply): *

No specific age group.

7.3. Underserved/Distinct Groups: *

No specific underserved/distinct group

8. 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.

Demographics of the Greater Miami Area is as follows:

Hispanic or Latino of any race: 65.0%

White (non-Hispanic): 15.4% (White total 73.8% when including White Hispanics)

Black (non-Hispanic): 17.1% Black total 18.9% when including Black Hispanics)

Asian: 1.5%

Specifically, the population of Miami-Dade County, FL is 69.1% Hispanic or Latino, 15.5% Black or African American Alone, and 12.9% White Alone.

The Miami-Dade population of 2.76M with a median household income of \$52,000 and a poverty rate of 19%.

The Ethnic composition of Miami Dade Public School students is: 6.9% White Non-Hispanic, 20.5% Black Non-Hispanic, 70.9% Hispanic and 1.8% other with 46.5% receiving free or reduced lunch, and over 70% speaking Spanish at home, Haitian Creole being the next language spoken at home other than English.

9. 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.

10. In what counties will the project/program actually take place? (Select a minimum of one) *

Miami-Dade

11. What counties does your organization serve? (Select a minimum of one)*

- Broward
- Miami-Dade
- Palm Beach

12. 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.

Due to the concrete walls of the event space, the lack of wifi service and minimal available power, no live stream of this performance will be possible.

Virtual programming for this event will include Facebook and Instagram postings of rehearsal footage during the development of the work, as well as performance videos which will be edited and posted online via Facebook, Instagram and YouTube with an initial email blast announcing their release.

13. 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.

The economic impact of this project is related most directly to the costs of creating, producing and presenting art. From rehearsal and performance fees for choreographers, dancers, designers, composers, musicians and other artistic collaborators, grant monies continue to support the retention of high level artists in Florida who can participate in building their body of work as professionals and growing the diverse cultural amalgam of Florida.

Additional economic impact arises from the costs associated with insurance, transportation, utilities, and the large impact created by audience members spending money at the surrounding businesses.

The nature of this project can create significant social and community impact by highlighting the powerful subject matter, placing it in a time and place that resonates with its audiences made up of both locals and visitors. The perspectives explored in the work will be promoted via media and also in post-performance discussions, important in a community such as South Florida where the population faces constant concern of sea level rise, growing numbers and strength of hurricanes and international attention on a government which denies culpability.

14. Marketing and Promotion

14.1. How are your marketing and promoting your organizations offerings? *

- Collaborations
- Email Marketing
- Newsletter
- Newspaper
- Radio
- Organic Social Media
- Paid Social Media

14.2. 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?

The general marketing for this project will be supervised by PR Guru Robert Rosenberg. Rosenberg will pitch special interest stories related to the content of the work, the collaborators, the conference and the venue.

Marketing will also include press releases to local news and media agencies, the printing and distribution of 5,000 postcards and 100 posters, eblasts from collaborators' email lists plus those of the Aspen Climate Conference, the City of Miami Beach, Dance NOW! and other local supporting artists and arts/educational organizations. Rosenberg will seek placement in local calendar listings, print, radio and online coverage and advertisting in the Miami Herald, El Nuevo Herald, MiamiArtZine, WLRN and WDNA Radio, Culture Owl, Miami New Times, KCC Productions, and provide tickets giveaways via WLRN Public Radio, Miami ArtZine media outlet, Cultureshock and Goldentickets, Miami Dade County's discount ticket programs for students and seniors. This program will also be marketed directly to Miami Dade Public School students who will have access to this performance for free.

F. Impact - Access for All Page 6 of 12

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

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

The Miami Beach Convention Center where the work will be performed, is a recently renovated fully ADA compliant and accessible facility – including the following:

Ground-level/no-step entry.

Wheelchair access to all assembly areas.

Wheelchair-accessible restrooms.

Directional signage for accessible entrances, restrooms, and other facilities.

The Little Haiti Cultural Complex, where the work will be rehearsed is fully ADA-compliant and accessible– including the following:

Ground-level/no-step entry, ramped access, and elevators.

Integrated and dispersed wheelchair seating in assembly areas.

Wheelchair-accessible box office, stage/backstage, meeting, and dressing rooms.

Accessible studio, classroom, and work spaces.

Wheelchair-accessible restrooms and water fountains.

Directional signage for accessible entrances, restrooms, and other facilities.

All information and marketing materials are accessible online and through email upon request providing for large-print sizing and accessibility symbols are placed on all marketing materials.

2. What efforts has your organization made to provide programming for all? (2000 characters)

The concept "Shelter" highlights the impact of global climate change and sea level rise on our daily lives as a society and the need for resiliency both in our actions and interactions. The work is appropriate for all ages and will be marketed to school-based audiences who may attend the performances for free, as well as to the general public, making its reach wider than a traditional theater performance.

Beyond scheduling the presentations for attendees of the Aspen Climate Conference, marketing for the general audiences will have reduced prices for seniors and students, encouraging attendance by elder patrons who are often on fixed incomes, and as a general rule, no one will be turned away at the door for lack of funds to enter.

3. Artist Project *

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

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

This program builds the economy and creative industries by creating a new creative project, engaging artists, technicians and affiliated businesses. By producing an event and spending both grant and matching funds to do so, but also by pooling resources of collaborators and partners to increase the number of cultural events in Florida, this program also stabilizes the arts economically. Audiences also contribute economically through the purchase of tickets, the use of mass transportation, and the expenses near the venue businesses such as coffee shops, restaurants and bars.

The project enhances education through arts and culture specifically, by offering both performances free to school children, inviting them to explore the subject matter, providing cross curricular support for reading comprehension and language arts skills, as well as history, referencing the unsettling subject of the work.

Conceiving, Directing and producing a multi-faceted multi-organizational arts event provides leadership in the Arts and Culture by demonstrating the need for such collaborative ventures and the power of their synergy.

Adding cultural activities to the calendar of events in Miami Beach promotes healthy and vibrant communities, specifically casting attention on this new facility, somewhat unknown in this community which may not often attend events at the Convention Center.

The nature "Shelter" is to highlight the current state of the Global Climate Crisis. This iteration, this interpretation through dance of a possible future, can help others seek a sense of place and identity as they navigate their experiences, expanding their understanding of the Global Climate crisis in the context of art, dance, theatre, literature and music.

G. Management and Operating Budget Page 7 of 12

1. Project Proposal (5000 characters)

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

As a choreographer for 30 years and a 20 plus year veteran administrator running a contemporary dance troupe, I have significant experience in taking large-scale dance projects from conception to fruition. I have created new works of dance, and presented collaborative, fully produced dance performances of various scales in many types of theaters and non-traditional sites.

My capacity to create and produce works as an individual artist has also been measured by the numerous projects I have created outside the boundaries of Dance NOW! Miami, including creating and staging my works on other professional troupes including Dimensions Dance theater of Florida, participation as choreographer in annual events such as the Haunted Ballet, and the execution of several individual fellowship projects similar to this including the creation and presentation of "Freeze Frame" the 2021/22 State of Florida Granted project, which received such positive feedback that the City of Miami Beach co-commissioned the work for four encore presentations in September/October 2022.

Another project, "Three Dances for the Masses," was awarded by the State of Florida Division of Cultural Affairs in 2018. It included three site-specific works created, produced and presented in 2019/20. During COVID, I shifted my creative work nimbly under the crippling circumstances for dance, creating "Contaminated" and "Into The Wild," two dance film collaborations with PaxYMiami, which earned laurels from RogueDance Festival and presentation from ScreenDanceMiami.

H. Management and Proposal Budget Page 8 of 12

1. Rural Economic Development Initiative (REDI) and Underserved 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 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)

Save each individual line within the budget.

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.

2.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Administrator	\$5,000	\$2,000	\$2,000	\$9,000
Totals:		\$5,000	\$2,000	\$2,000	\$9,000

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Dancers (10)	\$8,000	\$4,000	\$0	\$12,000
Totals:		\$20,000	\$11,000	\$0	\$31,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
2	Choreography	\$5,000	\$5,000	\$0	\$10,000
3	Costumes	\$4,000	\$1,000	\$0	\$5,000
4	Music (Composition/Rights/Musician)	\$3,000	\$1,000	\$0	\$4,000
Totals:		\$20,000	\$11,000	\$0	\$31,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Technical Director (Lights/Sets/Propos)	\$0	\$3,000	\$0	\$3,000
Totals:		\$0	\$3,000	\$0	\$3,000

2.4. Outside Fees and Services: Programmatic *

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Insurance	\$0	\$800	\$0	\$800
2	Accounting/Legal	\$0	\$500	\$0	\$500
Totals:		\$0	\$1,300	\$0	\$1,300

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Studio Rental - Little Haiti Cultural Complex	\$0	\$600	\$600
2	Venue Rental - MBCC	\$0	\$500	\$500
Totals:		\$0	\$1,100	\$1,100

2.7. Travel (match only) ***2.8. Marketing ***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	PR/Marketing	\$0	\$2,500	\$1,500	\$4,000
Totals:		\$0	\$2,500	\$1,500	\$4,000

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Supplies/Materials	\$0	\$2,000	\$0	\$2,000
2	Utilities	\$0	\$500	\$0	\$500
3	Miscellaneous	\$0	\$1,500	\$0	\$1,500
Totals:		\$0	\$4,000	\$0	\$4,000

2.10. Amount of Grant Funding Requested:**\$25,000****2.11. Cash Match:****\$23,800****2.12. In-Kind Match:****\$4,600****2.13. Match Amount:****\$28,400****2.14. Total Project Cost:****\$53,400****3. 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.

3.1. Revenue: Admissions *

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total	
1	City of Miami Beach	\$10,000	\$10,000	
2	Teaching/Choreographing	\$8,800	\$8,800	
Totals:		\$0	\$18,800	\$18,800

3.3. Revenue: Other *

3.4. Private Support: Corporate *

3.5. Private Support: Foundation *

3.6. Private Support: Other *

3.7. Government Support: Federal *

#	Description	Cash Match	Total	
1	Miami Dade County Dept Of Cultural Affairs Individual Artist Fellowship	\$5,000	\$5,000	
Totals:		\$0	\$5,000	\$5,000

3.8. Government Support: Regional *

3.9. Government Support: Local/County *

3.10. Applicant Cash *

3.11. Total Project Income:

\$53,400

3.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	47%
B.	Cash Match	\$23,800	\$23,800	45%
	Total Cash	\$48,800	\$48,800	92%
C.	In-Kind	\$4,600	\$4,600	9%
	Total Proposal Budget	\$53,400	\$53,400	101%

4. 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.

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)
Baumgarten Sub W9.pdf	34 [KB]	6/8/2023 1:25:24 PM	View file

1.2. Resumes of Significant Personnel

File Name	File Size	Uploaded On	View (opens in new window)
Baumgarten CV plus RESUME 2023.pdf	862 [KB]	6/8/2023 1:28:03 PM	View file

1.3. Florida Residency Documentation

File Name	File Size	Uploaded On	View (opens in new window)
Baumgarten DL 2019.jpeg	17 [KB]	6/8/2023 1:26:51 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
Baumgarten Press binder sample 2022.pdf	Baumgarten Support 1 Press	Press previews and reveiws specifically featuring Baumgarten's work and/or highlighted in yellow	4983 [KB]		View file
Freeze Frame Promo.mp4	Baumgarten Support 2 Video Sample 1	Freeze Frame Promo featuring Bubbles, The Deep End and Trapped!	24297 [KB]		View file
BAUMGARTEN SUPPORT 3 AIR QUALITY IMAGES AND POLLUTION ALERTS.pdf	Baumgarten Support 3 Images	AIR QUALITY IMAGES AND POLLUTION ALERTS JUNE 8, 2023, NEW YORK CITY DUE TO FIRES IN CANADA	915 [KB]		View file
BAUMGARTEN SUPPORT 4 Aspen Climate Conference 2023 website info.pdf	BAUMGARTEN SUPPORT 4	Aspen Climate Conference 2023 website info includign Vice President Kamala Harris' participation	926 [KB]		View file

2.1.

J. Notification of International Travel Page 10 of 12

Notification of International Travel

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

1. Notification of International Travel

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

K. Single Audit Act Page 11 of 12

Single Audit Act

In accordance with 2 CFR 200, Subpart F - Audit Requirements; 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 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 Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

1. Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with: 2 CFR 200, Subpart F - Audit Requirements; 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 265.286, 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 Hannah Baumgarten 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)

Hannah Baumgarten

