

Primary Contact:

Phone:

Email:

THIS DOCUMENT HAS BEEN EDITED FROM ITS ORIGINAL FORMAT TO EXCLUDE PERSONAL ORGANIZATION INFORMATION.

THIS DOCUMENT MAY BE USED AS A ROUGH GUIDE TOWARDS FUTURE APPLICATIONS. QUESTIONS ARE SUBJECT TO CHANGE.

Primary Contact:

Phone:

Email:

2. Background

Mission: Please state the mission of your organization.

The mission of the New World Symphony is to prepare graduates of music programs for leadership roles in orchestras and ensembles throughout the world.

Brief History: Provide a brief history of your organization's services and programs.

The New World Symphony, America's Orchestral Academy (NWS), offers a three-year postgraduate fellowship program focused on three experiential pillars: performance and musicianship, audience and community engagement, and leadership and entrepreneurship. Three elements integral to the mission of NWS inform these pillars: distance learning; equity, diversity, inclusion, and belonging (EDIB); and wellness. Co-founded in 1987 by Michael Tilson Thomas and Ted and Lin Arison - and now under the artistic leadership of Stéphane Denève - NWS seeks to expand its 87 Fellows' musical and professional horizons beyond traditional conservatory training. Visiting faculty offer masterclasses, coaching, and seminars in audition training, performance psychology, communications, and community engagement. NWS Fellows perform weekly concerts, playing a diverse repertoire in an array of performance formats.

NWS has launched the careers of more than 1,200 musicians. Alumni are members of orchestras around the country, and in symphonies and chamber orchestras around the world. In addition, many alumni have chosen careers in chamber music, arts management, and music education.

Recognition of Organization: Please upload reviews & editorial content by acknowledged critics, professional evaluations by recognized experts in your field, and any other press-related documents that prove your organization's artistic excellence.

(Please combine all recognition-related items into one document, and upload it here.)

NWS - Concert Reviews 2021-22.pdf

Primary Contact:
Phone:
Email:

3. Board Structure

How many members are on your board?

36

How often is your board required to meet?

Quarterly

What is the required financial contribution of each board member and how much does the board contribute annually to the organization?

\$25,000; \$2M total

How many board members financially contribute to your organization?

100%

What percentage of your budget is raised by your board?

11%

Primary Contact:
Phone:
Email:

4. Funding Request

Grant Amount Requested

\$35,000

How do you ensure that your programming is accessible to the public?

NWS consistently plans for its annual programming to include at least 30% of its concerts to be presented at no cost, with an additional 20% presented at less than \$20 per ticket. NWS's WALLCAST® concerts in SoundScape Park are presented free to the public, as are NWS's mobile WALLCAST® events, and all NWS community engagement activities are also provided for free. Additionally, NWS offers a limited number of reduced-price tickets, including student tickets, rush and standby tickets, and group discounts.

Is your organization currently involved in litigation with the City of Miami Beach?

No

Does your organization currently have an outstanding balance with any City of Miami Beach facility, department, or agency?

No

Primary Contact:

Phone:

Email:

5. Budgeting and Accounting

Please describe how your organization secures the funding required to deliver its programs annually.

NWS takes a proactive approach to fundraising, regularly pursuing funding opportunities from government agencies, individuals, corporations, and foundations. In fiscal year 2021-22, such funding accounted for 60% of NWS's operating budget. The remainder of the budget came from earned income (17%) and endowment earnings (23%).

NWS's endowment fund, established in 1991, is included within the net assets of the New World Symphony, Inc. As of June 30, 2022, the total value of the endowment was \$111,420,345. The spending rate for fiscal year 2022-23 was 5%; spending is based on a rolling 28-quarter average.

NWS is governed by a Board of Trustees, comprising local and national civic and business leaders with an interest in the success of the organization. They reside in Miami-Dade County and across the United States. There are 36 trustees; additionally, NWS's artistic director and president serve as ex officio members. Board members are required to donate \$25,000 each season to the annual fund and contribute to NWS's annual gala, though many give in excess beyond their obligation. In addition to their financial commitments, they demonstrate a commitment to the organization in terms of their time and active participation, including concert attendance. As NWS advocates within their communities, board members identify potential donors and review reports from management to ensure that activities meet the objectives of NWS's strategic plan.

Within the Board of Trustees, NWS has an 10-member Development Committee that leads the organization in its efforts to secure funding for the annual operation of NWS and for special projects. The responsibilities of the Development Committee include educating NWS constituencies about the need for philanthropy to support NWS programming excellence; supporting and facilitating all NWS fundraising activities; increasing annual giving to ensure maximum donor and constituency participation; ensuring that effective fundraising plans are formulated and implemented for every constituency and coordinated by appropriate staff; and encouraging trustee participation in all fundraising efforts and providing specific assignments for trustees in development activities.

How does your organization document its multi-year fiscal responsibility and accuracy?

NWS undergoes a complete financial audit at the conclusion of each fiscal year, conducted in accordance with standards generally accepted in the United States of America. All NWS audits to date have concluded with an unqualified opinion issued by an independent auditing firm. The most recent audit was of the 2021-22 fiscal year by Marcum Accountants and Advisors.

Within the Board of Trustees, a 17-member Finance Committee bears responsibility for reviewing all aspects of the current and projected operating budgets and authority for proposing them to the Executive Committee and

Primary Contact:

Phone:

Email:

Full Board. The Finance Committee also works with NWS's Executive Vice President and Chief Financial Officer to ensure the annual budget reflects the relevant priorities as outlined in the organizational strategic plan; regularly reviews NWS finances, general financial policies, and the administration of the annual budget and to report periodically on such administration to the Executive Committee and the Board of Trustees; periodically reviews the status of contingency funds and restricted accounts; and reviews and makes recommendations on proposals for banking and finance operations of the corporation. Additionally, NWS's 11-person Investment Committee oversees management and investment of all endowment funds; approves investment guidelines; evaluates the performance of investment managers, consultants, and custodians; and monitors investment objective progress.

Please describe how your organization maximizes the impact of your financial resources in order to sustain and expand current programs, as well as develop new ones.

NWS takes pride in maintaining a healthy financial position despite the challenges of the last few years. Despite the global pandemic and economic downturn, NWS continues to grow in a healthy sustainable way. Our budget has grown to just over \$20M, which allows us to offer a combination of in-person concerts and digitally available content to satisfy the evolving ways in which classical music is enjoyed.

To address long-term institutional sustainability, a steadily growing reserve fund addresses institutional opportunities, needs, and vulnerabilities that are not reflected in the regular operating budget. At the end of the 2022 calendar year, the reserve account stood at \$7.3 million.

Primary Contact:
Phone:
Email:

6. Organizational Budget Income

Revenue	FY21/22	FY22/23	FY23/24
Admissions/Ticket Sales			
Membership & Subscriptions			
Contracted Services			
Concessions			
Investment Income			
Space Rental			
Program Revenue			
Other: Alton Pointe			
Other: Application Fees and other miscellaneous income			
SubTotals:	\$\$\$	\$\$\$	\$\$\$
Private Support	FY21/22	FY22/23	FY23/24
Corporate			
Foundations			
Individuals			
Board Members			
Other: Special Events			
In-Kind			
SubTotals:	\$\$\$	\$\$\$	\$\$\$
Government Support	FY21/22	FY22/23	FY23/24
Federal			
Local - City			
Local - County			
State/Regional			
SubTotals:	\$\$\$	\$\$\$	\$\$\$
Other Support	FY21/22	FY22/23	FY23/24
Applicant Cash			
Funds Released from Restriction			
SubTotals:			
Income Totals:	\$\$\$	\$\$\$	\$\$\$

Primary Contact:
Phone:
Email:

7. Organizational Budget Expense

	FY21/22	FY22/23	FY23/24
Personnel			
Administration			
Artistic			
Education			
Technical/Production			
Support			
Fringe Benefits			
Outside Artistic Fees/Service			
Outside Other Fees/Services			
Facilities: New World Center and Alton Pointe			
Audience Engagement, Research and Design			
Musician Advancement			
SubTotals:	\$\$\$	\$\$\$	\$\$\$

	FY21/22	FY22/23	FY23/24
Contracted Services			
Administration			
Artistic			
Education			
Technical/Production			
Support			
Arts Management Consultant			
Videographer/Photographer (Documentation)			
Security Services			
Parking Services			
Audience Engagement, Research and Design and Institutional Advancement			
Community Engagement and Technology and Information Systems			
Business Development			
SubTotals:	\$\$\$	\$\$\$	\$\$\$

	FY21/22	FY22/23	FY23/24
Production Expenses			
Transportation/Shipping			
Printing			
Travel			

Primary Contact:
Phone:
Email:

Equipment rental for Performances

Box Office

i2, Technology and Information Systems

Concert Production and Media

SubTotals: \$\$\$ \$\$\$ \$\$\$

Marketing/Publicity

FY21/22

FY22/23

FY23/24

Advertising

Design

Printing

Mailing/Postage

Audience Engagement, Research and Design

Public Relations

Guest Services

SubTotals: \$\$\$ \$\$\$ \$\$\$

Accessibility

FY21/22

FY22/23

FY23/24

Equipment Rental and/or Personnel for Program

Accessibility

SubTotals: \$\$\$ \$\$\$ \$\$\$

Space and Facility Rental

FY21/22

FY22/23

FY23/24

Office

Theatre, Hall, Gallery, etc

Alton Pointe

Business Development

SubTotals: \$\$\$ \$\$\$ \$\$\$

Remaining Operating Expenses

FY21/22

FY22/23

FY23/24

Office Supplies

Sales/Concessions

Fundraising

Interest

Utilities

Phone

Postage

Primary Contact:
Phone:
Email:

- Insurance**
- Additional Operating Expenses**
- Miscellaneous + Move & Storage Expenses**
- Repairs and Maintenance**
- Bank & Financial Fees**
- Other Materials & Supplies**
- Concert Production, Box Office, and Community Engagement**
- Audience Engagement, Research and Design, Institutional Advancement, and General Administration**

SubTotals:	\$\$\$	\$\$\$	\$\$\$
Expense Totals:	\$\$\$	\$\$\$	\$\$\$

Primary Contact:
Phone:
Email:

8. In-kind Budget

Percentage of In-Kind Contributions cannot exceed 25% per year.

In-Kind Contributions	FY21/22	FY22/23	FY23/24
Change Lab, LLC			
Marcum LLC			
Stearns Weaver Miller Weissler Alhadeff & Sitterson, PA			
Synaesthetic Production			
Thierry Isambert Culinary & Event Design			
SubTotals:	\$\$\$	\$\$\$	\$\$\$
Secured Cash Funding Sources	FY21/22	FY22/23	FY23/24
SubTotals:			
Totals:	\$\$\$	\$\$\$	\$\$\$

Primary Contact:
Phone:
Email:

9. Proposed Grant Award Budget

Proposed Grant Award Budget	Expenses
Personal - Artistic	
Personal - Technical	
Personal - Administration	
Outside Artistic Fees	
Marketing/ Publicity	
Printing	
Postage	
Equipment Rental	
Space Rental (Performance Related Only)	
SubTotals:	\$\$\$
Expense Totals:	\$\$\$

Primary Contact:

Phone:

Email:

11. Current Programming Impact (FY 22/23)

Cultural Impact: How does your approved program for FY 22/23 contribute to Miami Beach's portfolio of cultural and artistic excellence?

NWS's 2022-23 season continues the tradition of innovative programming and artistic excellence for which the organization has been recognized since its founding in 1987. Adopting a hybrid mixture of in-person performances and virtual offerings, this season features sixty-five classical music presentations, with all but four of them taking place at the New World Center in Miami Beach. These concerts present a diverse repertoire of classical music through formats including traditional, contemporary, family-friendly, and educational.

In addition to new NWS Artistic Director Stéphane Denève and Co-Founder and Artistic Director Laureate Michael Tilson Thomas (MTT), more than 45 guest artists are performing with NWS Fellows for South Florida audiences. Guest conductors include Christopher Koncz (Music Director Designate of the Orchestre symphonique de Mulhouse), Ho-Yin Kwok Artistic Director and Conductor, Mississippi Valley Orchestra), Jeanette Sorrell (Founder and Artistic Director, Apollo's Fire), Carlos Miguel Prieto (Music Director, Orquesta Sinfonica Nacional de Mexico), William Eddins (Music Director Emeritus, Edmonton Symphony Orchestra), Gemma New (Music Director, Hamilton Philharmonic Orchestra), Domingo Hindoyan (Chief Conductor, Royal Liverpool Philharmonic Orchestra), Matthias Pintscher (Music Director, Ensemble Intercontemporain) and Peter Oundjian (Music Director, Colorado Music Festival). Guest artists include violinists Jennifer Frautschi, Karen Gomyo and Randall Goosby; cellist Alisa Weilerstein; pianist Orion Weiss; and sopranos Jeanine De Bique, Sonya Headlam, and Heidi Melton. Several of these conductors and artists will be making their NWS debut.

From February 3 to 15, 2023, NWS presented I Dream a World: The Harlem Renaissance in Europe, the second year of an annual multi-disciplinary, multi-tiered festival that celebrated the history and influence of the Harlem Renaissance movement in Europe. This festival was comprised of seven distinct events, including several free presentations and featured orchestral music, talks, recitals, chamber music and a film screening. It was conceived by Michael Tilson Thomas in collaboration with musicologist Dr. Tammy Kernodle (University Distinguished Professor of Musicology at Miami University of Ohio) who curated and led the festival. Collaborators included soprano Julia Bullock (2019-2020 Artist-in-Residence at the San Francisco Symphony), conductor William Eddins (Music Director Emeritus of the Edmonton Symphony and a New World symphony alumnus), bandleader, saxophonist, and arranger Branford Marsalis (3 time Grammy winner and leader of the Branford Marsalis Quartet), and pianist Samantha Ege (Anniversary Research Fellow at the University of Southampton and recipient of the Lord Crewe Junior Research Fellowship at Oxford University). The festival also featured the exhibition "Le Paris Noir: Henry Ossawa Tanner and Loïs Mailou Jones" curated by Christopher Norwood, a children's concert celebrating early 20th century Black composers, and a free

Primary Contact:

Phone:

Email:

screening of the film *The Harlem Hellfighters Great War* presented in SoundScape Park.

Social and Community Impact: How does your approved program for FY 22/23 enhance the quality of life for residents, visitors and Miami Beach's diverse community? Also detail any collaborative efforts your current programming has with other Miami Beach Cultural Anchors or Presenters for FY 22/23.

NWS is providing 8 free WALLCAST® concerts to Miami Beach audiences during the 2022-23 season. Since the New World Center opened in 2011, NWS has provided more than 100 free WALLCAST® concerts to a cumulative audience in excess of 180,000 people. These events make classical music accessible and affordable to Miami Beach residents and visitors.

Community engagement is a vital part of NWS's fellowship program. Fellows receive specialized training and practice their skills in the concert hall and in sites across Miami-Dade County. Through training and application of skills in practice, Fellows develop engagement techniques to interact with community members of all ages from diverse backgrounds. Besides offering an important service to the community, these programs prepare Fellows to be effective educators, communicators, and role models.

NWS is collaborating with fellow Miami Beach Cultural Anchor Miami City Ballet on an interdisciplinary program conducted by MTT that will be performed at the New World Center on May 6th and 7th, 2023. The performance will also be available to view for free as a WALLCAST® concert in SoundScape Park on May 7th.

Economic Impact: How does your approved program for FY 22/23 enhance Miami Beach's cultural tourism or its image as an international cultural destination?

Spending in 2015 by Miami-Dade County nonprofit arts & culture organizations and audiences totaled more than \$1.4 billion (Arts & Economic Prosperity V; Americans for the Arts). The same report finds that nonprofit arts & culture event attendees spend an average of \$35 per person excluding the cost of admission (e.g., meals, ground transportation, lodging). With an operating budget of \$20 million and a robust population of Miami Beach residents and visitors of all ages served throughout the year, NWS's 2022-23 season is a significant contributor to the economic health of the local community.

NWS regularly attracts out-of-town visitors; approximately 10% of NWS's annual ticket holders reported a primary residence outside Florida, including 1% from outside the United States. Additionally, NWS engages roughly 150 visiting faculty and guest artists per season, almost all of whom are out-of-state residents or touring foreign nationals. NWS also engages more than 200 supplemental and substitute musicians every season, many of whom are from out of town. These visitors and artist residencies generate revenue for local hotels, restaurants, and businesses.

Primary Contact:

Phone:

Email:

13. Proposed Programming Impact (FY 23/24)

Please further describe your proposed program/project to be presented in Miami Beach between October 1, 2023 - September 30, 2024.

During the 2023-24 season, NWS is scheduled to present approximately 55 concert performances in the New World Center in Miami Beach. Programming for the season will include an orchestra subscription series; a chamber music series; a family series; a contemporary music series; and several additional full orchestra concerts.

Cultural Impact: How does your proposed program for FY 23/24 contribute to Miami Beach's portfolio of cultural and artistic excellence?

NWS's 2023-24 season will include a wide-ranging mix of concert and other performance activities that will form the basis for the fellowship's experiential curriculum. Underlying that curriculum is an abiding commitment to artistic excellence. That commitment stems from NWS's artistic leadership and extends through the fruitful relationships NWS has forged and maintains with many of today's most distinguished musical artists, who are—relative to NWS's educational mission—selected and engaged not only for their superb performance abilities and for the specialty disciplines in which they excel, but also to serve as teachers, mentors, and role models to the Fellows.

Confirmed guest conductors include Gustavo Gimeno (Music Director, Toronto Symphony Orchestra), André de Ridder (Generalmusikdirektor, Theater Freiburg), Lina Gonzalez-Granados (Resident Conductor, LA Opera), Carlos Miguel Prieto (Music Director, Orquesta Sinfonica Nacional de Mexico), Andrew Grams (Music Director Emeritus, Elgin Symphony Orchestra), and Edwin Outwater (Music Director, San Francisco Conservatory of Music). Guest artists include violinists Aislinn Nosky and James Ehnes; cellist Pablo Fernandez; pianists Elizabeth Roe, Aaron Diehl, and Emanuel Ax; mezzo-sopranos Kelly O'Connor and Katalin Karoly; and tenor Karim Sulayman. Several of these artists will be making their NWS debut.

Out of the 55 performances currently planned at New World Center next season, 31% will be presented at no charge, and an additional 20% will have all tickets priced at \$20 or less. Additionally, NWS's WALLCAST® concerts are free to the public.

NWS's free concerts include the following four program types:

-Pre-Season Concerts: Designed as ensemble-building exercises intended to integrate the first-year Fellows, these concerts take place in September. (3 presentations)

-Musicians' Forums: Curated and produced by the Fellows, Musicians' Forums come alive through musical spontaneity and unique artistic partnerships. (5 presentations)

Primary Contact:

Phone:

Email:

-Inside the Music: These behind-the-scenes presentations offer an intimate glimpse into a musician's craft, covering topics from music appreciation to the historical context of composers and more. Audience members are encouraged to participate by asking questions and taking part in post-presentation discussions. (4 presentations)

-Solo Spotlight Series: Presented in the Truist Pavilion at New World Center, Solo Spotlights feature one or two Fellows in recital programs they design. (5 presentations)

Social and Community Impact: How does your proposed program for FY 23/24 enhance the quality of life for residents, visitors and Miami Beach's diverse community? Also detail any collaborative efforts your current programming has with other Cultural Anchors or Cultural Presenters in Miami Beach for FY 23/24.

NWS's community engagement programs provide families, students, teachers, and adults opportunities to learn about and experience classical music. Community engagement activities during the 2023-24 season will include the following free annual programs:

Education Concerts: These thematic daytime concerts introduce students (grades 4 –12) to the concert-going experience, major orchestral works, and famous composers. NWS provides free transportation for all attendees, and teachers receive a study guide to heighten the educational impact of the performance. (Estimated participation: 2,500 students; 30 schools)

Community Collaborations: Throughout the season, NWS Fellows will provide 30- to 60-minute interactive and thematic class presentations to schools and partner organizations that allow students opportunities to develop their listening skills, gain knowledge of cultural history and make a personal connection to the art of music. (Estimated participation: 500 students; 5 schools and partner organizations)

Rehearsal Observations: Local schoolchildren attend NWS rehearsals with internationally renowned conductors and soloists. Prior to rehearsals, students meet with Fellows to learn about both the musical pieces and the instruments. (Estimated participation: 120 students; 4 schools)

Side-by-Side Concert: Advanced young instrumentalists (grades 7 through 12) audition for the chance to perform alongside NWS Fellows in a Side-by-Side concert at the New World Center. Participating students develop a musical working relationship with Fellows as they together prepare and perform orchestral works. The auditions are open to string, woodwind, brass, and percussion students. (Estimated participation: 30 students; 15 schools)

MusicLab: This season-long music mentorship program is an investment in the music education of Miami-Dade

Primary Contact:

Phone:

Email:

County students. MusicLab brings NWS Fellows into the youth music programs of four partner organizations to give students hands-on experience in the field of music performance. The program serves the music students of five local public schools and programs including Miami Beach Senior High School. (Estimated participation: 200 students; 5 partners)

At this time, NWS does not have collaborations planned with any other Miami Beach Cultural Anchors or Presenters for the 2023-24 season.

Economic Impact: How does your proposed program for FY 23/24 enhance Miami Beach’s cultural tourism or its image as an international cultural destination?

Spending in 2015 by Miami-Dade County nonprofit arts & culture organizations and audiences totaled more than \$1.4 billion (Arts & Economic Prosperity V; Americans for the Arts). The same report finds that nonprofit arts & culture event attendees spend an average of \$35 per person excluding the cost of admission (e.g., meals, ground transportation, lodging). With an operating budget of \$20 million and a robust population of Miami Beach residents and visitors of all ages served throughout the year, NWS’s 2023-24 season will be a significant contributor to the economic health of the local community.

NWS regularly attracts out-of-town visitors; approximately 10% of NWS's annual ticket holders reported a primary residence outside Florida, including 1% from outside the United States. Additionally, NWS engages roughly 150 visiting faculty and guest artists per season, almost all of whom are out-of-state residents or touring foreign nationals. NWS also engages more than 200 supplemental and substitute musicians every season, many of whom are from out of town. These visitors and artist residencies generate revenue for local hotels, restaurants, and businesses.

Primary Contact:
Phone:
Email:

14. Additional Uploads



Title: XXX Concert 2023
Download: 260627.
[View File](#)



Title: XXX Concert 2023
Download: 260628. [View File](#)



Title: XXX
Download: 260626.
[View File](#)



Title: XXX [excerpt]
Download: 162369.mp3
[View File](#)



Title: XXX 2022-23
Season Promo
Download: 260636.mp4
[View File](#)



Title: XXX Promo
Download: 260639.mp4
[View File](#)



Title: XXX 2022
Download: 260634.mp4
[View File](#)



Title: XXX Community
Engagement Brochure
Download: 260621.pdf
[View File](#)

Primary Contact:

Phone:

Email:

15. Audience Reach

How does your organization engage audiences, reach target audiences and assess feedback?

XXX's programmatic philosophy is that the preparation of its STAFF is best achieved by devoting a significant portion of the curriculum to artistic experiences comparable in musical content to ones STAFF will later encounter under professional circumstances. Thus, many of XXX's 2023-24 concert activities will be, relatively speaking, "traditional" in content, combining music for orchestra and ensembles that ranges in time from the early 18th century to the present (including works commissioned and premiered by the organization). To make this music accessible to and easily approachable by audiences today, XXX has become an industry leader in modernizing the presentation of its more traditional concerts through use of explanatory commentary during performances and by capitalizing on the technological possibilities enabled by the XXX BUILDING (e.g., projected program notes; explanatory videos by performers and living composers; video profiles of STAFF; videos designed to accompany and correlate to the music performed; theatrically-oriented projection and lighting effects).

To expand its appeal to newer, younger, and more diverse audiences, XXX strives to imagine and present alternative concert experiences that intentionally depart from traditional performance models, creating new points of entry into classical music. These experiences, philosophically speaking, are also intended to inspire STAFF to think expansively about different ways to reach modern audiences, both during their LEARNING and later in their professional careers.

Primary Contact:

Phone:

Email:

16. Audience and Programming Assessment

Please upload your most recently completed Audience Survey findings here. This document must include sample surveys, submitted surveys from audience members, and overall findings.

In-Person Audience Surveys.pdf

Please describe in detail the most important conclusions that you and your team discovered while evaluating your Audience Surveys. (For example: What did the majority of audience members like/dislike? What are the main demographics of your overall audience? What demographics are missing from your audience? Are there any other significant findings that are important? If so, please describe them here.)

Based on ten years of survey data collection, XXX's most important audience research-based findings to date on buyer behavior are:

-alternate format concerts are the largest driver for new audiences;

-members of the audiences for alternate-format programs do make subsequent purchases;

-purchasing behavior shows these newcomers are conservative with trying offerings outside the format or concert type that brought them in; and

-long-term longitudinal studies reveal that it may take several more seasons for new audiences to return to XXX.

The most remarkable finding about impact (i.e., captivation, emotional resonance, satisfaction, and future appreciation) is that new audiences react to alternate format concerts as strongly as audiences at traditional concerts. This is a testament to the seamless integration of high-quality performance into the alternate format experience. By placing the highest priority on performance standards, XXX has been able to consistently deliver deep intrinsic impact to all our audiences.

XXX's PROGRAM concert research study provided a demographic profile of the audience, revealing that attendees are both younger and more ethnically diverse than those who attend traditional concerts. Furthermore, survey data revealed three themes in an analysis of attendees' motivations: social fulfillment and sense of belonging (sense of community); setting and casual atmosphere (outdoor environment; free); and music and affirmation (programming, performance).

Taking into consideration your data findings, how do you plan to incorporate these findings into your upcoming programming in Miami Beach in order to further develop, expand, and diversify your future audiences? (In your answer, please include your planned marketing techniques and any adjustments

Primary Contact:

Phone:

Email:

to your programming that can show active accommodations in direct response to your survey's findings).

XXX envisions a strong, secure future for classical music, seeking to redefine, reaffirm, and share its traditions with as many people as possible. As a laboratory for musical education, expression, and experimentation, XXX finds it important to maintain institutional flexibility that allows for change and growth in response to the challenges of the orchestral field. XXX continually solicits feedback from audiences, visiting faculty, and staff to gauge their experiences, gathering as much information as possible to make informed decisions about future program development.

What improvement can you make in the upcoming program cycle to reach your goal?

Constructive audience feedback will be used to make incremental adjustments to artistic, marketing, and educational program content as appropriate.

Primary Contact:

Phone:

Email:

17. Marketing and Communications

Please upload examples of your marketing materials from your previous season programming. (Please combine all marketing-related items into one document, and upload it here.)

Marketing Materials.pdf

Please describe (in detail) your proposed marketing plan for the upcoming season (FY 23/24).

Recognizing that patrons receive and process information at an ever-accelerating pace, XXX has adapted its marketing and audience development strategies accordingly. While XXX still buys print advertisements in certain instances, the primary emphasis is now digital. XXX uses a metrics-based approach to assess and adjust digital advertising campaigns' effectiveness.

A robust, segmented email strategy is at the core of XXX's marketing. Survey data and Google analytics have confirmed that email is XXX's most effective tool to engage patrons. XXX sends nearly 800 emails during the season, including 100 targeted newsletters, 150 reminders and customer service messages, and 55 satisfaction surveys. XXX cross-promotes events to patrons who have attended one type of XXX performance and might like something similar.

Direct mail (e.g., Single Ticket Brochures, postcards) are sent to 70,000+ households several times per season. XXX also trades direct mail lists with other local cultural organizations and places ads with WLRN Public Radio (91.3 FM).

XXX maintains a strong social media presence to optimize its external messaging for digital platforms. XXX's Facebook page (<https://www.facebook.com/XXX>), Twitter account (<https://twitter.com/XXX>), and Instagram account (<http://instagram.com/XXX>) have a collective audience of nearly 77,000 followers. Paid advertisements on social media are used strategically to advertise select performances.

Primary Contact:
Phone:
Email:

18. Submission Form

First and Last Name of person completing this application

Title

Contact Phone Number

Email address

Primary Contact:

Phone:

Email:

19. Certification/Signature

(check)

Grantees must include the follow credit lines in all promotional and marketing materials related to this grant including news releases, public announcements, press releases, print and broadcast media: "With the support of the City of Miami Beach Department of Tourism and Culture, Cultural Arts Council, and the Miami Beach Mayor and City Commissioners." Grantees are also required to use the City of Miami Beach logo in marketing and publicity materials. Upon Request by the Grantee, the Communications Department will send you the proper logo to use on all of your marketing materials. Request the City's logo here: <https://www.miamibeachfl.gov/city-hall/communications/logos/request-for-city-logo-form/>. The City of Miami Beach provides equal access and equal opportunity in employment and services and does not discriminate on the basis of race or ethnicity, color, creed, national origin, or religion, age, gender, sexual preference, in accordance with Title VI and Title VII of the Civil Rights Act of 1964, the Age Discrimination Act of 1975 and Title IX of the Education Amendment of 1972 as amended (42 U.S.C. 2000d et seq.). The City of Miami Beach Department of Tourism and Culture, Cultural Arts Council, supports and advocates compliance with the requirements of the Americans with Disabilities Act (ADA) of 1990, and Section 504 of the Rehabilitation Act of 1973, which prohibit discrimination on the basis of disability.