

Bakehouse Art Complex, Inc.

Project Title: Bakehouse Art Complex GPS Grant Application

Grant Number: 25.c.ps.105.097

Date Submitted: Tuesday, June 13, 2023

Request Amount: \$97,300.00

A. Cover Page Page 1 of 12

Guidelines

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

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 3

Discipline: Visual Arts

Proposal Title: Bakehouse Art Complex GPS Grant Application

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: **Bakehouse Art Complex, Inc.** 
- b. DBA:
- c. FEID: **59-2104864**
- d. Phone number: **305.576.2828**
- e. Principal Address: **561 NW 32nd Street Miami, 33127-3749**
- f. Mailing Address: **561 NW 32nd Street Miami, 33127-3749**
- g. Website: **www.bacfl.org**
- h. Organization Type: **Nonprofit Organization**
- i. Organization Category: **Other**
- j. County: **MiamiDade**
- k. UEI: **LPN7M9K61G61**
- l. Fiscal Year End Date: **09/30**

1. Grant Contact *

First Name

Eli

Last Name

Castro

Phone 305.576.2828

Email ecastro@bacfl.org

2. Additional Contact *

First Name

Cathy

Last Name

Leff

Phone 305.576.2828

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3. Authorized Official *

First Name

Cathy

Last Name

Leff

Phone 305.576.2828

Email cathyeff@bacfl.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Arts Center

4.3. Applicant Discipline

Visual Arts

C. Eligibility Page 3 of 12

1. What is the legal status of your organization?

- Florida Public Entity
- Florida Nonprofit, Tax-Exempt

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

- Yes (required for eligibility)
- No

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

- Yes (required for eligibility)
- No

4. How many years of completed programming does your organization have?

- Less than 1 year (not eligible)
- 1-2 years (required for eligibility for GPS and SCP)
- 3 or more years (required minimum to request more than \$50,000 in GPS)

D. Quality of Offerings Page 4 of 12

1. Applicant Mission Statement - (500 characters) *

Bakehouse Art Complex provides Miami-based visual artists with affordable and subsidized studio spaces, professional and creative development opportunities, and access to critical art-making facilities. We engage the broader Miami community with a year-round slate of free exhibitions and public programs. Throughout our 35-year history, our organization has served over 1,500 artists and served as a critical site for cultural and artistic production in Miami-Dade County.

2. Programming Description - (2000 characters)

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

Bakehouse Art Complex is seeking support for our artist residency programs, public programming, and work related to realizing our future campus vision.

Our Studio Residency program provides long-term, affordable to no cost studio spaces and artmaking infrastructure for 100 Miami-based artists at any stage in their career, based on merit and financial need. In view of rising costs of real estate and rents, this support has been critical.

Our Associate Artist program provides artmaking facilities to artists of merit who otherwise would not have access to such facilities. Associate artists are given access to our print room, photo lab, ceramics studio, woodworking, and welding areas for a low annual fee and are invited to professional and creative development opportunities.

Each summer, our Summer Open program gives 10-15 local artists free communal workspace for twelve weeks. This juried program supports artists and art teachers and provides them with artmaking infrastructure, peer support, the opportunity to foster relationships with each other and the larger Bakehouse artist community, as well as visibility to and meetings with other arts professionals.

Our public programming is free and open to the public and creates opportunities for all audiences to learn about Bakehouse artists, their work, processes, and their connections to local, national, and global issues.

With a \$2M City of Miami grant, we are completing structural repairs and a new roof on our main building to meet 40/50 year City of Miami building recertification. With another \$1M grant from the Knight Foundation and a \$100K NEA grant, we have hired consultants and an architect to lead a community-based visioning process for a live-work campus with 21st century art making facilities. The Knight grant has allowed us to hire a Chief Technology Strategist + Planner to help transform Bakehouse into a center for artmaking and art presentation in the digital age. We also are negotiating with a prospective developer-partner to add housing to our underutilized 2.3 acre campus.

2.1. Programming Goals (2000 characters)

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

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

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

Goal #1: Support Miami-based artists by providing studio spaces and art-making infrastructure through our residency and Summer Open programs

Goal #2: Support long-term professional and artistic growth of Bakehouse artists

Goal #3: Present public programming that is relevant to the local community and demonstrates the valuable role art and artists play in building and anchoring community

Goal #4: Advance our plans to create a community-embedded and embraced cultural campus that includes renovated facilities for twenty-first century artmaking and affordable housing for artists and other members of the community.

2.2. Programming Objectives (2000 characters)

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

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

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

Goal #1:

- Provide 70 artist studios of varying sizes to Miami-based artists at 75-100% subsidy and meet the critical need of workspace security for South Florida creative professionals.
- Provide approximately 12-15 artists with free communal workspace for twelve weeks through our Summer Open program
- Provide access to artmaking facilities including a print room, photo lab, ceramic room and kiln facilities, wood shop, and welding areas to at least 100 artists annually through our Studio Residency, Associate Artist, and Summer Open programs

Goal #2:

- Host approximately one Open Studio event quarterly that invites artists to open their studios to the public.
- Provide at least one outreach opportunity for artists quarterly
- Provide at least six artists with paid work throughout the year in support of our organization's mission

Goal #3:

- **Present approximately four exhibitions annually with free admission**
- **Present approximately one public program monthly that is accessible and free to the public**
- **Present approximately one monthly outreach event**

Goal #4:

- **Enter into formal contract with our developer partner to realize our campus redevelopment to include affordable and workforce housing and new cultural and community spaces**
- **Engage with stakeholders in a least one public workshop around our future campus development and facility needs**
- **Engage in planning sessions with consultants to ensure the future vision for the campus aligns with our mission, vision, and goals**

2.3. Programming Activities (2000 characters)

Please list the project or program activities.

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

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

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

Activities for Goal #1:

- **Provide studio space to 70 local artists through our Studio Residency program, which allows local artists to develop their artistic practices and have long-term artistic infrastructure without the risk of displacement.**
- **Provide 30 local artists with access to artmaking facilities to those without the need for studio space through our Associate Artist program**
- **Provide 12 to 15 artists with free, communal studio space through our Summer Open program**
- **Conduct juried, open call processes for our Studio Residency, Associate Artist, and Summer Open programs to identify artists of merit that can contribute to the artistic and cultural diversity of our residency offerings.**
- **Broaden socioeconomic access to our Studio Residency and Associate Artist programs through our artist subsidy relief efforts**

Activities for Goal #2:

- **Provide artistic and professional development for our artist community through activities such as studio visits, field trips, artist evenings, workshops, and other areas.**

Activities for Goal #3:

- **Present exhibitions and installations which include a focus on Bakehouse artists, all of which will be presented free to the general public**

- **Present monthly public programs that will include Open Studios, conservation-based programs, outreach initiatives, and other activities that will connect our artist community and their artistic output to the general public.**

Activities for Goal #4:

- **Finalize a partnership agreement with our selected developer partner for our campus redevelopment.**
- **Work with our developer partner to submit a bid for the Miami-Dade County property adjacent to our campus to enable us to redevelop nearly the entire city block on which we are located.**
- **Create a master plan for our future community-embedded cultural campus with new live and live-work spaces in collaboration with our developer partner, Wynwood Norte community stakeholders, and our artist community.**
- **Continue repairs and renovations to our former industrial bakery building**
-

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.

Bakehouse artists regularly present education programs and tours to Jose De Diego Middle School students in their classrooms and on our campus through our partnership with MDCPS. We also host an annual art exhibition in the spring featuring the work of local students.

Bookleggers Library is a community mobile library dedicated to permeating Miami with books. We provide the organization with long-term space on campus while they provide free books to visitors and artists. In 2022 they launched Adventureleggers, a full day of programs celebrating literature, art, and entrepreneurship for children and young adults.

In 2019, we began a partnership with Pérez Art Museum Miami's Caribbean Cultural Institute, a curatorial and research platform promoting the art of the Caribbean and its diasporas. As part of the partnership, we host their annual CCI Artist Fellow in the fall so that they may use the space to create work and connect with other Bakehouse artists.

Since 2022 our artists have presented creative workshops and public programming every third Saturday of the month via the Underline, a ten-mile linear park and urban trail.

In 2022, we partnered with Miami Children's museum on Representation Through the Artist's Lens: Conversations and Workshops for Children where children and families could interact with resident Bakehouse artists and explore how their culture and identity shaped their artwork.

This year, we partnered with The Bass on the Walgreens Windows Project which highlights local artists on a rotating basis. Living and Made, a 93-foot-long public installation by resident artist Philip Lique, is the first installation located at the Walgreens on 23rd Street and Collins Avenue.

We have also partnered with Cité internationale des arts to establish a two-month residency in Paris for a Bakehouse artist. The first resident selected for this prestigious residency is Joel Gaitan who's work highlights Nicaraguan lifestyle and aesthetics through traditional hand-built terracotta vessels.

3. Project/Program Evaluation (2000 characters)

How will you determine if your Goals and Measurable Objectives are achieved? Who will conduct the evaluation, and who will the evaluation target? What methods will be used to collect participant feedback? (Surveys, evaluation forms, interviews, etc.) When will you collect the information, and how will it be used to inform future programming?

As part of our ongoing program evaluation efforts for our Studio Residency and Associate Artist programs, we conduct an Annual Artist Survey each year that polls the over one hundred artists served by these programs. The survey measures our artists' satisfaction with our residency efforts, public programming, artist development opportunities, and facilities and collects critical quantitative data including demographics and socioeconomic information. The results from each year's survey are reviewed by staff and board each fall and findings are used to improve program outcomes.

Each year, we also collect an extensive list of Artists Achievements, which can include exhibitions, commissions, acquisitions, residencies, and more. The information is collected each fall and used to measure the artistic and professional success of our artist community and is taken into account when deciding whether an artist should continue participating in our residency programs.

Artists participating in our Studio Residency and Associate Artist programs program are renewed on an annual basis. Artists that are identified as not using studio spaces and/or artmaking facilities to their maximum potential are invited to meet with staff for a one-on-one meeting to assess whether they are a right fit for the program going forward.

Community event surveys are used with the goal of enabling our organization to assess our public programming efforts and will be part of our evaluation efforts.

To assess financial performance, monthly financial statements prepared by an independent accounting firm are formally reviewed by the Director, Treasurer, and full Board for regular evaluation. Each year, the organization conducts an independent audit which is also shared with the Director, Treasurer, and full Board.

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?

24130

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

44

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

404

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

22,650

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

350

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

1,000

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?

130

6.2. Number of Florida artists directly involved?

120

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.

Our organization predominantly serves those who live and work in Miami-Dade County, which is home to approximately 2,662,777 residents as of 2021. Miami-Dade’s demographic profile includes 65.4% White and White Hispanics, 72.5% Hispanic, 16% Black or African American, 11.5% Non-Hispanic White, and 1.3% Asian. 75% speak a language other than English at home and 54% of the population is foreign-born. The median household income is \$47,869 and approximately 15.2% live in poverty.

The neighborhood in which our neighborhood is located is called Wynwood Norte, which was formerly known as Little San Juan due to the significant Puerto Rican population that settled in the neighborhood. There are approximately 4,152 residents living in the area, the majority of whom are of Latin American and Caribbean descent. The area is highly multi-generational with 36.8% of all households occupied by children, 10% 65 or older, and the most represented age group between 25-29.

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.

Approximately four exhibitions on view a year (4 events)

360 days of public viewing days = 360 opportunities

2 unique public programs a month x 12 months = 24 unique events & 24 opportunities

4 unique open studios events = 4 opportunities

Roughly one unique public partner event hosted a month = 12 unique events and opportunities

44 proposal events / 404 opportunities

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)*

Miami-Dade

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.

We regularly document our programs and post them to YouTube for online audiences to engage with. The content typically is centered on sharing the creative processed of our artists with wider audiences.

You can view this contact at the link below

<https://www.youtube.com/@BakehouseArtComplex1985>

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.

Through our residency program we provide access to artmaking infrastructure to more artists than any other organization in Miami. More than seventy artists benefit from our studio spaces and more than thirty are able to use our artmaking facilities through our Associate Artist Membership program, and up to a dozen artists participate in our Summer Open program annually. In total up to 115 artists benefit from the services we provide annually.

Approximately 24,000 visitors come through our campus annually to visit our artist studios and exhibitions, or attend our public programs and through our community partnerships we reach over 100,00 more. Based on the Americans for the Arts & Economic Prosperity calculator, our total economic impact is \$1,643,360 in total expenditures put into the community by our organization and our audiences, 34 full time jobs created as a result of our expenditures and our audiences, \$862,153 in household income paid to community residents from jobs created by our organization and its audiences.

Bakehouse avidly supports the community we are embedded in and strives to preserve its rich cultural history. During the pandemic we provided deliveries of bread and art to build connections and encourage community members to visit our organization. In November 2020, resident artist Clara Toro curated an outdoor exhibition to give community members access to art during a time where it was unsafe to gather indoors in traditional art-viewing spaces. Stakeholders: Wynwood Norte, documented local single-family residences, showcasing the vibrant nature of the homes, the neighborhood, and its residents. As part of our commitment to preserving Wynwood Norte's cultural history, we recently completed the restoration of a significant mural by Purvis Young thanks to a grant from the Bank of America Charitable Foundation.

The work that our artists have produced in residence at Bakehouse Art Complex are regularly exhibited in local, national, and international arts institutions. Below we have included an abbreviated list of selection of galleries, museums, and art spaces where artists that have recently hosted Bakehouse artists since March 2023:

Florida-based arts presenters

Pérez Art Museum Miami, Institute of Contemporary Art Miami, Bass Museum of Art, Oolite Arts, Little Haiti Cultural Center, Deering Estate, Fairchild Tropical Botanic Garden, Laundromat Art Space, Vizcaya Museum & Gardens, Art & Culture Center of Hollywood, Crisp-Ellert Art Museum, Young At Art Museum, Doral Contemporary Art Museum, Patricia & Philip Frost Art Museum

National arts presenters

SCAD Museum (Savannah, GA), Freight + Volume (New York, NY), San Francisco Art Institute (San Francisco, SF), Anderson Ranch Arts Center (Snowmass, CO), Trestle Gallery (New York, NY), Museum of Art Fort Collins (Fort Collins, CO), Dedo Maranville Fine Arts Gallery, Valdosta State University (Valdosta, GA), South Bend Museum of Art (South Bend, IN), Frist Art Museum (Nashville, TN), Mass MoCA (North Adams, MA)

International arts presenters

The Box Plymouth Museum (Plymouth, England), Musée Bourdelle (Paris, France), Esperanto Gallery (Markham, ON, Canada), IEFEC Institut d'Estudis Fotografics de Catalunya (Barcelona, Spain), La Galeria Rebelde (Guatemala City, Guatemala), Galería de Arte Nacional (Caracas, Venezuela), Marlborough Gallery (Madrid, Spain)

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

- Collaborations
- Email Marketing
- Newsletter
- Organic Social Media
- Other

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?

Our marketing strategy is primarily digitally focused. Our website receives 21,000 unique visitors annually, our Instagram, Facebook, and LinkedIn have over 15,000 followers cumulatively, and our email list currently has over 10,000 subscribers. The content that we create is focused on sharing upcoming Bakehouse exhibitions and events in addition to highlighting the work of resident and associate artists and their local, national, and international artistic achievements.

We post two to four posts a week via Facebook, Instagram, and LinkedIn, which we have found to be the optimal amount for reach and visibility without over saturating our digital audiences. For email communications, we generally send out a monthly newsletter which features a schedule of upcoming programming, artist news, and organizational updates. We will occasionally send out additional targeted emails for specific events or cross-promotional purposes.

For press outreach, we typically will send press releases for major public programming and organizational initiatives via email to our media list, which currently includes nearly 200 press contacts. For initiatives that have significant media outreach needs, we occasionally hire public relations consultants on a project basis.

In recent years, the organization and its artists have been received in local, national and international press including the Miami Herald, Miami New Times, The Art Newspaper, Artnet,

Artforum, Artburst Miami, Cultured Magazine, New York Observer, Artnet, Culture Crusaders, Burnaway, Art Circuits, New Tropic, Biscayne Times, Miami Times, NBC Channel 6, WPLG Channel 10, Indulge Magazine, Modern Luxury Magazine, VoyageMIA, South Florida Business Journal, ArtFrankly, and many more. To view an archive of recent press, go to bacfl.org/press.

Our blog is updated with fresh editorial content several times monthly, typically expanding upon topics or events highlighted in our newsletter. The blog will host three core features including an Artist Spotlight that will provide an in-depth feature on a member of our artist community, a Donor Highlight that will showcase a significant patron to our organization who will share their reasons for supporting our institution, and an Artist News roundup that highlights significant artist achievements for each month.

Recently, we have begun coordinating with our community of over 100 artists in residence to help bolster our digital communications efforts. On select occasions, we share marketing collateral with the full artist roster to share with their audiences to help bolster specific initiatives and drive awareness about our organization to audiences who may not currently follow our organization. We have found this to be extraordinarily successful at gaining greater visibility with those who are not active followers/subscribers of our institution.

Our organization has made significant investments in reaching multicultural communities, particularly our immediate neighborhood of Wynwood Norte, which is a predominantly working- class community of color. We maintain significant partnerships with Wynwood Norte community organizations who help us promote our organization to non-traditional arts audiences in our neighborhood.

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.

Bakehouse Art Complex is committed to facilitating the accessibility and usability of our facilities, website, and programs for all people with disabilities. We are constantly working to improve access so that everyone, regardless of ability, can enjoy the Bakehouse experience. Bakehouse is in compliance with the updated standards of the Americans with Disabilities Act (ADA 2010).

A number of facility improvements have been made throughout the last decade to ensure the usability, by both artists-in-residence and members of the visiting public, of common spaces, bathrooms, and main hallways by people with disabilities. These improvements include: the installation of an elevator to allow for access to the second-floor studios; installation of handrails, ramps and accessible doors to the newly renovated main gallery; and repairs to the floors on the main level of the facility. Additionally, programming is made more accessible through the use of large print labels and brochures (upon request), artist-led, guided tours with live descriptions of work (upon request), and priority accommodation for artists and patrons with physical and mental disabilities.

Bakehouse has worked with the Miami-Dade County Office of ADA Access and Compliance, and the Miami-Dade County Department of Cultural Affairs, particularly the All Kids Included program, to strategize ways in which our exhibitions program might become more accessible to the public. Ideas include a dedicated docent program to offer tours that focus on describing the works available at the Bakehouse, as well as the installation of an induction loop in the gallery/lecture spaces at the facility.

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?

Cathy Leff

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? 5/1/2022

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

Our residency programs are reflective of Miami's diverse populations. Based on a recent internal demographic assessment of our artist population conducted in October 2022, we estimate that approximately 63% of our current artist community identifies as Black, Indigenous, and People of Color, 58% identify as female, trans, nonbinary, or other, and 17% identify as LGBTQ+. This is a part of a concerted effort in recent years to prioritize diverse candidates who are applying to our core artist residency programs.

As an organization that is committed to addressing affordability challenges for local artists, many of those we currently work with derive from diverse socioeconomic backgrounds. Based on our survey, more than 77% of our artists reported making less than \$40,000 a year. Many of the artists we currently serve would be unable to find studio space or artmaking infrastructure in the city that they could afford if we did not exist and thus would be unable to continue to participate in contributing to our region's arts ecosystem.

Our programs in collaboration with our partners are spread throughout the county in different parts of the community so that our impact reaches beyond our physical campus located in Wynwood Norte. Bakehouse's programs are not only spread throughout the county but our programs also vary from children and family oriented, to adult and artist oriented so that we can serve as much of the community as possible. Our on campus programs are free and open to the public and our campus is open 7 days a week from 12 to 5, no admission charge.

G. Management and Operating Budget Page 7 of 12

1. Organization History (2000 characters)

Briefly describe your organization's history including founding dates and significant changes in management, location, mission, etc. Also, include major accomplishments and program growth, adaptation to external factors and significant relationships and partnerships.

Bakehouse Art Complex opened in 1986 in a 42,000 sq-ft historic Art Deco-era industrial bakery, containing 60 artist studios, two galleries, classroom, print room, photo lab, ceramics facilities, woodworking and welding areas. Founded by artists and for artists with City and County support to provide affordable studios and infrastructure. Over time the business model, which relied on studio rental income, became insufficient to cover operational and program costs and studio vacancies rose as rental rates increased.

In 2018, Bakehouse began a strategic planning process to re-evaluate its role in Miami's evolving arts and cultural ecosystem. Bakehouse was able to raise funds to fully subsidize thirty empty studios and make them available to promising talent evidencing financial need. The board adopted the Vision for a Future Arts Campus, a 5 year plan that identified the physical and programmatic transformation necessary to create financial sustainability.

Bakehouse began to assess zoning and future land use needs and engaged with neighbors and stakeholders to learn their goals for the neighborhood. Wynwood Norte stakeholders participated in a two-year visioning and planning process with the desire to revitalize yet preserve one of Miami's oldest urban neighborhoods. In September 2019, the Wynwood Norte Community Vision Plan was released, which identified development pressures, aging housing stock, declining population, and little public or private investment. City Commissioner Keon Hardemon encouraged the City Planning Department to work with the WCEA (Wynwood Community Enhancement Association) to codify the plan. In 2021, the City of Miami created the Wynwood Norte Community Revitalization District, which codified the community vision plan and paved the way for our future expansion to add new cultural spaces and housing for artists to our site.

Following this designation, we solicited proposals from prospective developer partners and are in negotiations with the highest ranked developer from four very competitive responses.

Today, Bakehouse is the largest artist-purposed, non-profit-owned site of its kind and size in the urban core. Bakehouse has begun to renovate its main building with a recent \$2M grant from the City of Miami and redevelop its site to deliver on its mission to provide affordable living and workspaces for artists and others.

2. Fiscal Condition and Sustainability (2000 characters)

Describe the fiscal condition of the organization as it relates to the successful completion of the proposal. Also describe plans to sustain the proposal activities after the grant period.

Bakehouse Art Complex is in strong financial health and has maintained balanced budgets for the past 5 years. The organization annually conducts an independent audit the most recent of which had no negative findings. Our revenue comes from private foundations, individual giving, fundraisers, and government grants. We recently developed a Three-Year Fundraising Plan and hired a Development Officer who will provide project management leadership for our institutional development initiatives.

In 2022 we received \$2M from the City of Miami to support structural and electrical repairs to our main building. This transformative gift is the largest single donation made to our nonprofit in its entire history. We also received \$125,000 from the Bank of America Charitable Foundation for the restoration of a significant mural by Purvis Young, one of the most successful artists to emerge from Miami.

We've also received a three-year renewal of the Cultural Advancement grant from Miami-Dade County Department of Cultural Affairs, which provides \$125,000 in general operating support for three years. In Fall 2021, we also received renewal of the CreARTE grant from the Miami Foundation, which provides \$100,000 annually in operating support for two years. We are awaiting the results of the next round.

In May 2023 Bakehouse was one of 57 projects selected nationally from among 157 eligible applicants to receive a \$100,000 grant from the National Endowment for the Arts Our Town grant program which will support architecture and design services related to the redesign of our campus.

The organization recently entered a Letter of Intent with a local developer-partner to negotiate a joint-venture to redevelop our 2.3-acre campus with the goal to create a community embedded live-work cultural campus with affordable housing for artists and other community members. The project will provide new revenue streams for Bakehouse to improve existing facilities and ensure the long-term health of the organization.

3. Completed Fiscal Year End Date (m/d/yyyy) * 9/30/2022

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$223,235	\$529,882	\$571,350
2. Personnel: Programmatic			\$167,423
3. Personnel: Technical/Production			
4. Outside Fees and Services: Programmatic	\$15,000	\$65,000	\$60,000
5. Outside Fees and Services: Other	\$373,100	\$170,654	\$54,654

6. Space Rental, Rent or Mortgage	\$7,000	\$20,000	\$15,000
7. Travel			
8. Marketing	\$5,860	\$5,000	\$5,000
9. Remaining Operating Expenses	\$349,510	\$277,150	\$283,150
A. Total Cash Expenses	\$973,705	\$1,067,686	\$1,156,577
B. In-kind Contributions			
C. Total Operating Expenses	\$973,705	\$1,067,686	\$1,156,577
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions			
11. Revenue: Contracted Services			
12. Revenue: Other	\$260,000	\$260,000	\$275,000
13. Private Support: Corporate	\$125,000	\$25,000	\$25,000
14. Private Support: Foundation	\$120,000	\$200,000	\$395,000
15. Private Support: Other	\$110,500	\$221,000	\$186,000
16. Government Support: Federal			
17. Government Support: State/Regional	\$72,000	\$90,000	\$160,000
18. Government Support: Local/County	\$125,000	\$125,000	\$70,000
19. Applicant Cash	\$161,205	\$146,686	\$45,577
D. Total Cash Income	\$973,705	\$1,067,686	\$1,156,577
B. In-kind Contributions			

E. Total Operating Income	\$973,705	\$1,067,686	\$1,156,577
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5. Additional Operating Budget Information (1000 characters)

Use this space to provide the panel with additional detail or information about the operating budget. Please explain any deficits, excess revenue, or major changes to any line items or budget totals. If not applicable, then write "not applicable."

Bakehouse estimates it will end the FY22-23 with approximately \$400K cash balance.

6. Paid Staff

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

7. Hours *

- Organization is open full-time
- Organization is open part-time

8. Does your organization have a strategic or long range plan?

- Yes
- No

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	Administrative Staff	\$72,975	\$72,975	\$0	\$145,950
Totals:		\$72,975	\$72,975	\$0	\$145,950

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Program Staff	\$24,325	\$24,325	\$0	\$48,650
Totals:		\$24,325	\$24,325	\$0	\$48,650

2.3. Personnel: Technical/Production ***2.4. Outside Fees and Services: Programmatic *****2.5. Outside Fees and Services: Other *****2.6. Space Rental (match only) *****2.7. Travel (match only) *****2.8. Marketing *****2.9. Remaining Proposal Expenses *****2.10. Amount of Grant Funding Requested:****\$97,300****2.11. Cash Match:****\$97,300****2.12. In-Kind Match:****2.13. Match Amount:****\$97,300****2.14. Total Project Cost:****\$194,600****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 *****3.3. Revenue: Other *****3.4. Private Support: Corporate ***

3.5. Private Support: Foundation ***3.6. Private Support: Other *****3.7. Government Support: Federal *****3.8. Government Support: Regional *****3.9. Government Support: Local/County ***

#	Description	Cash Match	Total
1	Miami Dade Cultural Advancement Grant	\$97,300	\$97,300
Totals:		\$0	\$97,300
			\$97,300

3.10. Applicant Cash ***3.11. Total Project Income:****\$194,600****3.12. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$97,300	\$97,300	50%
B.	Cash Match	\$97,300	\$97,300	50%
	Total Cash	\$194,600	\$194,600	100%
C.	In-Kind	\$0	\$0	0%
	Total Proposal Budget	\$194,600	\$194,600	100%

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)
Substitute W9.pdf	33 [KB]	6/12/2023 12:25:52 PM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
Form 990.pdf	2642 [KB]	6/12/2023 12:25:52 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
2023 Next Generation Survey Summary.pdf	2023 Next Generation Survey Summary	Summary of our findings of a survey completed in May 2023. We surveyed 128 stakeholders including artists, local arts professionals, donors, and community members on their vision for the future campus and feedback on current organizational offerings.	243 [KB]		View file
Article - Miami Herald - Paris Residency.pdf	Article - Miami Herald - Paris Residency	This exciting new partnership will provide a Bakehouse artist, selected through a juried process, an exceptional professional and creative development opportunity to spend two months abroad at Cité internationale des arts in Paris.	4564 [KB]		View file
Article - Miami Herald - Purvis Young Mural Conservation.pdf	Article - Miami Herald - Purvis Young Mural Conservation	Prolific Miami-born artist Purvis Young's mural on the east exterior wall of the Bakehouse Art Complex in Wynwood is restored with grant money from the Bank of America Charitable Foundation.	27078 [KB]		View file
Article - Miami Today - Building Upgrade.pdf	Article - Miami Today - Building Upgrade	Commissioners allocate \$2 million to the Bakehouse Art Complex Inc., to help pay for major improvements to its historic building at 561 NW 32nd St. in the Wynwood Arts District.	408 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Artists Accomplishments + 2022 Survey.pdf	Artists Accomplishments + 2022 Survey	This document details artists accomplishments, exhibitions, and publications from 2022 to present. The survey, completed October 2022, breaks down Bakehouse artist's demographic information, income, satisfaction with the organization, etc.	1003 [KB]		View file
Bakehouse Artists on Affordability.mp4	Bakehouse Artists on Affordability	Bakehouse artists Morel Doucet, Najja Moon, Judith Burk King, Juan Luis Matos, Sterling Rook, and Michelle Lisa Polissaint comment on the need for affordable housing and artmaking spaces in Miami's urban core.	52130 [KB]		View file
Bakehouse Artists on Studio Practices.mp4	Bakehouse Artists on Studio Practices	Bakehouse artists Rhea Leonard, Mateo Nava, and William Osorio discuss their studio practices and how the art making spaces provided at Bakehouse Art Complex help contribute to their artistic production.	64348 [KB]		View file
Letters of Support - PAMM, PACE, Underline.pdf	Letters of Support - PAMM, PACE, Underline	Letters of support from program partners: Iberia Perez Gonzalez, Curatorial Associate at the Perez Art Museum, Erika Romero, Social Services Manager at Pace Center for Girls Miami, and Amy Rosenberg, Chief Development Officer at The Underline.	970 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Strategic Plan 2019 - 2024.pdf	Strategic Plan 2019 - 2024	Bakehouse Art Complex's Five Year Strategic Plan adopted by the Board of Directors in 2019	8712 [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 59-2104864 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 Bakehouse Art Complex, Inc. and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third-degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

2.1. Signature (Enter first and last name)

Cathy Leff

