

Friends of the Festival, Inc.

Project Title: Friends of the Festival - TIGLFF 2023

Grant Number: 23.c.ps.109.170

Date Submitted: Thursday, May 27, 2021

A. Cover Page Page 1 of 12

Guidelines

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

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 1

Discipline: Media Arts

Proposal Title: Friends of the Festival - TIGLFF 2023

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Friends of the Festival, Inc. 
- b. **DBA:** Tampa International Gay and Lesbian Film Festival
- c. **FEID:** 59-3617240
- d. **Phone number:** 813.215.9713
- e. **Principal Address:** 11800 N. Florida Ave. #17816 Tampa, 33682-9034
- f. **Mailing Address:** PO Box 17816 Tampa, 33682
- g. **Website:** www.tiglff.com
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 091567078
- l. **Fiscal Year End Date:** 12/31

1. Grant Contact *

First Name

Sunny

Last Name

Hall

Phone 813.215.9713

Email sunny@tiglff.com

2. Additional Contact *

First Name

Renee

Last Name

Cossette

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3. Authorized Official *

First Name

Rob

Last Name

Akins

Phone 813.215.3218

Email rob@tiglff.com

4. National Endowment for the Arts Descriptors

4.1 Applicant Status

Organization - Nonprofit

4.2 Institution Type

Fair/Festival

4.3 Applicant Discipline

Media Arts

C. Eligibility Page 3 of 12

5. 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

6. Project start date: 7/1/2022 - Project End Date: 6/30/2023 *

Yes (required for eligibility)

No

7. What is the legal status of your organization?

Florida Public Entity

Florida Nonprofit, Tax-Exempt

8. 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

9. Applicant Mission Statement - (500 characters) *

To showcase a selection of compelling film and video by, for or about the LGBTQ+ community that Entertains, Empowers and Enlightens the festival audience.

10. 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.

Friends of the Festival seeks funding to support operations of the Tampa Bay International Gay & Lesbian Film Festival, (TIGLFF), celebrating 33 years of LGBT entertainment, enlightenment, and inspiration in the Tampa Bay area.

As it has for 32 years, TIGLFF will present films and events for, or about, LGBT people. Programming includes 80+ films, live entertainment, free youth programming, Q&A sessions, panel discussions and interaction with film industry stalwarts and newly discovered filmmakers from all over the world. Monthly screenings expand the festival to venues around the Tampa Bay area, including new venues in Pasco and Polk Counties, as well as virtual film experiences, broadening access to cutting edge LGBT filmmaking.

TIGLFF is long known for being a source of safe community engagement for LGBT people and our allies in the Tampa Bay area. Thirty-two years is a long time and we have seen tremendous progress for LGBT people. In the early years, protesters from the KKK and the American Family Association stood on the street with bullhorns as patrons entered the historic Tampa Theater. There were times when there were more protesters outside than patrons inside. LGBT people were afraid and yet, TIGLFF stayed and the crowds grew. The Hillsborough Arts Council, the Tampa Theater and the Tampa Bay community took huge risks when they embraced TIGLFF and over the years they have been a part of the evolutionary history of progressive change and most importantly, safety, for the LGBT community. Our programming reflects our audience, honed to specific tastes and communities locally and internationally, reflecting our diversity and interests. We aim to showcase the very latest in LGBTQ cinema, giving our audience the opportunity to experience and engage with new ideas that push us, as well as comforting feel-good stories that delight us.

10.1 Programming Goals (2000 characters)

Please list at least three goals associated with the project or program you are 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.

Through the latest narrative, documentary, and experimental work, our programming goal is to provide a welcoming, celebratory environment for attendees to see cutting edge queer films for the first time with an audience of our peers and allies.

Program Director Derek Horne's relationships with distributors and filmmakers allows us to procure the best in new LGBT cinema from around the world. After watching hundreds of features and shorts, we select roughly 50 feature films and 40 or so short films that comprise our yearly schedule.

Goal 1: Increase overall attendance and participation in TIGLFF events with a focus on broadening the cultural representation of festival programming, with a focus on Indigenous and People of Color (IPOC).

Goal 2: Consciously increase engagement and participation of LGBTQ people of under-represented groups and their allies.

Goal 3: To broaden the programming and attendance by presenting collaborative presentations of films and artists of various media.

10.2 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 Objective: A 50% increase in film submissions by filmmakers that represent IPOC communities.

Goal 2 Objective: To increase overall participation/attendance of IPOC audiences by 30%, annually.

Goal 3 Objective: To present two multimedia events that include relevant films with tandem presentations of visual arts, musical performance or theatrical presentations.

10.3 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.

Goal 1 Activities: Create and/or strengthen formal partnerships with organizations representing IPOC populations to cultivate shared goals, trust and mutual exchange of ideas and marketing resources.

Goal 2 Activities: Leverage the formal partnerships to create at least three film events that will appeal to IPOC communities.

Goal 3 Activities: To create formal partnerships with at least three individuals or organizations to mutually present multimedia events. Examples are The St. Petersburg Museum of Art, the Tampa Museum of History, the New Tampa Players, StageWorks Theater, freeFall, etc.

10.4 Partnerships & Collaborations

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.

Tampa Theatre has been a primary partner for 33 years. Historically, we have been successful in offering a combination membership for TIGLFF and The Tampa Theatre and cross market our programming. Contracts define the terms of the events.

City of St. Petersburg - The current administration and City Council have embraced the TIGLFF programming in St. Petersburg.

The Arts Council of Hillsborough County has been a supporter and advocate for TIGLFF for over 20 years. The Council provided much needed Technical Assistance and guidance as TIGLFF matured through the years. The Arts Council is a funder for TIGLFF.

Metro Wellness has been a valued partner for many years, focused on bringing youth programming, and youth resources to the festival. A Memorandum of Understanding will be updated for the 2022-2023 festival.

freeFall Theatre has a mission centered around the performing arts which is a perfect fit for TIGLFF to cross promote and raise awareness for both organizations. freeFall hosts several films during the festival and with a share of ticketing information. TIGLFF has various contracts with freeFall for programming and events.

Sunscreen Film Festival is a new partner with TIGLFF, sharing films, audience engagement and jury exchanges.

The Museum of Fine Arts St. Petersburg is a valued partner by providing venue space for films and partnering for special events. Contracts are executed for specific projects.

St. Pete PRIDE and TIGLFF work together to host events to coincide with premier events. A Memorandum of Understanding will be updated for the 2022-2023 festival.

Film Commissions - St. Petersburg and Hillsborough County continue to work with TIGLFF to bring film makers to the Tampa Bay Region. Formal contracts define the terms of the partnerships.

City of Tampa – The City of Tampa has been a consistent supporter of TIGLFF for over twenty years. Every mayor, including current Mayor Jane Castor, have welcomed festival attendees through a letter in the Program Guide and made personal appearances on Opening Night.

Florida Department of State/Cultural Affairs has been more than a funder for TIGLFF through the years. The technical assistance and guidance has been crucial in sustaining the organization.

New Partnerships for 2022-2023 will include formal agreements with organizations that represent IPOC communities and filmmakers.

11. Project/Program Evaluation

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?

TIGLFF has commissioned “Study Hall” research group to conduct ongoing evaluations of audience attendance/participation. There are four key cohorts from which to obtain data. The data will be collected through online survey forms and focus groups. Data collection will include information related to race, ethnicity, gender, age, disability and Veteran status.

Cohort 1: Active Attendees; Definition – Attended a TIGLFF event in the last 24 months.

Cohort 2: Lapsed Attendees; Definition – Have not attended a TIGLFF event in the last 24 months

Cohort 3: Never Attended; Definition – Never attended a TIGLFF event

Cohort 4: Not engaged - ages 18-30; Definition - Never attended a TIGLFF event and aged 18-30

Questions will be framed with a five-point scale as well as room for narrative responses. Questions will address some of the following themes: Perception, Future, Change, Relevancy, Experience, Pricing. For cohorts that have never attended or lapsed, similar questions will be framed, with additional questions related to the selected cohort.

Study Hall will cross this data with current market research and data mining related to demographic markers. The analysis will be used to make adjustments to marketing, scheduling, programming and entertainment events.

In addition, TIGLFF will continue the practice of audience surveys following films and our annual audience survey, sent to a random sample of 3000 participants, sponsors and volunteers. Sponsors and individual donors are surveyed, and many are engaged in face- to-face debriefings with members of the board and staff. Information gathered from the evaluations is then analyzed during TIGLFF's annual festival debriefing session. At the debrief, we examine attendance figures and feedback for our various film categories and festival events and combined with Study Hall analysis, develop a plan for program focus in the coming year.

11.1 Artist Projects only

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

E. Impact - Reach Page 5 of 12

Instructions

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

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

70

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

70

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

8,242

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

0

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

350

17. 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.

17.1 Number of artists directly involved?

93

17.2 Number of Florida artists directly involved?

40

Total number of individuals who will be engaged?

8685

18. How many individuals will benefit through media?

501,600

19. 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.

19.1 Race Ethnicity: (Choose all that apply) * American Indian or Alaskan Native

Black or African American

Hispanic or Latino

Other racial/ethnic group

19.2 Age Ranges (Choose all that apply): * Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

19.3 Underserved/Distinct Groups: * Individuals with Limited English Proficiency

Military Veterans/Active Duty Personnel

Youth at Risk

Other underserved/distinct group

20. Describe the demographics of your service area.

The TIGLFF audience base is larger than just Hillsborough County. Recent geo-mapping indicates participation from seven counties that constitute the “Greater Tampa Bay.” Those counties are Hillsborough, Pinellas, Sarasota, Manatee, Polk, Pasco, Hernando and Citrus. Those counties represent a mix of urban, rural, suburban towns and cities. The most recent census data indicates that the area population is 3.4 million.

Key demographics are: 49.1% Caucasian, 28.6% Hispanic/Latinx, 17.8% Black/African American and 4.3% Asian. The median income is \$54,912 and the median age is 36.8. According to a recent Gallup

poll, the lesbian, gay, bisexual, transgender, queer/questioning (LGBTQ) population is slightly above the national average for similar-size communities.

21. Additional impact/participation numbers information (optional)

Use this space to provide the panel with additional detail or information about the impact/participation numbers. Describe what makes your organization/programming unique.

The impact of the Festival should also be measured in the exposure of such an event to the community. Every year we hear the stories of LGBT people, young and old, who say they have seen or heard about the festival for many years. They were heartened by the idea that it even existed, while mustering the courage to actually check it out for themselves. It is impossible to measure the impact to someone who is struggling to come out, trapped in their isolation. This is one of the driving motivations for the board members and volunteers who give so much to ensure that TIGLFF happens every year.

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

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

- Hillsborough
- Pinellas
- Polk

23. What counties does your organization serve?

Select the counties in which your organization provides services. For example, if your organization is located in Alachua County and you provide resources and services in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. This might include groups that visit your facility from other counties.

- Hernando
- Hillsborough
- Manatee
- Pasco
- Pinellas
- Polk
- Sarasota

24. Describe your virtual programming - (Maximum characters 3500.)

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.

In the 2022-2023 season, TIGLFF will continue to present a hybrid model of virtual and live film

screenings throughout the year. When the pandemic crisis in 2020 closed movie houses and film productions, TIGLFF moved swiftly to be the first festival in the Tampa Bay area to offer virtual screenings. Knowing there would be much to learn, TIGLFF started slowly, offering free screenings of shorts and limited feature films to friends and donors. In April 2020, TIGLFF launched, "Laughter in Lockdown," a virtual retrospective of fun shorts from previous festivals. Working out the "unknowns" and the glitches that come with a new venture, the TIGLFF board and staff nimbly adjusted to the virtual format options and presented a virtual screening to the public on May 28, 2020. For the rest of 2020, we continued to produce an entirely virtual experience for the 10 day festival in October.

In November 2020, TIGLFF hosted a virtual Transgender Film Festival weekend. That weekend event featured full feature films, shorts, and live Q&A in a Zoom format. The event was so successful, issuing over 600 tickets, we are expanding the "themed" format to presenting an IPOC festival on June 19, 2021. "Queer in Color" will be a three day event featuring virtual screenings and live interviews in a Zoom format. Programming is through Eventive, a virtual screening format that is accessible to anyone with internet access. Tickets are priced from \$5.00 to \$10.00.

Virtual screening allows us to collect data that identifies the location of participants in "real time." This data reflects that TIGLFF garnered participation from 24 states plus Quebec and British Columbia.

Moving forward, TIGLFF is planning for hybrid festival experiences in the fall and spring of 2022 and 2023. Events will combine virtual experiences with live venue participation in Tampa and across the bay in St. Petersburg.

25. Proposal Impact - (Maximum characters 3500.)

How is your organization benefitting your community .What is the economic impact of your organization?

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

Based on our total expenses for FYE 2019, the Americans for the Arts' Arts & Economic Prosperity calculator revealed that TIGLFF's estimated economic impact is \$424,799 annually. The employment impact is 15 full-time jobs in the area. Geographically, we serve west central Florida, including Pinellas, Pasco, Sarasota, Manatee, Hernando and Polk counties. As mentioned in earlier sections, virtual presentations are reaching across the nation and into Canada.

26. Marketing and Promotion

26.1 How are you marketing and promoting your organizations offerings? *

- Brochures
- Collaborations
- Direct Mail
- Email Marketing
- Newsletter
- Newspaper
- Podcast
- Radio
- Paid Social Media

26.2 What steps are you taking in order to build your audience and expand your reach? - (Maximum characters 3500.)

How are you marketing and promoting your organizations offerings?

TIGLFF is expanding our outreach efforts through the use of video platforms. A new venture in 2021 is a feature we call, "Creative OUTlets". It is an interview style video featuring local artists and interests, tying them back to films that we are streaming. A member of our board or staff interview a local artist about their work, giving them a platform expose their work to a potentially new audience and the same for TIGLFF. We have featured actors from local stage productions, visual artists, local filmmakers and more. We have also expanded our presence through a YouTube channel and podcasts. Those short sequences are the focus of a refreshed presence on social media, especially Instagram and Tik Tok.

To expand our reach we have entered into formal partnerships with the Tampa Bay Jewish Film Festival and the Sunscreen Film Festival. These partnerships offer cross marketing opportunities to expand awareness for the festivals to reach untapped markets.

Finally, we also believe that touting the talents of our individual board and staff are important in getting our message to the masses through media highlights and community recognition. These recognitions are featured in print media like the Tampa Business Journal, Watermark, the Tampa Bay Times and all over social media. This is great exposure for TIGLFF over a wide geographic area.

Our board member, Kayden Rodriguez was recently recognized by Watermark as a Most Remarkable 2020 for his work on the Transgender Film Festival

Our board president, Rob Akens, was recognized as a 2021 Business of Pride representative by the Tampa Bay Business Journal.

Staff member Renee Cossette was selected as a Grand Marshall in the Tampa Pride 2021 Festival.

Traditional Marketing efforts include a monthly newsletter, social media, email blasts and television appearances on local features.

PROGRAM GUIDE: A primary means of promotion and marketing is the 60-page program guide – over 10,000 copies for distribution and mailing. Our program schedule is also published in Creative Loafing and Watermark, in the weeks leading up to the festival, reaching an audience of over 44,000 readers, with 1500 distribution points.

F. Impact - Diversity, Equity and Inclusion Page 6 of 12

27. 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 step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

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

The venues used by TIGLFF are ADA compliant. Access for patrons with limited mobility is clearly marked. Accommodations include accessible restrooms and reserved seating spaces amongst general seating. Theaters have enhanced listening tools available upon request. Marketing will include symbols recommended by the Graphic Artists Guild. Anyone can express a concern through the Festival Director. A form for anonymous or signed complaints/concerns is available at every event.

Approximately 50 percent of the films screened are foreign films and include captions. Some non-film events will include sign language interpreters; notices and marketing for those events will include the symbol indicating interpretation will be available. In addition, we have in place a board resolution requiring every TIGLFF venue we use to designate one restroom during the festival or a TIGLFF event as gender neutral, enabling us to accommodate the needs of our transgender and transitioning guests. We are also addressing accessibility in other ways, including using venues that are in close proximity to public transportation or are in easily walkable areas, for those festival patrons who no longer drive, especially at night.

Virtual programming enhances accessibility, tremendously. The opportunity for engaging previously unavailable patrons is almost limitless. The virtual platforms we use have multiple accessibility features including closed captioning and some translation capacities. In addition, mobility barriers are a non-issue in a virtual environment. The challenge is to keep the programming affordable in the virtual platform.

Individual or Solo Artists: Skip questions 2-5 and move on to section H.

28. Policies and Procedures

- Yes
 No

29. Staff Person for Accessibility Compliance

- Yes
 No

29.1 If yes, what is the name of the staff person responsible for accessibility compliance?

Renee Cossette

30. 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.

30.1 If yes, when was the evaluation completed? 4/1/2020

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

- Yes
- No

31.1 If yes include here:

Friends of the Festival is committed to providing a safe, inclusive entertainment experience for all who value the creative contributions of LGBTQ people. Everyone is welcome without regard for race, ethnicity, sexual orientation, gender, gender expression, ability, political affiliation and religious expression.

32. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all?

As indicated in previous sections, TIGLFF is consciously seeking to expand efforts to engage LGBTQ people of color who may not have found a reason to connect with TIGLFF. Board members have reached out to and connected with organizations like Black Lives Matter and the National Center for Transgender Equality to listen and to learn. Transgender women of color have experienced some of the worst discriminatory practices across all aspects of society. We believe we have a responsibility to seek connecting points through our films and the events we produce to provide a safe space for the diverse community that identifies as LGBTQ. TIGLFF has a proud history of listening and learning in order to reach as many people as possible, especially those whose voices are most ignored and who feel marginalized. We recognize that we must make conscious efforts of inclusivity in our programming, our administration and in our community advocacy.

In terms of access to programming, we are also acutely aware that there are income disparities in the LGBTQ population. When we charge fees for events, we work very hard to ensure that there are options for people who might not be able to afford the ticket prices. We offer discounts for targeted populations (eg., students, seniors) and always make volunteering an option to participate fully in our events.

33. Describe the Diversity of your staff, volunteers, and board members.

Staff: 1 White Female

Programmer: 1 White Male

Board:

2 White Males

2 White Females

1 Black Female

1 Hispanic Male

1 Transgender Male

Volunteers: 80% White, 12% Black; 6% Hispanic/Latino; 2% Other. Volunteers are generally evenly divided between male and female. 20% of volunteers are Straight Allies.

G. Track Record Page 7 of 12

34. Fiscal Condition and Sustainability

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.

As with many businesses and organizations, 2020 was a dismal year, financially. Due to the restrictions related to the Pandemic, TIGLFF experienced revenue losses due to significant reduction in ticket sales, sponsorships and advertising revenue. However, we were nimble enough to quickly transition to virtual platforms and our audience actually grew by 34%. We could not charge the usual ticket price and tickets for the virtual events were sold "per household." The assumption is that an average of two people screened each film. We anticipate significant increases in revenue for 2021, though not at the level and momentum of the previous years. Based on feedback from members and sponsors, we do believe that 2022-2023 will find us back on track.

TIGLFF has been an operational institution in the Tampa Bay area for 33 years. That longevity has contributed to a solid reputation of quality programming and organizational stability. We manage our cash flow throughout the year by supplementing our festival revenue with a spring fundraising appeal, a pre-festival launch party, and admission revenue from our monthly film series. 100% of the board membership are donors to the organization on an annual basis. In fiscal year 2019, we increased sponsorships and individual contributions by 15%. These increases were the result of strategic initiatives by board members. The organization maintains a comprehensive development plan, that continues to increase financial sustainability using the "three-legged stool" concept.

Strategically identifying the capacity of each of three legs allows for clear objectives for the board to set as goals for the current year as well as thoughtful projections for the next year.

1. Private Partnerships: Donors/Memberships/Sponsors - The current strategic plan dictates an increase of revenue from donors and sponsorships of 25% in 2022. The strategic plan also dictates an increase in Memberships of 30% by 2023.
2. Public Partnerships: State/Local funding - Board members and staff will continue to identify key opportunities for state and local public funding; participation on grant panels, advocacy groups and grant-writing collaboratives.
3. Fundraising: 3rd party events/endowments/produced entertainment - Historically, we have been successful with producing national celebrities (e.g., John Waters, Lea Delaria, Leslie Jordan). We will produce one major event each year.

Endowment: Approximately \$8000 annually, allowing us to begin the year with a cash infusion. Fortunately, we experienced an increase in revenue in FY 2019 allowing us to maintain operations in 2020.

35. Completed Fiscal Year End Date (m/d/yyyy) * 12/31/2020

36. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$27,646	\$27,758	\$28,591
2. Personnel: Programmatic			
3. Personnel: Technical/Production		\$5,564	\$7,014
4. Outside Fees and Services: Programmatic	\$22,310	\$37,400	\$74,038
5. Outside Fees and Services: Other	\$12,965	\$21,500	\$43,867
6. Space Rental, Rent or Mortgage		\$24,000	\$49,547
7. Travel			\$6,771
8. Marketing	\$1,879	\$2,000	\$17,607
9. Remaining Operating Expenses		\$6,192	\$14,505
A. Total Cash Expenses	\$64,800	\$124,414	\$241,940
B. In-kind Contributions			
C. Total Operating Expenses	\$64,800	\$124,414	\$241,940
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$6,410	\$18,000	\$36,369
11. Revenue: Contracted Services	\$6,570	\$11,000	\$22,314
12. Revenue: Other	\$12	\$12,500	\$25,029
13. Private Support: Corporate	\$13,351	\$32,000	\$34,153

14. Private Support: Foundation	\$8,974	\$8,974	\$8,974
15. Private Support: Other	\$26,393	\$10,680	\$12,640
16. Government Support: Federal			
17. Government Support: State/Regional	\$11,905	\$12,055	\$12,055
18. Government Support: Local/County	\$11,159	\$11,159	\$12,000
19. Applicant Cash	\$8,700	\$10,000	\$53,000
D. Total Cash Income	\$93,474	\$126,368	\$216,534
B. In-kind Contributions			
E. Total Operating Income	\$93,474	\$126,368	\$216,534

37. Additional Operating Budget Information - (Maximum characters 500.)

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."

Reiterating the information from Section 1 - Fiscal Condition and Sustainability: It is our expectation that moving past 2020, we will begin to regain our momentum and will remain solvent. In 2020, we qualified for funding through the Paycheck Protection Program (PPP) allowing us to continue operations. We have been notified that the PPP loan was 100% forgiven.

38. 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

39. Hours *

- Organization is open full-time

Organization is open part-time

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

Yes

No

H. Track_Record Page 8 of 12

41. Rural Economic Development Initiative (REDI) Waiver

Yes

No

42. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (theses are earned or contributed funds supplied by your organization))
- c. In-kind (the value of donated goods and services)

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).

42.1 Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Festival Director	\$10,000	\$18,591	\$0	\$28,591
Totals:		\$10,000	\$18,591	\$0	\$28,591

42.2

42.3

42.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Programmer - Contracted	\$9,000	\$9,000	\$0	\$18,000
Totals:		\$9,000	\$9,000	\$0	\$18,000

42.5 Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Other Fees and Services	\$0	\$53,000	\$0	\$53,000
Totals:		\$0	\$53,000	\$0	\$53,000

42.6 Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Venue Rental for Screenings	\$49,547	\$0	\$49,547
Totals:		\$49,547	\$0	\$49,547

42.7 Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Travel for Artists	\$6,771	\$0	\$6,771
Totals:		\$6,771	\$0	\$6,771

42.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Print Media, Social Media and Program Books	\$3,000	\$8,804	\$0	\$11,804
Totals:		\$3,000	\$8,804	\$0	\$11,804

42.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Other Programming Fees (technicians, screening fees)	\$0	\$74,038	\$0	\$74,038
Totals:		\$0	\$74,038	\$0	\$74,038

Amount of Grant Funding Requested: \$22,000

Cash Match: \$219,751

In-Kind Match:

Match Amount: \$219,751

Total Project Cost: \$241,751

43. 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.

43.1 Revenue: Admissions *

#	Description	Cash Match	Total
1	Screening Admissions - In Person and Virtual	\$36,369	\$36,369
Totals:		\$0	\$36,369

43.2 Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Advertising Revenue	\$22,314	\$22,314
Totals:		\$0	\$22,314

43.3 Revenue: Other *

#	Description	Cash Match	Total
1	Events Revenue	\$25,029	\$25,029
Totals:		\$0	\$25,029

43.4 Private Support: Corporate *

#	Description	Cash Match	Total
1	Sponsorships and Support	\$34,153	\$34,153
Totals:		\$0	\$34,153

43.5 Private Support: Foundation *

#	Description	Cash Match	Total	
1	Endowment	\$8,974	\$8,974	
Totals:		\$0	\$8,974	\$8,974

43.6 Private Support: Other *

#	Description	Cash Match	Total	
1	Memberships	\$12,640	\$12,640	
Totals:		\$0	\$12,640	\$12,640

43.7

43.8 Government Support: Regional *

#	Description	Cash Match	Total	
1	Tampa Bay Film Commission	\$12,055	\$12,055	
Totals:		\$0	\$12,055	\$12,055

43.9 Government Support: Local/County *

#	Description	Cash Match	Total	
1	City of St. Petersburg Division of Culture	\$12,000	\$12,000	
Totals:		\$0	\$12,000	\$12,000

43.10 Applicant Cash *

#	Description	Cash Match	Total	
1	Cash: Savings and other Revenue	\$56,217	\$56,217	
Totals:		\$0	\$56,217	\$56,217

Total Project Income: \$241,751

43.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$22,000	\$22,000	9%
B.	Cash Match	\$219,751	\$219,751	91%
	Total Cash	\$241,751	\$241,751	100%
C.	In-Kind	\$0	\$0	0%
	Total Proposal Budget	\$241,751	\$241,751	100%

44. Additional Proposal Budget Information (optional)

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.

Nothing more to add.

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.

45. Required Attachment List

Please upload your required attachments in the spaces provided.

45.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Substitute W9 2021.pdf	33 [KB]	5/19/2021 3:35:32 PM	View file

46. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
TIGLFF_ProgramBook2020_No Ads.pdf	2020 Program Guide (no ads)		31966 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Kayden Rodriguez.pdf	Kayden Rodriguez	Article about Most Remarkable 2020	381 [KB]		View file

46.1

J. Notification of International Travel Page 10 of 12

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.

47. 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 Department of Economic Opportunity.

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

In accordance with Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes, and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN (insert FEIN here) expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Florida Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

48. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with Section 215.197, Florida Statutes, Florida Single Audit Act and the policies and procedures established by the Division of Arts and Culture.

L. Review & Submit Page 12 of 12

49. Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program outlined under section 265.701, Florida Statutes and incorporated by reference into Rule 1T-1.039, Florida Administrative Code.

50. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Friends of the Festival, 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.

50.1 Signature (Enter first and last name)

Sunny Hall

