

IFCM Corp.

Project Title: FilmGate Miami

Grant Number: 24.c.ps.109.171

Date Submitted: Thursday, July 28, 2022

Request Amount: \$55,000.00

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 2

Discipline: Media Arts

Proposal Title: FilmGate Miami

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: IFCM Corp. 
- b. DBA: d/b/a FilmGate Miami and FilmGate Interactive
- c. FEID: 46-3859287
- d. Phone number: 305.797.9337
- e. Principal Address: 3 Island Ave, 3J Miami Beach, 33139-1332
- f. Mailing Address: 3 Island Ave, 3J Miami Beach, 33139-1332
- g. Website: <http://www.filmgate.miami/>
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Cultural Organization
- j. County: MiamiDade
- k. UEI: SN7EWF9X76R4
- l. Fiscal Year End Date: 12/31

1. Grant Contact *

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2. Additional Contact *

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3. Authorized Official *

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4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Cultural Series Organization

4.3. Applicant Discipline

Media 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: 7/1/2023 - Project End Date: 6/30/2024 *

- 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) *

Our mission is to cultivate talent and promote innovation from within Florida's evolving film and media industry through monthly screenings, workshops, production resources, industry pitch sessions, educational events and our annual global media festival, FilmGate Interactive - a 5-day Festival that is shaping the future of digital media through innovative interactive technology and the philosophies that inform them for audiences to explore. Our focus is Femme, Bipoc, Latin X and LGBTQ - by providing specific scholarships/fellowships and consulting services and production resources.

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.

Throughout the year our regular workshops, seminars and Short Film Festival (monthly) and Interactive Media Festival (Dec) give filmmakers the chance to develop their skills under the guidance of experts.

WORKSHOP examples include:

- **Acting Master Class:** In this 4-week course, participants take the “next step” that will distinguish them as serious, professional actors.
- **Screenwriting Workshop:** A 4-week workshop on how to write a great story.
- **Filmmaker/Podcast Bootcamps:** participants can learn media techniques beginning with a basis in theory and moving forward towards practical experiences and hands-on learning by professionals
- **Independent Distribution Workshops:** participants learn how to get programmed into major festivals
- **Directing Workshops:** participants learn all the steps, from developing a commercial concept to writing it, to casting it, to directing it.
- **Lighting workshops:** participants learn how to achieve great lights in their movie from industry professionals
- **Interactive immersive labs/workshops with Virtual Reality (VR) and Augmented Reality (AR)**
- **Unity and Unreal**

NARRATIVE FILMMAKING SERIES includes

- **Why the Drama?** The mission of this bi-weekly program is to craft, critique and expand works and performances, coming from South Florida. Special guests will include casting agents, filmmakers and distinguished media industry members.
- **FilmGate Short Film Festival (monthly)** provides artists with an opportunity to screen their work at a professional theater, before an audience of their peers. Each month has a different theme, which allows a variety of work to be shown and encourages filmmakers to expand their creative horizons.

FILMGATE INTERACTIVE FILM FESTIVAL (December 1-4, 2023) celebrates visual storytellers and supporting industries through screenings, exhibits, creative labs, master classes, immersive live art installations and music.

SWAMP DOCS is our popular meetup for Florida Activists, Journalists, and Documentarians. This conversation series explores current issues affecting the South East Region of the U.S.

FELLOWSHIPS for Women/Bipoc/LGBTQ/Caribbean and Latin X Creators, with blue chip tech partners Microsoft/ARRI/META/Apple/Panasonic and more.

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: Cultivate, showcase, and preserve South Florida's diverse filmmaking and media creator community and advance the region's creative output and its impact internationally:

Goal 2: Develop South Florida's identity as a thriving center for independent cinema and innovative projects to brand our community as a major cultural destination.

Goal 3: Provide an avenue for local artists to gain both exposure and financial support to advance South Florida's creative economy.

Goal 4: Solidify a nontraditional development pipeline to enhance education and leadership through arts and culture in South Florida.

Goal 5: Continue to support and grow our membership program by 15% - in May 2022, we currently have 330 active members

Goal 6: To amplify and enhance educational opportunities for young artists aged 13 - 18 years of age by introducing a new podcast Bootcamp in July/August 2023

Goal 7: To build strategic partnerships with other extended VR/XR organizations/festivals and government entities to expand the audience/outreach of Filmgate Interactive Film Festival from 4,000 to 7,000 attendees

Goal 8: To continue to work with corporate technology mission-aligned organizations including ARRI, Microsoft and META/Oculus to double the number of scholarships (10 to 20) offered to emerging BIPOC and LGBTQ+ filmmakers

Goal 9: to attract regional filmmakers and audiences by working in partnership with venues in Gainesville, Orlando, Sarasota and Tampa to tour/host FilmGate Short Film Festival on a quarterly basis.

Goal 10: To hire ASL interpreters on a monthly basis to better serve disabled artists and attendees to FilmGate's monthly Short Film Festival.

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"

1a create a strong local filmmaking and actor community by presenting programming throughout the year

1b produce over 12 cutting-edge screenings to showcase local stories and Florida filmmaking talent.

1c create an archive of award-winning local films Vimeo channel

2a continue to host FilmGate Short Film Festival to enable emerging talent the opportunity to connect to audiences and potential collaborators and employers.

2b grow the importance of FilmGate Short Film Festival in partnership with regional venues

2c multiply the local, regional press for all activities.

3a grow the regional/international importance of FilmGate Interactive the only event in the region living at the intersection of storytelling and new technology

3b boost the number of scholarships available to BIPOC and LGBTQ+ filmmakers with government, public and private support.

3c showcase works by local artists and young emerging media creatives in a minimum of 70% of grant programs.

4a continue to provide networking opportunities connecting veteran filmmakers and tech companies, actors, film schools, production companies, advertising agencies and more.

4b continue to explore new and existing technology and how it will empower the stories of tomorrow.

4c continue to expand educational opportunities - online and offline. Develop new workshops in addition to those already offered

5a professionally support the production of short and feature films with professional mentorship including Casting help, Production Insurance, Crew help, Camera rentals, Grip and lighting, Rough Cut to Fine Cut Coaching, Script Coaching, Festival Submission Coaching.

5b discover and support new talent and ideas at our pitch sessions to encourage gender parity and empower women creators.

5c create a connectivity space enabling connections between filmmakers and actors, makeup artists with filmmakers, filmmakers with writers, and media creators with media lovers.

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.

Projected activities embrace 150+ arts educational events including:

- 1. Downtown Media Center - a Co-Working Business and Educational Space. We manage a full rentable working space fully equipped with state-of-the-art technology and creative, meeting and editing stations. The Center includes two stand-alone admin offices, seven rentable offices, a black-box theater (50 seats) the 'green screen room' for special effects/shoots/podcasts**
- 2. Filmmaker/Actor Membership benefits - we support 330 non-profit members year-round by providing them with production support, career growth opportunities, and consultation.**
- 3. Workshops, Master Classes and Labs - monthly: Provides the opportunity for local filmmakers to develop their skills under the guidance of experts.**

4. **FilmGate Short Film Festival - 4th Wednesday of each month (except Dec) at Silverspot Cinema. Created to celebrate local culture, diversity and regional creativity. We accept narrative, documentaries, music videos and web series from Florida or made by a Florida citizen, 20 minutes or less. The filmmaker needs to be present at the screening for the Q&A.**
5. **Filmgate Interactive Film Festival - Dec 1-4, 2023. For four days we celebrate visual storytellers and supporting industries through screenings, exhibits, creative labs, master classes, immersive art installations, music and live events. Since 2013, we have hosted 78 workshops and labs and showcased the works of 200+ creatives and over 92 interactive projects.**
6. **Filmmaker & Podcast Bootcamp for Young Artists (13 - 18 years of age) July/Aug 2023. Students will graduate with a completed short film/podcast for their portfolios.**
7. **SwampDoc Conversations - Quarterly Activist Series. Explores sustainable issues affecting the Southeast Region of the US. Features a pitch session segment for projects that need assistance/guidance.**

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.

As FilmGate Miami has grown and matured we have developed relationships with major blue-chip tech companies, as well as some of the world's major international festivals.

Partnerships/collaborations with corporate leaders in the field of entertainment technology include Adobe CC, Amazon, Arri CSC, Canon, HP, HTC Vive, Intel Studios, Kodak, Magic Leap, META/Oculus Rift, Microsoft, Netflix, Panasonic, RED Digital Cinema, Sony, Technicolor, Unity, Unreal. The technology partners are involved in Filmgate's workshops and panels, throughout the year. They provide in-kind tech sponsorship to empower our programs and our Interactive Media Festival. In return, they receive direct access to emerging and established creators and official recognition in our marketing materials for brand awareness.

Our film festival partners include Kaohsiung Festival- Taiwan, Immersive Summit, the National Film Board of Canada, New Image Festival - France, Nouveaux Regards Film Festival - Guadeloupe and major U.S. film festivals including Miami International, SXSW, and Tribeca.

Our educational partners include Broward College, Florida Atlantic University, Florida International University, Miami Dade College and the University of Miami School of Communications. Many of their students are our members and interns, often they become paid employees. UM, and MDC School of Animation, are locations for some of our events.

In addition, FilmGate Miami continuously partners with anchor art institutions in Miami including the Frost Science Museum, HistoryMiami Museum, O-Cinema, Overtown Youth Center, the Perez Art Museum Miami and Pridelines, to create innovative and meaningful projects and opportunities for local emerging and mid-level career talents.

Major grant support comes from the National Endowment for the Arts, the Downtown Development Agency, the Miami-Dade County Cultural Affairs Department and the Division of Cultural Affairs at the Florida Dept. of State, individual donors and corporate supporters. Our hotel partners for housing artists include the Guild, Langford and Seline.

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.

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

150

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

275

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

15,000

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

3,000

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

1,500

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?

175

6.2. Number of Florida artists directly involved?

135

Total number of individuals who will be engaged?

19675

7. How many individuals will benefit through media?

2,000,000

8. 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.

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

- American Indian or Alaskan Native
- Asian
- Black or African American
- Hispanic or Latino
- White
- Other racial/ethnic group

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

- Young Adults (18-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)

8.3. Underserved/Distinct Groups: *

- Individuals in Institutions
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Military Veterans/Active Duty Personnel

- Youth at Risk
- Other underserved/distinct group

9. 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.

FilmGate has its ear to the ground and our programs reflect the needs of our community. It is our mission to create a strong filmmaker community in South Florida and to provide a supportive environment, designed to empower unique creative voices and artistic self-esteem to all ages. We reflect the social realities of our region and give voice to BIPOC creators, women creators, LGBTQ creators, as well as creators who might lack access to resources, yet have a unique point of view.

Our workshops and youth summer camp and fellowship program provide resources to emerging voices with limited access to resources. The vast majority of projects that FilmGate supports are by women and also include the perspectives of African American, Indigenous and LGBTQ+ voices. Our geographic location in Miami, a pivotal gateway to South America and the Caribbean, enables us to attract a majority (70%) Latinx, Haitian descent audience, a large segment of which is digital native, 25 years or younger, early content adopters in search of art and stories that engage and immerse them creatively and interactively.

Many of the film projects we select for exhibition are visual and sound-track driven to breakdown linguistic boundaries in multilingual Miami-Dade County.

Our membership base attracts artists and creators from the film industry, broadcasting, gaming, audio-production, advertising and the performing arts sector who are interested in technological creative experiences that appeal to and attract the broadest possible audience. Many of our members come from the demographic groups detailed above.

10. 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.

We inhabit a dynamic creative space with a 25-year-long lease in Downtown Miami, which is easily accessible by public transit. Our monthly programs attract over 1,000 diverse visitors, aged 13 to 70 years. We provide scholarships to students and are actively involved in the cultural grassroots ecosystem in Miami-Dade County.

Through partnerships with industry leaders, Magic Leap, HP, META/Oculus Rift and others we are positioned to extend the newest equipment to our users to ensure that they are always at the forefront of innovation and immersive storytelling.

We have always been an inclusive organization, providing equal employment opportunities and our staff reflects that our employees come from the communities we serve - Latin X, BIPOC, LGBTQ+, and disabled artists and constituents. We will continue to increase our efforts to promote our programs and inclusivity and build upon our achievements, including reaching out to our immediate neighbors in Overtown and Lemon City, to work closely to provide opportunities for emerging BIPOC artists, by providing them with the most innovative technology and comprehensive mentorship.

Throughout the pandemic and beyond, we have continued to offer virtual programming of FilmGate Miami's Short Film Festival and our workshop program to expand our audience reach and address a need for our constituents who are health compromised.

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

- Broward
- Flagler
- Miami-Dade
- Monroe
- Palm Beach
- Sarasota
- Volusia

12. What counties does your organization serve?

- Broward
- Miami-Dade
- Monroe
- Palm Beach
- Sarasota
- Volusia

13. 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 have 100% returned to in-person events but we remain committed to hybrid programming. For one, it allows participants from the rest of Florida and also nationally to plugin. We are connecting our Florida filmmakers to a national community of media makers, which is imperative for their success. It also allows for the vulnerable population, not vaccinated/health compromised, or our elder members (over 65) to be able to participate remotely and enjoy our monthly Short Film Festival and workshops.

14. 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.

IFCM Corp better known as FilmGate Miami produces dynamic programming across Miami-Dade County with a media reach of 2.3 million+ and a yearly audience of 15,000+ residents and tourists. As per the Americans for the Arts Economic Prosperity Calculator, Filmgate Miami's yearly expenditures contribute to 15 FTE jobs with a total household income of over \$425,400. Our audience's economic impact creates another 15 FTE jobs, totaling over \$725,000 in aggregate household income and \$115,300 in state + local tax revenue

FilmGate Miami's economic impact consists of:

- **Cultural Tourism:** we serve as an incentive for cultural tourism by providing an opportunity for residents and tourists alike to consume and access quality media art. The vast majority of FilmGate Miami's world-class programs are affordable but rarely completely free, hence making events democratically available but cultivating an appreciation for the arts on a grassroots level.
- **Educational Access:** we provide broad engagement and educational accessibility to all members of the community through in-kind partnership agreements with blue-chip corporate sponsors including Sony, Oculus Rift, Microsoft and others. In many cases we provide new technology which is usually inaccessible and costly for free as part of our workshop, festivals and educational programming, in order to introduce our community to innovative projects like virtual reality, augmented reality and more.
- **Go Local:** Our events continually direct new audiences and monies to organizations and businesses locally across Miami-Dade. Even though we have our own venue, we also take residence at a variety of venues and different addresses to outreach to other non-profit audience bases. For example, we have provided O Cinema, the Miami Beach Cinematheque, the Betsy Hotel, and the Silverspot Theater with sold-out audiences for our monthly Festival and FilmGate Interactive Media Festival. Our audiences consume food and beverages in the vicinity of our location and also at other partner venues.
- **Employment Opportunities:** IFCM Corp/FilmGate employs three full-time employees and five part-time employees. This number increases as we prepare for our annual Interactive Media Festival, where we become five full-time employees, 15 independent contractors and 20 volunteers. The Festival attracts an audience of 5,000 attendees, 1,500 of which are from other states and countries.
- **Florida Filmmaker Support:** Florida has excellent film and media schools, but once students graduate, they don't receive the support they need to continue to create here. Every time a creator feels the need to move frustrated due to a lack of support, to places like Atlanta, New York, LA, New Orleans and even Toronto, Florida's voice becomes a little quieter on a global scale. Our programs are allowing filmmakers to remain in South Florida and to create their projects regionally. We have stories, we have raw talent, and we can have a film and media industry in this region. One of our fellowship grantees in 2020 recently had the opportunity to produce a feature film with a budget of \$150,000 based on the short promotional film she created at FilmGate Miami

- **Promotion of South Florida as a dynamic filmmaking hub:** The Downtown Media Center is home to four other production houses that are a part of our ecosystem. Within our walls, the following is being created, a feature film based on a Florida book-award winning novel and a virtual reality project with the Frost Science Museum and a pilot TV pitch to HULU and the Stiltsville VR Project with the University of Miami. This co-shared economy is allowing them to produce quality projects at minimal costs. Our members have access to the above resources at the DMC and take advantage of it - to conduct their castings, rehearsal, and production meetings.
- **Location Venue/Info Center for Filmmakers:** FilmGates Downtown Media Center is also available to external organizations who wish to rent our space and we work with premier organizations that assist out of town filmmakers/production companies, looking to shoot in South Florida.

15. Marketing and Promotion

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

- Billboards
- Brochures
- Collaborations
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Pay Per Click (PPC) Advertising
- Podcast
- Radio
- Organic Social Media
- Paid Social Media
- Television

15.2. 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?

IFCM Corp/FilmGate Miami (FGM) intends to pay for paid and trade print ads, as well as television, radio and internet advertisements and promotions to market, promote and develop audiences for our upcoming program. We also send out press kits, press releases, and calendar listings to local community organizations and public calendars. The reach of our promotional materials is further amplified thanks to our partnerships with other organizations that provide additional email blasts to their large subscriber lists, including such as O Cinema, Miami Film Festival, and University of Miami Communication Department.

Over the years, FGM has developed strategic promotional partnerships with media and press sponsors such as WLRN, WDNA, the Miami Herald, Miami New Times, Mira TV, and Spanish outlets such as El Nuevo Herald. We continue to engage in social media such as Facebook, Instagram and Twitter, which have proven effective in engaging young people.

FGM will evaluate its marketing efforts utilizing a number of different metrics: Print Media Coverage, Facebook shares and likes, SquareSpace e-flyer engagements, Google Analytics for articles, downloads through the variety of platforms, project website traffic, video starts, blog mentions, links from other sites, comments, sharing activity, social media activity and online surveys; community engagement and education; partner evaluations and audience evaluations from participants who have immersed themselves in our work/participated in one of our workshops/talks/classes.

We will design a targeted branding campaign, which will include signs, brochures, digital banners, animated gifs and videos to promote our upcoming series.

We will work with film commissions to promote the services of the FilmGate Downtown Miami Digital Media Center across the State of Florida because it is designed to support statewide independent creators.

We will create media partnerships, where FilmGate Miami videos can be screened on PBS, Univision, ABC and CBS, as well as Vice.

We cannot underestimate the power of the right endorsement and we will seek out prominent Florida creators who will collaborate with us, explore the Downtown Media Center and endorse our programming.

Our most profound impact lies in our education and outreach activities. We have spent the last nine years cultivating an emerging and diverse talent in South Florida. We have strengthened the local film community by identifying, nurturing, and providing a platform for underrepresented perspectives without access to conventional filmmaking assets. We have connected these storytellers to larger opportunities such as industry leaders and universities to grow their careers.

In a state without any meaningful tax incentive support for retaining local talent, the failure to provide accessible resources and connect with a range of voices is palpable. Many diverse perspectives go unheard not for lack of talent or storytelling ability, but rather access to the medium's prohibitively expensive tools and production support. FilmGate Miami recognizes this challenge and it is our passion and work on a daily basis to retain South Florida filmmakers by providing them with a pipeline of programs and networking opportunities.

F. Impact - Diversity, Equity and Inclusion 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.

From the beginning, Founder and artistic director Diliana Alexander has been a long-time champion and advocate of diversity and inclusion in all of our programming.

The FilmGate Downtown Media Center is wheelchair accessible through elevators and wide enough doorways. The bathrooms are also ADA compliant. We already include disability access symbols on all of our marketing materials, and we plan to include a hotline number and email for complaints about accessibility - we guarantee a 24-hour response time to any complaints and concerns.

All of our programming is senior-friendly, and our digital native staff are always on hand to coach seniors and navigate them through the technology platforms to enable them to access and create visual content. We also work with local organizations including the Miami-Dade Cultural Affairs Department Golden Ticket program to outreach to them.

We ensure that all of the hotels we work with are ADA compliant.

If requested in advance through our accessibility staffer Rafa Vargas Bernard (we make this clear in our marketing materials) we are also positioned to provide ASL interpretations for patrons at our Short Film Festival and Interactive Media Festival.

Locally, Filmgate is still mentoring a creator with autism, who is developing an augmented reality project that we will present to broader audiences which explores what it is like to be autistic and a woman - autism spectrum disorders show a striking male bias in prevalence, with approximately 4 affected males for every 1 affected female - she hopes to incite more research and treatments for women on the autistic spectrum with this project.

By actively outreaching and working with Shake A Leg, Miami Lighthouse for the Blind and others, including artists and activists, we will be positioned to enable individuals with permanent, temporary, situational, or changing disabilities to creatively overcome human limitations by providing them with the tools to understand how to build a more accessible future and with experiences that will enrich their lives culturally.

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?

Rafa Vargas Bernard

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? 2/1/2022

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

Yes

No

5.1. If yes include here. (500 characters)

We are committed to maintaining an inclusive, safe and supportive workplace that is free of harassment and discrimination against staff members, volunteers or agency clients. Harassment or intimidation of a client, staff person or guest because of that person's account of race, age, sexual orientation, place of origin, physical or mental disability, or religious affiliation is strictly prohibited and may be grounds for termination. Harassment and intimidation include abusive, foul or threatening language or behavior and inappropriate and unwelcome comments.

6. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all? (2000 characters)

We believe that everyone should be able to find their voice and thus be an integral part of our society at large, so we work to make our programs accessible to every member of our community by connecting filmmakers and media creators to each other and a local and international audience. Our three-prong learning approach is:

1. learn/educate
2. create/produce
3. show/exhibit.

It is our goal to help realize the potential of XR and create a future where all XR is accessible to people with disabilities. Through our skill-improvement programs in partnership with Magic Leap - the world's leading creator of augmented reality wearables - we are committed to focusing on providing educational opportunities for creators and youth with different abilities to enable them to have the tools available to create augmented, and mixed reality (XR) stories.

We assist the deaf to hear by showing captions in augmented reality glasses; we work with the blind to see - using haptics VR to provide users with the ability to access the virtual environment via the sense of touch - and utilizing wearable technologies, such as Microsoft's "The Emma Watch" that uses motors to send vibrations to the brain that help control Parkinson's hand tremors.

People with disabilities are at risk of being excluded if technologies do not factor in requirements for different communication modes (e.g., visual, verbal, tactile/haptic, etc.) and different languages (e.g., body language, non-verbal expressions, spoken languages, sign languages, etc.). As the ability of XR technologies to awaken spatial memory, unlock intelligence, link minds and cross modalities become even more mainstream, it's important that we work with companies that are designing the devices and platforms used with social good in mind.

In FY21/22 we patterned with ARRI to create a short film fund for BIPOC creators in South Florida. Through this initiative, we are planning on showcasing four short films in October 22. . We also co-produced a short film titled WARRIOR with Pridelines - a non-profit organization that helps LGBTQ+ homeless youth - that was shown in Miami as part of our short film festival in March 2022

7. Describe the Diversity of your staff, volunteers, and board members. (1000 characters)

We have cultivated a staff that demonstrates our commitment to diversity. IFCM Corp was founded by Jose Jacho (Latinx) and Diliانا Alexander (Bulgaria-Canada)

Our social media and marketing team, composed of marketing coordinator Amanda Levine creative director (Jewish descent), and social media coordinator Julian Crosby (African American descent and gay) gives our social media a unique and diverse voice.

Our Director of Operations Rafa Vargas Bernard, technical director Robert Jorin, animation specialist Segundo Correa Interactive Coordinator Melissa Gomez, and our UX Designer Armando De-Armas, all come from different Latin American countries. Our Event Coordinator James Cannon is Greek and also gay.

The international background of our bi-lingual staff gives us a wider scope as a media-arts organization, enabling us to find creative solutions to the day-to-day hurdles of running a small non-profit.

The diversity of our staff is also reflected in our senior management team comprised of eight board members 50% of which are women, 50% of which are Latinx.

Our volunteers are of all ages from Gen Z, to Millennials to Baby Boomers and are as diverse as the communities we serve.

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.

IFCM Corp /FilmGate Miami (FGM) is a not for profit organization founded in 2012 by film producer Diliانا Alexander and Miami filmmaker Jose Jacho. The organization was built out of necessity, to support independent media creation in Florida, a state without limited media-support incentives. The first inaugural program, I'M NOT GONNA MOVE TO L.A. (now FGM Short Film Festival), is a monthly film festival that highlights shorts created by Florida filmmakers. Now in its tenth year (May. 2022), the festival has showcased over 800 state-made shorts.

2013 - FGM won the prestigious Knight Foundation Arts Challenge Award to launch FilmGate Interactive, an immersive and interactive media festival which illuminates the future in storytelling, entertainment, and art. In the same year, FGM launched a robust educational program embracing panels and workshops on the themes of screenwriting, filmmaking, producing, cinematography, acting, virtual reality, animation and augmented reality.

2017 - following a successful 2-year fundraising campaign, FGM opened the doors of "The Downtown Media Center", a 7,000-square-foot studio, which provides a percolator space for ideas, production offices, workshop space, a green screen studio, an audio studio and a small theater. The black box inside the Center serves as a hub for filmmakers to present interactive projects, films seeking finishing funds and more.

2019 - FGM launched its inaugural Summer Filmmaker Bootcamp for Young Artists aged 13-18 years. This two-week daytime crash course in media content provides the necessary skills related to the telling of great visual stories.

2020 - Through its membership program in 2019 FGM successfully mentored 10 short films and one feature-length production that world premiere at the prestigious Miami International Film Festival in March 2020. We continue to work on solidifying a film fund for local filmmakers and develop fellowships by forging relationships with blue-chip tech companies like Arri, HP and Magic Leap.

2021 – 8th edition, of FilmGate Interactive, saw us enter strategic partnerships with the Frost Science Museum to program their dome for the first year in a row, as well as an augmented reality installation and social justice discussion of Breona's Garden, with the Perez Art Museum.

2022 - secured a 25-year lease one floor above the current location and secured funding for four BIPOC shorts in partnership with ARRI

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.

While we are not at pre-COVID revenue numbers we are certainly in better shape financially than 12-months ago. Our revenue from admissions, workshop fees and labs has increased by 50% as we have been able to open up our capacity numbers. We are continuing to offer a hybrid programming model and attract online sales. Membership services have remained steady.

We were able to increase our staffing with SBA assistance and have been able to maintain our staffing ratio of 3 full-time staff throughout the last 26 months. We have also been able to increase our part-time staffing back to pre-COVID hours.

We have hired a fundraising/development service with a goal to increase our funding by 30% in FY22/23 and 50% in FY23/24.

We will celebrate our 10th anniversary as an organization in July 2022 and are proud that we survived the last two years. We believe that we are emerging stronger and more resilient, and do not have any outstanding debts to vendors.

3. 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?

IFCM Corp (b/k/a FilmGate Miami) will evaluate performance using a number of different metrics: Festival Appearances, Media Coverage, Gallery Invitations, Audience Participation, viewer comments, industry awards, and nominations.

Online: Google Analytics for articles, downloads through a variety of platforms, project website traffic, video starts, blog mentions, links from other sites, comments, sharing activity, social media activity, & online surveys.

Promotion: Quantity (# impressions) and quality of television, radio, print and online coverage; Community engagement & education: partner evaluations, audience evaluations from participants who experienced the project, and online surveys.

FilmGate Miami will host staff-wide meetings to assess outcomes and engage in conversations with key stakeholders—festivals, foundations, government agencies, independent VR companies, community organizations and the public, to inform and to develop the reach of the project beyond the life of this grant application.

3.1. Describe the expected outcomes of the project. How will you determine the success of the project? (2000 characters)

- To exceed our projected attendance numbers**
- To exceed our sponsorship budget and revenue lines**
- Positive feedback from artists and attendees**

- To attract local, regional, national and international attendees
- To attract a minimum of 2,500,000 media impressions
- To grow the number of BIPOC and LGBTQ+ and disabled participants and spectators
- To grow our membership by 30%
- To retain staff and a happy and productive environment for working

4. Completed Fiscal Year End Date (m/d/yyyy) * 12/31/2021

5. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$59,000	\$75,000	\$83,700
2. Personnel: Programmatic	\$45,000	\$55,000	\$55,000
3. Personnel: Technical/Production	\$35,000	\$45,500	\$45,800
4. Outside Fees and Services: Programmatic	\$32,946	\$49,500	\$58,500
5. Outside Fees and Services: Other	\$38,000	\$41,000	\$41,000
6. Space Rental, Rent or Mortgage	\$43,000	\$45,000	\$57,500
7. Travel	\$18,400	\$35,300	\$35,300
8. Marketing	\$33,510	\$35,000	\$41,200
9. Remaining Operating Expenses	\$96,000	\$86,000	\$92,000
A. Total Cash Expenses	\$400,856	\$467,300	\$510,000
B. In-kind Contributions	\$25,000	\$30,000	\$59,000
C. Total Operating Expenses	\$425,856	\$497,300	\$569,000
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year

10. Revenue: Admissions	\$36,500	\$41,000	\$41,500
11. Revenue: Contracted Services	\$77,456	\$114,000	\$119,000
12. Revenue: Other	\$45,400	\$45,300	\$45,300
13. Private Support: Corporate	\$65,000	\$75,000	\$85,000
14. Private Support: Foundation	\$50,000	\$49,700	\$59,700
15. Private Support: Other			
16. Government Support: Federal	\$20,000	\$20,000	\$20,000
17. Government Support: State/Regional	\$19,500	\$25,300	\$40,000
18. Government Support: Local/County	\$85,000	\$95,000	\$97,000
19. Applicant Cash	\$2,000	\$2,000	\$2,500
D. Total Cash Income	\$400,856	\$467,300	\$510,000
B. In-kind Contributions	\$25,000	\$30,000	\$59,000
E. Total Operating Income	\$425,856	\$497,300	\$569,000

6. 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."

not applicable

7. 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

8. Hours *

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

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

- Yes
- No

10. Rural Economic Development Initiative (REDI) and Underserved Waiver

- Yes
- No

H. Budget Page 8 of 12

1. 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)
- d. Save each individual line within the budget.
- e. 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.

1.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Exec Dir. and Coordinators	\$25,000	\$58,700	\$15,000	\$98,700
Totals:		\$25,000	\$58,700	\$15,000	\$98,700

1.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Instructors	\$8,000	\$47,000	\$0	\$55,000
Totals:		\$8,000	\$47,000	\$0	\$55,000

1.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Tech Director, Docent, Art Direction	\$12,000	\$33,800	\$0	\$45,800
Totals:		\$12,000	\$33,800	\$0	\$45,800

1.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artists Fees	\$0	\$58,500	\$0	\$58,500
Totals:		\$0	\$58,500	\$0	\$58,500

1.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Art Direction, Graphic Design, Production Assistance	\$0	\$41,000	\$0	\$41,000
Totals:		\$0	\$41,000	\$0	\$41,000

1.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Studio Rental Festival Rental	\$57,500	\$0	\$57,500
Totals:		\$57,500	\$0	\$57,500

1.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Flights & Accommodation	\$35,300	\$0	\$35,300
Totals:		\$35,300	\$0	\$35,300

1.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing/PR Print Ads	\$10,000	\$31,200	\$9,000	\$50,200
Totals:		\$10,000	\$31,200	\$9,000	\$50,200

1.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Event Supplies	\$0	\$32,000	\$0	\$32,000
Totals:		\$0	\$32,000	\$0	\$32,000

1.10. Amount of Grant Funding Requested:

\$55,000

1.11. Cash Match:

\$395,000

1.12. In-Kind Match:

\$24,000

1.13. Match Amount:

\$419,000

1.14. Total Project Cost:

\$474,000

2. 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.

2.1. Revenue: Admissions *

#	Description	Cash Match	Total
1	Admissions	\$41,500	\$41,500
Totals:		\$0	\$41,500

2.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Contracted Services	\$119,000	\$119,000
Totals:		\$0	\$119,000

2.3. Revenue: Other *

#	Description	Cash Match	Total
1	Memberships/venue rental/tuition	\$45,300	\$45,300
Totals:		\$0	\$45,300

2.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Corporate Support	\$41,000	\$41,000
Totals:		\$0	\$41,000

2.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	Private Support Foundations	\$48,700	\$48,700
Totals:		\$0	\$48,700

2.6. Private Support: Other *

2.7. Government Support: Federal *

2.8. Government Support: Regional *

2.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Miami Dade Cultural Affairs Dept - Service Grant	\$50,000	\$50,000
2	Miami Dade Cultural Affairs Dept - Tourism Development Grant	\$10,000	\$10,000
3	Miami Dade Cultural Affairs Dept - SAS- C Grant	\$12,000	\$12,000
4	Downtown Development Agency	\$25,000	\$25,000
Totals:		\$0	\$97,000

2.10. Applicant Cash *

#	Description	Cash Match	Total
1	Cash	\$2,500	\$2,500
Totals:		\$0	\$2,500

2.11. Total Project Income:

\$474,000

2.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$55,000	\$55,000	12%
B.	Cash Match	\$395,000	\$395,000	83%
	Total Cash	\$450,000	\$450,000	95%
C.	In-Kind	\$24,000	\$24,000	5%
	Total Proposal Budget	\$474,000	\$474,000	100%

3. 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.

in-kind support is from corporate and private support

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)
IFCM CORP W9 2022.pdf	30 [KB]	4/30/2022 8:08:56 PM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
IFCM_US_2020_ArchiveTaxReturn.pdf	147 [KB]	4/30/2022 8:07:48 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
2021 FILMGATE INTERACTIVE 8_Breonnas Garden_fb event-eventbrite_1-01.pdf	Breonna's Garden	part of FilmGate Interactive Festival - evidence of logo placement	1457 [KB]		View file
FilmGate Miami Press - The Jitney.pdf	FilmGate Short Film Festival	details about a winning short	1592 [KB]		View file
FilmGate8recap.pdf	FilmGate Recap 2021	https://www.youtube.com/watch?v=y0p6qiTuseo	1611 [KB]		View file
Screen Shot 2022-07-28 at 3.50.36 PM.png	Miami Herald - FilmGate Miami Article and Video		802 [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. 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.

1. 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

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 265.701, 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 IFCM Corp. 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)

Diliana Alexander Slavchev

