

Global Peace Film Festival, Inc.

Project Title: Global Peace Film Festival

Grant Number: 24.c.ps.109.372

Date Submitted: Tuesday, May 31, 2022

Request Amount: \$40,000.00

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 1

Discipline: Media Arts

Proposal Title: Global Peace Film Festival

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: Global Peace Film Festival, Inc. 
- b. DBA:
- c. FEID: 20-0117158
- d. Phone number: 407.582.6018
- e. Principal Address: 850 W. Morse Blvd. c/o PJI Winter Park, 32789-3709
- f. Mailing Address: P.O. Box 3310 Winter Park, 32790-3310
- g. Website: www.peacefilmfest.org
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Other
- j. County: Orange
- k. UEI: EX26LBH397C5
- l. Fiscal Year End Date: 06/30

1. Grant Contact *

First Name

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Last Name

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2. Additional Contact *

First Name

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3. Authorized Official *

First Name

Nina

Last Name

Streich

Phone 917.567.8687

Email nina@peacefilmfest.org

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

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) *

The Global Peace Film Festival uses the power of creative media to further the cause of peace on earth.

From the outset, the GPFF envisioned “peace” not as the absence of conflict but as a framework for channeling, processing and resolving conflict through respectful and non-violent means. People of good faith have real differences that deserve to be discussed, debated and contested. GPFF works to connect expression – artistic, political, social and personal – to positive, respectful vehicles for engagement.

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.

The Global Peace Film Festival is a film festival at its core that also embraces other genres of art and culture including live music, spoken word, theater, visual art and photography exhibits. Annually since 2006, a K-12 OCPS student Peace Art Exhibit has been presented, with a calendar produced from selected artwork. Year round programming enhances GPFF's offerings.

This unique film festival strives to educate and inspire through the art of the moving image. It is non-partisan and features a wide range of subjects, from intimate and personal to explorations of other cultures. The Festival brings distinctive and quality films to Central Florida, many of which the public will not have the opportunity to see elsewhere. Films by Florida filmmakers are actively sought and programmed.

The annual Global Peace Film Festival takes place over six days in September in Winter Park and Orlando as well as special screenings in Mount Dora and other parts of Central Florida. Films are presented virtually the week after the live event. GPFF also produces “MYgration,” a local short film contest that celebrates the diversity of Central Floridians. The contest takes place in August and the short films are unveiled at the September festival, then at the annual FusionFest over Thanksgiving weekend when awards are presented to the winning films. Panels and workshops on filmmaking and related subjects take place throughout the festival.

Since 2014, GPFF has also presented a selection of films online which eased the transition to more virtual programming during the pandemic. The online program attracts viewers worldwide, increasing the visibility of the event and has grown the national and international audience. GPFF also presents online interviews with filmmakers, artists and subjects of the films on its YouTube channel.

The GPFF presents the Indie Lens Pop-Up program, that holds preview screenings of films that later premier on PBS. This prestigious program has no more than sixty partners nationally and only one other in Florida (the other being WEDU, the Tampa PBS station). Throughout the year,

additional screenings with moderated audience feedback are presented with collaborative partners. Filmmakers and entertainment industry professionals visit local middle and high schools in Orange County to talk to students about their work and careers in the arts.

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.

GOALS:

Produce a top-quality film festival that attracts a growing audience, locally, regionally, nationally and internationally – both live and virtual – to increase the impact of the Global Peace Film Festival.

Increase the economic impact of the festival by growing the number of visitors to Central Florida for the event. The virtual festival is part of the long-range plan to increase the economic impact of the festival: creating travel packages for the next year's festival that can be promoted to virtual attendees will boost future tourist attendance.

Encourage and program films by Florida filmmakers.

Continue to present a new, creative art exhibit at CityArts in Downtown Orlando each year and continue to produce the K-12 Peace Art Exhibit each year.

Involve students and develop deeper relationships with regional schools, colleges and universities. Regularly, responses to surveying at the festival revealed that approximately 40% of the attendees identified as students.

Inspire audiences to take information from the films they see and use it in their daily lives, whether it be to buy local products, to lower their carbon footprint or to volunteer with a local organization.

Continue to provide free tickets to inner-city youth and work with organizations that serve that community.

Continue to grow all aspects of the Global Peace Film Festival – in person and virtual.

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”

1. The primary objective of the Global Peace Film Festival is to produce a top-quality film festival that not only entertains but also inspires audiences, increasing the festival’s impact. The creative success of the festival assures a consistent and growing audience which, in turn, helps grow the festival and increase its economic impact. In addition to economic impact, the GPF is aimed to inspire audience members to get involved in local issues addressed in the films presented in the festival by collaborating with local community-based organizations (CBOs). Critical to this objective is engagement with many sectors of the local community, from organizations that work on issues such as health care (including mental health), homelessness, domestic violence, environmental sustainability, animal welfare, LGBTQIA+, peace, seniors, etc.

2. At least 600 Rollins College students will attend films and panels during the festival. The “Media, Peace and Justice” class (CMC 310 on the Rollins curriculum) studies and works on the festival. For instance, as part of their course work, each student “adopts” a film to learn about and market to other students. They have to write about what they did and how successful their efforts were. Other educational objectives include donating tickets to organizations that support inner city youth and reach out to local and regional colleges and high schools to invite submissions from students.

3. Receive submissions from at least 120 K-12 student artists for the K-12 Peace Art Exhibit and attract at least 250 residents and visitors to attend the opening reception of the exhibit at CityArts. The art exhibits – both the student peace art exhibit and the CityArts exhibit – have attracted different audiences than the usual film program audiences. By promoting the film programs at the art exhibits, it draws new people to the films.

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.

Year-round programming activities include coordinating with partner community and arts/cultural organizations to discuss programming priorities for the coming year and then working to identifying appropriate films to screen collaboratively. The Indie Lens Pop-Up series runs from November through May each year. GPF partners with WUCF-TV and local community-based organizations (CBOs) to promote and present these screenings.

Submissions for the GPFF open in February on FilmFreeway.com and run through mid-June. A marketing package on FilmFreeway that reaches around 300,000 filmmakers. Outreach is also extended to alumni filmmakers, local and regional film schools, the GPFF newsletter list and through social media.

Activities for the MYgration films include lining up filmmakers and subjects and producing the short film contest in August.

Activities for the K-12 Peace Art Exhibit begin in April when the theme for the upcoming exhibit is confirmed and the first "Save the Date" notice is sent to all OCPS art teachers. Dates for delivery of artwork, judging and logistics are confirmed. The exhibit opens on the first day of the festival. Work with OCPS arts administrators and art teachers.

The work on the art exhibit at CityArts begins as soon as the previous year's exhibit wraps with identifying the artist (or artists). The exhibit opens on the Third Thursday of September – Sept. 22, 2022 – and runs through mid-October.

Coordination with Rollins College and Valencia College's Peace & Justice Institute for ongoing programs continues year-round to engage students in all GPFF programming. Outreach to UCF, Full Sail University and other local and regional colleges also continues.

The GPFF Executive Director and Artistic Director coordinate and produce the virtual filmmaker talks (GLOs) year-round.

The Volunteer Coordinator begins creating schedules for volunteers to distribute promotional material and to work at the festival starting in August. When volunteers are needed at events during the rest of the year, that job falls to the Festival Manager.

Throughout the year, the PR, social media and outreach teams work on the activities listed above. They work with local and regional tourism organizations as well as with local CBOs to promote all aspects of the festival. Fundraising and sponsorship solicitation continues year-round.

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.

Critical to the success of the GPFF are collaborative partnerships with many local community-based organizations (CBOs), educational institutions, arts and cultural organizations, and local businesses. As GPFF tagline "It Starts Here" indicates, success is

not only measured at GPFF events but in the engagement they inspire.

The GPFF prides itself on a wide array of partners that include the Hope Community Center in Apopka, Valencia College's Peace & Justice Institute, the Orlando LGBT+ Center, the Downtown Arts District, League of Women Voters of Orange County and of Florida and many more. Collaborative screenings with local organizations such as the Holocaust Memorial Resource & Education Center and Interfaith Council of Central Florida are organized throughout the year. A formal arrangement is in place with Rollins College where there is a course dedicated to studying and working on the GPFF. The online festival has partnered with peace groups around the world and, as everyone moves more into the digital space, these partnerships will be expanded and enhanced.

GPFF presents films from around the world. This enables us to reach out to the diverse population in Central Florida, offering a cultural mosaic. International filmmakers and guest speakers enliven the dialogue. After screenings, filmmakers, special guests and local experts answer questions and encourage audiences, young and old, to be involved in their local community.

In partnership with WUCF, the local PBS station, GPFF presents Indie Lens Pop-Up screenings each year from November to May, presenting preview screenings of documentaries that will later premier on PBS on Independent Lens. For each screening, GPFF partners with different local arts and civic organizations, selecting partners based on the subject matter of each film. For example, for a film about healthcare workers providing services for people who cannot afford vital care, GPFF partnered with Advent Health University; for a film about Indian women journalists, GPFF partnered with The India Center at UCF.

Promoting arts and culture as essential to community well-being is a core value of GPFF and is highlighted through partnerships with not only arts organizations but also CBOs and local businesses.

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?

54

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

96

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

7,200

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

800

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

380

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?

250

6.2. Number of Florida artists directly involved?

160

Total number of individuals who will be engaged?

8630

7. How many individuals will benefit through media?

8,000,000

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
- Native Hawaiian or Other Pacific Islander
- 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 below the Poverty Line
- Youth at Risk

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.

Audience demographic survey data from the 2021 GPFF:

(Note: due to the Delta wave of COVID-19, the in-person 2021 GPFF was smaller than anticipated. These statistics are from the in-person festival)

Age: Under 35 = 41%

35 - 44 = 14%

45 - 54 = 13%

55 - 65 = 16%

over 65 = 16%

Income:

Under \$30K = 29%

\$30 - \$59.9K = 18%

\$60 - \$89.9K = 18%

\$90 - \$119.9K = 11%

Over \$120K = 14%

Female = 63%; Male = 35%; Other = 2%

Caucasian = 53%

African American = 13%

Latino = 26%

Asian = 4%

Bi-racial = 4%

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.

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

Lake

Orange

Seminole

12. What counties does your organization serve?

Orange

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.

The Global Peace Film Festival began presenting an online adjunct to the live festival back in 2014 when streaming became more widely available and reliable. The purpose was to enhance the live event for a wider audience. This was helpful when virtual programming had to be ramped up when the pandemic began.

Since the beginning of the pandemic, the GPFF began to present year-round virtual programming. The Indie Lens Pop-Up series has been presented both in person and virtually for the past season and will continue to be both virtual and live for upcoming seasons. When the pandemic began, after having to cancel planned community screenings, it was important to migrate to virtual offerings which have proven to be both popular and have reached wider audiences. The Indie Lens Pop-Up screenings have been (and will be) available to audiences throughout the US while other films GPFF has presented virtually have been available in different markets (Florida only, US, North America, worldwide), based on filmmaker or distributor preference.

Shortly after the pandemic began, GPFF started recording conversations with filmmakers, artists, subjects of films, actors, etc., for a program named "GPFF Lives Online" (or GLOs) Since many viewers may not have seen the films, we 'flipped the script' and, rather than a traditional Q&A, the filmmaker is first asked to describe their film(s). All GLOs are posted to the GPFF YouTube channel and select GLOs are on the GPFF website.

For the September Festival, every filmmaker – and some film subjects and actors – are asked to for an interview. In addition to the filmmaker conversations, a Google form was added for audience members to ask filmmakers a specific question directly. This provides a one-on-one experience for viewer and filmmaker to interact that has been appreciated by both parties.

As for the virtual festival, GPFF provides both free and ticketed options for the audience. The GPFF has been presenting a free virtual selection of short films for several years and the "Free For All Shorts" are presented as they have been previously. For the ticketed platform, GPFF uses Eventive, the company that had been used for ticketing in 2019. Eventive set up a virtual platform as soon as the pandemic hit. GPFF selected Eventive because of their user-friendly interface and their attention to Digital Rights Management, for which sales agents and distributors were appreciative.

In addition to the virtual films, the K-12 Peace Art Exhibit has been organized online and presented on the GPF website.

These virtual programs continue and films and GLOs attract a worldwide audience. The GPF marketing/outreach team is looking into how to encourage virtual viewers to attend the festival in person in the future. The GPF will continue to present the festival as a hybrid, with the “live” event in week one and the virtual festival the following week. This will allow the first week attendees to see films that they were not able to watch in person.

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.

The Global Peace Film Festival’s programs for the fiscal year July 1, 2023 – June 30, 2024 benefit the community in a variety of ways.

Economic Impact:

According to the Americans for the Arts “Arts & Economic Prosperity 5” calculator, the economic impact of the projected 2022 GPF is as follows:

- In addition to the festival budget, the calculator projects that audiences will spend an additional \$210,089 for total expenditures of \$516,089;
- That projected spending supports a total of 18 FTE (full time equivalent) jobs;
- Total dollars paid to community residents as a result of the expenditures made by the GPF and its audiences equals \$21,317;
- State and local government revenue based on the calculator total \$49,710.

Social impact:

The GPF works to connect expression – artistic, social and personal – to positive, respectful vehicles for engagement and change. The program is carefully curated to create a place for the open exchange of ideas, using films and other media as catalysts to spark conversation and engagement. From the outset, organizers envisioned “peace” not as the absence of conflict but as a framework for channeling, processing and resolving differences through respectful and non-violent means – more important now than ever. People of good faith have real differences that deserve to be discussed, debated and contested – particularly in today’s polarized world.

GPFF seeks to provide a safe space for this dialogue, using the arts as the vehicle. This reflects GPFF’s intention that “It Starts Here” and for audience members to “Watch Films, Get Involved, Change Things.”

Collaboration:

The GPFF creates collaborations with a wide variety of arts & cultural organizations as well as community-based organizations (CBOs). Arts and cultural collaborations include the Downtown Arts District (Orlando), the Holocaust Memorial Resource & Education Center, Enzian Theater, SNAP! Orlando, Timucua Arts Foundation, and more.

CBOs include the League of Women Voters (Orange, Seminole and Florida), Hope CommUnity Center in Apopka, Knowledge for Living in Paramore, Amnesty International, Seniors First, Valencia College’s Peace & Justice Institute, the LGBT+ Center Orlando, the Interfaith Council of Central Florida, and many more. The value of these collaborations is that it brings the community together to share ideas through the arts and at the same time it helps support important community work.

Educational partnerships include Rollins College, Valencia College, UCF, Full Sail University, Winter Park Library’s Lifelong Learning programs, Orange County Public Schools, and more. At Rollins, the GPFF has been curricularized – the Media, Peace and Justice course (CMC 310) studies and works on the Festival. At Valencia College, the Peace & Justice Institute presents films from the GPFF both virtually and on the Winter Park campus. The K-12 Peace Art Exhibit is organized and presented in partnership with OCPS.

15. Marketing and Promotion

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

- Billboards**
- Brochures**
- Collaborations**
- Email Marketing**
- Magazine**
- Newsletter**
- Newspaper**
- 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?

While considering demographics, it is important for GPF to also consider psychographics in developing marketing, promotion and publicity plans. It is a goal of GPF to reach audiences not traditionally attracted to a "peace" event (the film lovers and aficionados) as well as audiences not traditionally attracted to a film festival (the peace/social justice activists and advocates). It is also important to recognize the natural constituencies of this Festival. These break down into four categories: Baby Boomers who still hold dear their early roots in social consciousness; students who are generally interested in "doing good" and getting involved; Young & Conscious - interested in the environment and holistic medicine practices; and the 40ish Hipsters who have shaped the local arts & culture scene.

Target market segments include: "into the arts scene," film industry & film enthusiasts, concerned citizens & social entrepreneurs and activists, students and teachers, LGBTQ, the Interfaith community, and diverse ethnic groups.

GPF works with media partners to reach local and drive markets throughout Florida and south Georgia/Atlanta - the primary focus of the marketing plan. GPF creates reasonable packages and opportunities for visitors that target increased attendance from the regional market and beyond.

Screenings throughout the year, both live and virtual, including the Indie Lens Pop-Up series, are presented at local community centers as part of the ongoing outreach work. This is currently part of the GPF 20th anniversary year leading up to the 20th annual festival in September 2022.

GPF will employ both paid and unpaid media, using print, radio, TV, billboards and social media. Bisbee and Company manages PR and marketing while The Invivo Exposure oversees social media strategy.

Film submissions open in February and includes outreach to the international film industry and film schools around the US. Other targets for PR are eco-friendly, spiritual and political publications.

With assistance from local hotels and restaurants and marketing assistance from Visit Orlando, travel packages will be created, including simple "Dinner and a Movie" packages or weekend festival packages that include hotel discounts.

The website is the main source of information about the festival. Artwork for the upcoming festival is updated in the spring.

Social media: Facebook, Twitter, YouTube and Instagram are the main social media outlets employed by GPF. Special interest media sites are also engaged including MyPeace.TV, CultureofPeace.org, Paceybene.org, Project World Impact, and Peacecast.TV.

The GPF email list exceeds 3000; over 6500 Facebook "Likes" and over 2800 Twitter followers. With more of the festival online, social media becomes even more important. Student interns are encouraged to use some of their preferred social media outlets such as Snapchat and TikTok.

General listings in local, regional, national international, film industry and cause-related publications, on websites and in blogs are broad in scope, giving basic information.

Radio PSAs on WMFE, WUCF and WPRK and TV spots on WUCF run before and during the festival. Ticket giveaways are promoted on WPRK. Print and online ads run in the Orlando Weekly and Bungalower.

Coverage in monthly magazines - local, regional and national - is solicited early in the summer.

Clear Channel Outdoor billboards announce the festival. Posters and rack cards are distributed around Central Florida, in stores and businesses, through partner organizations and on college campuses.

Filmmakers, festival staff and board members are booked for media appearances on local, regional and national radio and TV shows as well as interviews for print publications.

The year-round screening program, the online programming and Indie Lens Pop-Up series are all part of the ongoing marketing and outreach work.

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.

The Global Peace Film Festival takes place at rented venues throughout Orlando and Winter Park and does not have an institutional facility. We make every effort for all live events to be accessible. Where this is not entirely possible, volunteers or staff are assigned to assist any participants and/or audience members with special needs. During the festival, there is a staff person to oversee accessibility at all venues. We do not own equipment for closed caption or audio description, so we are not often able to accommodate hearing and visually impaired people to see/hear films however we have been programming more open captioned films. When possible, we try to have sign-language interpreters for non-screening events.

We regularly program films on issues of accessibility, disability and the differently-abled and actively seek out films on these issues. Many GPF films are sub-titled because they are from non-English speaking countries which enables our hearing-impaired audiences to enjoy these films. When there is a film on a related subject, effort is taken to reach out to organizations that serve those populations and to accommodate special needs.

GPF welcomes all audiences and makes special effort to reach out to underserved communities and constituencies.

The Festival's program is very diverse, with films about different cultures, religions, countries, sexual orientation, youth and the elderly, and other issues. It seeks to build bridges and encourage audiences to learn about and learn to understand others who are different than they.

We also welcome and have engaged differently abled people as volunteers and, when qualified, for staff positions.

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?

Lori Turchin

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? 9/1/2020

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

Yes

No

5.1. If yes include here. (500 characters)

A diverse, inclusive, and equitable workplace is one where all employees, volunteers and audience members, whatever their gender, race, ethnicity, national origin, age, sexual orientation or identity, education or disability, feels valued and respected. We at the GPFF are committed to a nondiscriminatory approach and provide equal opportunity for employment, engagement and advancement in all our programs. We respect and value diverse life experiences and heritages and ensure that all voices are valued and heard.

(Full statement is longer than allowed and is attached in support material).

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

As mentioned in above, the Global Peace Film Festival welcomes all audiences and makes special efforts to reach out to underserved communities and constituencies. The primary effort GPFF makes to provide programming for all is in the selection of film and other programs. We regularly program films about diversity, equity and inclusion both in the US and around the world including films about different cultures, religions, countries, sexual orientation, ageism and other issues.

For many years, the GPFF has offered free tickets to inner-city youth through both schools and community groups including the Paramore Kidz Zone, Knowledge for Living (also in Paramore),

Jones and Evans High Schools, Upward Bound, the Hope Community Center in Apopka (farmworker community), the Center for Independent Living and other organizations. Every sponsorship package includes the donation of a number of these tickets. This engages festival sponsors in the engagement of underserved communities.

The “MYgration” film contest pairs filmmakers to tell the stories of people who have come to Central Florida from around the world to make a new home for themselves and their families. For this contest, there are ten regions in the world and there must be at least one subject from each of the ten regions. We also aim for the same diversity among the MYration filmmakers.

The GPFF’s work with local community organizations helps reach as many people as possible to let them know informing them about the festival. A dedicated outreach team heads up this work. Among other things, they may create flyers for certain films that will appeal to specific constituencies, including translating them into other languages.

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

The GPFF board of directors is now majority minority: of the nine-member board, three are African-American, two Latinx, one multi-racial and three white. Two are LGBTQ+. Five are female and four are male.

The staff is small and mainly seasonal, many of whom return annually to work on the festival. The leadership of the GPFF is female (Executive Director, Artistic Director and Festival Manager). We aim to hire a diverse crew that regularly includes African-American, Latinx, LGBTQ+ and other diverse staff. The social media manager is African-American and the Outreach coordinator is Latinx. We seek and encourage interns from diverse backgrounds. Volunteers are diverse in gender, ethnic origin and age and we reach out to different community partners to provide volunteer opportunities.

G. Track Record Page 7 of 12

1. Organization History (2000 characters)

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

The Global Peace Film Festival was founded in 2003 to present a film festival in Orlando in December, considered to be “the month of peace” by the founder. The mission was “to use the power of film to further the goal of peace on earth.” There were drawbacks to the December timing of the festival so after three years, the dates were moved to September, anchoring around the International Day of Peace on the 21st. This enabled more local engagement and the beginning of important relationships with colleges and schools that have been critical to the educational mission of the GPFF. The K-12 Peace Art Exhibit was first presented in 2006 and was the first expansion beyond just film presentations and panel discussions. In 2009, the Media, Peace & Justice course was piloted at Rollins College, and was added to the Critical Media & Cultural Studies program in 2012.

In the early years of the GPFF, relationships were forged with United Nations officials and NGOs that led to a GPFF in Japan, partnerships with international festivals in Israel, South Korea and Nepal as well as negotiations with festivals in several other countries. The global financial crisis in 2008/9 put a damper on these international initiatives – each of the partner festivals lost funding and closed. The GPFF, however, persevered and continued to grow in Central Florida.

The mission of the GPFF was revised to “use creative media as a catalyst to inspire and educate people to initiate positive change in their local communities and worldwide” to reflect the intention to make the mission more active and more collaborative. Key to programming after the revision of the mission statement has been to recognize the issues that are important to the local area and GPFF's community and educational partners. Both attendance and impact of the festival grew following this change. Year-round public programming increased, including the invitation to become a producing partner for the Indie Lens Pop-Up program and special screenings at Enzian Theater and partner organizations' facilities.

The pandemic necessitated quick and significant changes, including the transition to virtual presentation. Since 2012, GPFF had presented a selection of short films online during the festival. Virtual programming increased exponentially in 2020 and has helped the continued growth of the organization and its programs.

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.

The Global Peace Film Festival has successfully produced nineteen annual events (the 20th event is in September 2022), growing in size and impact while maintaining fiscal responsibility. Having started as just an annual festival, the organization has grown to provide year-round programming as well as direct services to filmmakers whose work aligns with the mission of the GPFF.

Since 2008, GPFF has received an Orange County Cultural Tourism grant that requires strict oversight and fiscal management. GPFF has a Gold Transparency rating on Guidestar and an up-to-date profile on Central Florida Foundations Nonprofit Search. GPFF has been awarded "Top Rated" status by Great Nonprofits every year since 2012. Collaborative partnerships with many educational and cultural institutions enhance the ability to successfully complete everything described in this proposal.

Although not required for an organization of its size, GPFF undergoes annual independent audits. This allows GPFF to apply to larger foundations for grants to support all its work as well as to apply for United Nations Non-Governmental Organization status that will expand the reach and impact of the GPFF.

The pandemic has had a significant impact on sponsorship. GPFF has been pleased that so many of our sponsors and supporters have been involved for several years. All have been deeply impacted by the pandemic and some have not been in a position to make donations for the past two years. We will have to continue to be more creative with fundraising over the next year – participating in the United Arts of Central Florida's Collaborative Campaign for the Arts for the first time in 2022 has helped make up the loss of sponsorship income. Among new initiatives include working with other festivals and conferences with whom we have partnered and offering to host their film screenings on our Eventive and other platforms at other times of the year. This will help offset other costs. This virtual platform also allows for income-generating screenings that are inexpensive to produce.

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?

Goal/objective: produce a top-quality film festival.

Evaluation: Critical acclaim in the media, by attendees and participants.

How this will be measured: Attendance is thoroughly and carefully counted at all screenings and events. Two different audience surveys are conducted, one is a demographic survey completed only once voluntarily per attendee; the second is an impact survey that can be completed for each film that asks questions about response to the specific film the respondent has just seen. The impact surveys help identify the efficacy of the festival's programming both

for year-round programming and subsequent festivals. Additionally, audience members and filmmakers may post reviews on GreatNonprofits.org (see <https://greatnonprofits.org/org/global-peace-film-festival-inc>).

Post-mortem meetings with staff and community partners to discuss what worked, what didn't and what can be improved. These meetings take place as soon as possible after the festival.

Goal/objective: engaging students in all aspects of the festival (points 2 & 3 in question 2.2)

Evaluation: Student attendance numbers; submissions to the K-12 Peace Art Exhibit.

How will this be measured: Success of 600 students from Rollins College attending the festival is evaluated through sign-in sheets for Rollins students at each screening/event. This is not only a way for GPFF to evaluate this objective but is required for reporting to Rollins.

Engagement of the students in the Media Peace & Justice class is also evaluated. One measure of success has been that students in the class have applied for credited internships in the subsequent festival because of their positive experiences.

Student attendance from other colleges and high schools is evaluated through survey responses and volunteer sign-ups. High school students often volunteer for service hours which is carefully tracked – a GPFF manager has to sign off on the students' paperwork.

K-12 Peace Art Exhibit success is evaluated by the submissions from schools throughout the OCPS system.

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

The success of the project will be determined by the outcomes described above. Important measures include total attendance numbers and the breakdown of attendee statistics from the demographic survey. Another measure is the statistics from the impact surveys – and the willingness of patrons to complete the impact surveys. The questions in the impact survey include: would you recommend (the film you saw) to your friends; did the film you saw change/reinforce/not change your opinion (about the issue in the film); did the film you saw motivate you to act – yes/no; if yes the next question is multiple choice about what respondent would like to do. Annually, the responses to the first question average in the high 90 percentile.

Another outcome is audience members returning to the festival year after year and, now that the program is presented virtually as well as in person, attendees to the live event buying tickets for virtual screenings that they were not able to catch in person.

4. Completed Fiscal Year End Date (m/d/yyyy) * 6/30/2021

5. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$36,000	\$36,000	\$40,000
2. Personnel: Programmatic	\$17,300	\$21,000	\$24,000
3. Personnel: Technical/Production	\$8,800	\$10,000	\$12,000
4. Outside Fees and Services: Programmatic	\$66,684	\$70,000	\$68,000
5. Outside Fees and Services: Other	\$18,150	\$22,000	\$24,000
6. Space Rental, Rent or Mortgage	\$2,750	\$3,000	\$4,000
7. Travel	\$4,510	\$7,000	\$8,000
8. Marketing	\$30,197	\$35,000	\$40,000
9. Remaining Operating Expenses	\$4,625	\$5,000	\$10,000
A. Total Cash Expenses	\$189,016	\$209,000	\$230,000
B. In-kind Contributions	\$47,000	\$48,000	\$48,000
C. Total Operating Expenses	\$236,016	\$257,000	\$278,000
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$8,758	\$12,000	\$15,000
11. Revenue: Contracted Services			
12. Revenue: Other	\$3,706	\$5,000	\$6,000
13. Private Support: Corporate	\$4,953	\$10,000	\$15,000

14. Private Support: Foundation	\$62,435	\$60,000	\$65,000
15. Private Support: Other	\$49,527	\$50,000	\$60,000
16. Government Support: Federal			
17. Government Support: State/Regional	\$27,145	\$40,000	\$35,000
18. Government Support: Local/County	\$46,000	\$42,000	\$42,000
19. Applicant Cash			
D. Total Cash Income	\$202,524	\$219,000	\$238,000
B. In-kind Contributions	\$47,000	\$48,000	\$48,000
E. Total Operating Income	\$249,524	\$267,000	\$286,000

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."

Figures in "Previous Fiscal Year" are taken from the final report for the Orange County Cultural Tourism grant.

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	Executive Director	\$32,000	\$0	\$0	\$32,000
2	Administrative Assistant (part time)	\$0	\$8,000	\$0	\$8,000
Totals:		\$32,000	\$8,000	\$0	\$40,000

1.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director	\$6,000	\$12,000	\$0	\$18,000
2	Executive Director	\$0	\$6,000	\$0	\$6,000
Totals:		\$6,000	\$18,000	\$0	\$24,000

1.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Festival Manager	\$2,000	\$3,000	\$0	\$5,000
2	Technical Director	\$0	\$2,500	\$0	\$2,500
3	Volunteer Coordinator	\$0	\$2,500	\$0	\$2,500
4	House Managers	\$0	\$2,000	\$0	\$2,000
5	Interns & volunteers	\$0	\$0	\$17,000	\$17,000
Totals:		\$2,000	\$10,000	\$17,000	\$29,000

1.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Film Selection expenses	\$0	\$8,000	\$0	\$8,000
2	Guest speakers	\$0	\$12,000	\$0	\$12,000
3	Art Exhibit expenses	\$0	\$8,000	\$0	\$8,000
4	Impact Consulting	\$0	\$10,000	\$0	\$10,000
5	Fiscal sponsorship program	\$0	\$30,000	\$0	\$30,000
Totals:		\$0	\$68,000	\$0	\$68,000

1.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Legal & Accounting	\$0	\$7,000	\$0	\$7,000
2	Independent Audit	\$0	\$4,500	\$0	\$4,500
3	Insurance	\$0	\$7,000	\$0	\$7,000
Totals:		\$0	\$24,000	\$0	\$24,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
4	Equipment rental	\$0	\$4,000	\$0	\$4,000
5	Festival event/parties	\$0	\$1,500	\$0	\$1,500
Totals:		\$0	\$24,000	\$0	\$24,000

1.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Enzian rental	\$2,000	\$0	\$2,000
2	Downtown theater rental	\$2,000	\$0	\$2,000
Totals:		\$4,000	\$0	\$4,000

1.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Local travel	\$3,000	\$0	\$3,000
2	Filmmaker travel	\$3,000	\$0	\$3,000
3	Staff travel	\$2,000	\$0	\$2,000
Totals:		\$8,000	\$0	\$8,000

1.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	PR Consultant	\$0	\$7,600	\$0	\$7,600
2	Social Media management	\$0	\$4,000	\$0	\$4,000
3	Branding/graphic design/layout	\$0	\$10,000	\$0	\$10,000
4	Clear Channel Outdoor billboards	\$0	\$0	\$25,000	\$25,000
Totals:		\$0	\$40,000	\$31,000	\$71,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
5	WMFE underwriting	\$0	\$1,500	\$1,500	\$3,000
6	Orlando Weekly ads	\$0	\$3,400	\$3,000	\$6,400
7	WUCF sponsorship	\$0	\$500	\$1,500	\$2,000
8	Outreach Coordinator	\$0	\$4,000	\$0	\$4,000
9	Peace Art Calendar design & printing	\$0	\$2,000	\$0	\$2,000
10	Printed material (brochures, rack cards, posters)	\$0	\$4,000	\$0	\$4,000
11	Website management	\$0	\$3,000	\$0	\$3,000
Totals:		\$0	\$40,000	\$31,000	\$71,000

1.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Rent/storage	\$0	\$2,400	\$0	\$2,400
2	Phone	\$0	\$2,600	\$0	\$2,600
3	Office supplies & postage	\$0	\$2,500	\$0	\$2,500
4	Computer equipment	\$0	\$2,500	\$0	\$2,500
Totals:		\$0	\$10,000	\$0	\$10,000

1.10. Amount of Grant Funding Requested:

\$40,000

1.11. Cash Match:

\$190,000

1.12. In-Kind Match:

\$48,000

1.13. Match Amount:

\$238,000

1.14. Total Project Cost:

\$278,000

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	Ticket sales	\$15,000	\$15,000	
Totals:		\$0	\$15,000	\$15,000

2.2. Revenue: Contracted Services *

2.3. Revenue: Other *

#	Description	Cash Match	Total	
1	Filmmaker consulting	\$6,000	\$6,000	
Totals:		\$0	\$6,000	\$6,000

2.4. Private Support: Corporate *

#	Description	Cash Match	Total	
1	ITVS	\$2,000	\$2,000	
2	Website sponsorship	\$6,000	\$6,000	
3	Valencia College	\$2,000	\$2,000	
Totals:		\$0	\$15,000	\$15,000

#	Description	Cash Match	Total
4	Lightbeam/Herflix/ConsciousGood	\$5,000	\$5,000
Totals:		\$0	\$15,000

2.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	Thomas P. Johnson Foundation	\$13,000	\$13,000
2	United Arts Operating Support	\$12,000	\$12,000
3	Joelson Foundation	\$12,000	\$12,000
4	Morgan Foundation	\$5,000	\$5,000
5	Kirstenbroker donor advised fund	\$10,000	\$10,000
6	Ginsburg Foundation	\$5,000	\$5,000
Totals:		\$0	\$57,000

2.6. Private Support: Other *

#	Description	Cash Match	Total
1	United Arts Collaborative Campaign for the Arts	\$10,000	\$10,000
2	Fiscal sponsorship income	\$45,000	\$45,000
Totals:		\$0	\$55,000

2.7. Government Support: Federal *

2.8. Government Support: Regional *

2.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Orange County Cultural Tourism Grant	\$42,000	\$42,000
Totals:		\$0	\$42,000

2.10. Applicant Cash *

2.11. Total Project Income:

\$278,000

2.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$40,000	\$40,000	14%
B.	Cash Match	\$190,000	\$190,000	68%
	Total Cash	\$230,000	\$230,000	82%
C.	In-Kind	\$48,000	\$48,000	17%
	Total Proposal Budget	\$278,000	\$278,000	99%

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.

GPF receives more in-kind donations not included above. This includes more in-kind marketing support (i.e. WPRK radio sponsorship, donated ad space from magazines such as Natural Awakenings, space rental at Winter Park Public Library and Rollins College, and more). The figure listed above for volunteers and interns is also low.

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)
GPFsubstituteW9.pdf	33 [KB]	5/25/2022 3:33:31 PM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
GPF 990 FY20_CInt Copy.pdf	738 [KB]	5/25/2022 3:27:02 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
GPFF Support Material.pdf	GPFF Support Material	General info, support letter & complete DEI statement attached in one document	218 [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 Global Peace Film 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.

2.1. Signature (Enter first and last name)

Nina Streich

