

Miami Gay and Lesbian Film Festival, Inc.

Project Title: OUTshine LGBTQ+ Film Festival - 14th Annual Fort Lauderdale Edition

Grant Number: 23.c.pr.109.583

Date Submitted: Tuesday, June 1, 2021

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 2

Discipline: Media Arts

Proposal Title: OUTshine LGBTQ+ Film Festival - 14th Annual Fort Lauderdale Edition

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Miami Gay and Lesbian Film Festival, Inc. 
- b. **DBA:** OUTshine Film Festival
- c. **FEID:** 65-0830266
- d. **Phone number:** 305.751.6305
- e. **Principal Address:** 6360 NE 4th Ct. Miami, 33138-6108
- f. **Mailing Address:** 6360 NE 4th Ct. Miami, 33138-6108
- g. **Website:** <https://www.outshinefilm.com>
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 120745497
- l. **Fiscal Year End Date:** 05/31

1. Grant Contact *

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4. National Endowment for the Arts Descriptors

4.1 Applicant Status

Organization - Nonprofit

4.2 Institution Type

Fair/Festival

4.3 Applicant Discipline

Media Arts

C. Eligibility Page 3 of 12

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

Yes (required for eligibility)

No

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

Yes (required for eligibility)

No

7. What is the legal status of your organization?

Florida Public Entity

Florida Nonprofit, Tax-Exempt

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

Less than 1 year (not eligible)

1-2 years (required for eligibility for GPS and SCP)

3 or more years (required minimum to request more than \$50,000 in GPS)

D. Quality of Offerings Page 4 of 12

9. Applicant Mission Statement - (500 characters) *

Our mission is to entertain, inspire, enrich, and educate, and to connect and encourage a sense of community, all through the powerful medium of film. Towards this end we showcase a broad array of geographically and culturally diverse films, by both established and emerging filmmakers, that offer historical and contemporary perspectives on LGBT experiences, and we provide forums for the artists to engage in discussions between themselves and our audiences through panel discussions, question-and-answer sessions, seminars, and social gatherings.

10. Project 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 OUTshine LGBTQ+ Film Festival - 14th Annual Fort Lauderdale Edition will provide patrons an inspiring, thought-provoking, and entertaining selection of the newest high-quality Lesbian, Gay, Bisexual, Transgender, and Queer-oriented cinema. The festival will boast a wide-ranging array of films, including features, documentaries, and shorts, from Thursday, October 13 through Sunday, October 23 in 2022 (with no programming on Monday the 17th and Tuesday the 18th).

The nearly year-long curation and programming process which leads to the formulation of one of our festivals entails the efforts of a Programming Director with a 26-year track record, our Board Chair, Executive Director, and a Screening/Programming Committee consisting of volunteers throughout the community. We attend (virtually if required) Berlinale, the Berlin International Film Festival, which is one of the world's leading film festivals; Frameline, the San Francisco-based festival which is the world's oldest LGBTQ-oriented one; and Outfest in Los Angeles. We view the films, establish contacts, and discuss possible screenings we can bring to South Florida. We also have ongoing distributor and filmmaker/talent relationships that keep us informed of upcoming films and which get submitted directly to us. And importantly we receive a very substantial number of submissions through online film submission portals. The final result is a film program that reflects the changes and growth experienced within LGBTQ+ communities at home and worldwide, as well as the broader at-large culture. Our programming is thus designed to appeal widely to both LGBT and all supportive film-loving audiences, and help bring diverse communities together for a sustained celebration of art, culture, and community.

Our high-quality titles are drawn from domestic and international as well as independent producers and distributors. Some of the well-known names include Samuel Goldwyn Films, IFC Films, Sony Pictures Classics, Regent Releasing, Media Luna, Strand Releasing, Wolfe Releasing, The Film Collaborative, and more. The films emanate from countries around the world such as France, Germany, the U.K., Canada, Portugal, Brazil, Belgium, Italy, Spain, Israel, Taiwan, South Korea, Mexico, the Philippines, and, of course, the United States. Chosen festival films consistently address a spectrum of issues involving the LGBTQ+ populations, encompassing political struggles, coming out, discrimination and

bias, historical contexts of the gay rights movement, and the many elements of LGBTQ+ society, including youth, seniors, racial and ethnic minorities, and the disadvantaged. And it can be expected that we will be exhibiting World, U.S., and East Coast Premieres throughout the festival program.

We will also continue to enhance our offerings with substantial complementary programming. Some of this offers insight and deepens the impact of individual films, such as participation by filmmakers, writers, and actors from our screened titles, who conduct question-and-answer sessions in the venues after screenings. And some are independent of individual films but add to the overall festival atmosphere in both social and educational ways. These include panel discussions and free community sessions, and commemorative parties and the closing awards presentations which feature attendance by filmmakers and on-screen talent.

For a day-by-day description of the festival's programs and features, please see our discussion in the "Project Activities" section which follows a bit later in this application.

10.1 Project Goals (2000 characters)

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

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

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

Goal 1 : To maintain and enhance our film festival's ability to reach and attract lesbian, gay, bisexual, transgender, queer, and affiliated and supportive film-loving audiences, so as to realize the largest possible audiences consisting of the widest possible range of ages, ethnicities, and cultural and societal backgrounds.

Goal 2: To bring these diverse communities together for a sustained celebration of art and culture, in a socially inclusive and welcoming way, so as to create fond memories and build lasting bonds for participants both with each other personally and within and throughout the broader communities.

Goal 3: To inform and educate and thus build awareness that while the particulars of our life experiences may vary widely, we share a common humanity and recognizable similarities in our obstacles and challenges. Through the festival's programming we therefore should leave a lasting impression that what we all have in common is greater than our differences.

10.2 Project 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”

For our annual Fort Lauderdale film festivals, we have set the following objectives to ensure that we are making progress in achieving and sustaining our goals:

Objective 1: Increase the scale of the festival and its continuity throughout the eleven days from Opening Night to Closing Night, so as to create more of a buzz and more of a festival atmosphere, and also increase the awareness of the festival throughout the community, and thus to increase its prominence and impact. The ability to have this impact is a key component to our mission. Towards this end, in 2022 we’re adding Wednesday programming in the week between our two weekends (and in 2023 we’ll be additionally adding Monday and Tuesday programming).

Objective 2: Increase the proportion of our Fort Lauderdale festival patrons who are in the millennial age range through the actions of our Millennial Outreach Committee, which consists of and is run by individuals in this age range. This committee includes members of the LGBTQ+ communities with good social standing and social contacts within this age group, or those that bring experience on how best to reach them. Members of that committee are assigned to our pre-existing Screening and Marketing Committees, in order to both locate films that would be a draw to this age demographic, and to then tailor a marketing plan to bring in members of this population.

Objective 3: Partner with other organizations that represent and serve a vast array of diverse communities, so as to bring in to our festivals members of those communities, as well as expose other patrons and community members to each other and their perspectives. We refer to these organizations as our “community partners”, and they are discussed fully in subsequent sections of this application.

Objective 4: Build on our film screenings to educate and enlighten our audiences, through question & answer sessions, panel discussions, group gatherings outside the screening venues.

10.3 Project 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.

Here are the activities--i.e. our festival-- that will unfold in October 2022, when we will present our 14th annual Fort Lauderdale LGBTQ film festival:

Our festival will open on the evening of Thursday, October 13th, with a high-profile Opening Night

film, before which we'll commemorate the festival's 14-year anniversary with a ceremony that features acknowledgments, proclamations, and previews of the upcoming selections. This will be held at the AutoNation IMAX Theatre at the Museum of Discovery & Science, located at 401 SW 2nd St. in downtown Fort Lauderdale. After the film is our gala Opening Night Event. This will be held at Stache, located two blocks away from IMAX at 109 SW 2nd Ave. in Fort Lauderdale.

The festival will continue on the evening of Friday the 14th, with multiple screenings at two centrally-located Fort Lauderdale theaters: Savor Cinema, which is located at 503 SE 6th St., and Gateway Cinema, which is located at 1820 East Sunrise Blvd.

Our first weekend of programming will occur on Saturday the 15th and Sunday the 16th, with continuous afternoon and evening screenings at Savor Cinema and Gateway Cinema. Saturday afternoon will also feature either a free community session or a panel discussion. The Saturday screenings will be followed by our Women's Spotlight party, which is a casual event and which occurs directly after our Spotlight women's-oriented film, and which will be held at The Wilder, located at 701 E. Broward Blvd. in Fort Lauderdale.

Our weekday screenings will be held on Wednesday the 19th through Friday the 21st, with multiple evening screenings at both Savor Cinema and Gateway Cinema. Thursday will also feature our Centerpiece Event, which commemorates the midpoint of the festival, and which is held in the Courtyard next to Savor Cinema.

Our second weekend of programming will occur on Saturday the 22nd and Sunday the 23rd, with continuous afternoon and evening screenings at Savor Cinema and Gateway Cinema. The Saturday screenings will be followed by our Men's Spotlight party, which is a casual event and which occurs directly after our Spotlight men's-oriented film, and which will be held at the Ritz Carlton Fort Lauderdale Beach, located at 1 North Fort Lauderdale Beach Blvd. directly across from the beach.

The Sunday films will be followed by our Closing Night Event at Nu River Landing, located at 511 SE 4th Ave. in Fort Lauderdale. This event features the presentation of audience and jury awards, and also serves as an inclusive finale that commemorates the full array of what has unfolded throughout the festival.

The majority of our screenings will be immediately followed by "Q&A" sessions with the filmmakers and performers, as described further in the "Project Description" section of this application. Some of these artists will appear in person, and others will appear on-screen virtually, with questions coming from festival personnel and patrons on site.

And some of our screenings will also have additional activity components developed with our community partners, who are described further in the "Partnerships & Collaborations" section of this application. This helps add value for both them and us. For example, Gay Vista Social Club is

planning a “Dinner and a Movie” event in conjunction with a screening they will be paired with on Friday the 21st. We screen the film, while they plan and set up the dining experience.

10.4 Partnerships & Collaborations

Describe any partnerships and/or collaborations with organizations directly related to General Programming (GPS) or the Specific Cultural Project (SCP). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

We have a broad and expanding array of partnerships and collaborations.

We have a partnership with Design & Architecture Senior High in Miami for students to develop for us each year’s image, which graces the cover of our Program Guide, festival posters and ancillary materials, web site, advertising, emails, social media, etc. With teacher guidance, approximately 30 students ultimately develop and present their designs, and from this group four to six are chosen for consideration and final selection by our marketing and artistic committees. The student, teacher, and school are acknowledged and credited in our Program Guide, on our web site, etc., and in a presentation at our Opening Night ceremonies. While this program was suspended during the Covid-19 pandemic, it is resuming in 2021.

We will also be continuing with the alliance we established in 2018 with Superfine!, a South Florida-based organization which produces annual art fairs under that name in Los Angeles (in February), New York (in May), Washington DC (in November), and Miami Beach (in December, to coincide with Art Basel). We conduct 4 screenings of 5-6 short films at each of their fairs under the OUTshine moniker, which provides an added component to their own fairs but also allows us to promote our upcoming festivals to arts and culture-oriented individuals in key national markets from where we can draw new festival patrons. While this program was suspended during the Covid-19 pandemic, it is resuming in 2021.

We are also partnering with Safe Schools South Florida, SunServe, and the Florida Youth Pride Coalition, who will serve as conduits to Gay-Straight Alliances (GSA's) in local schools. We offer them blocks of complimentary or discounted tickets for attending content-appropriate films at our festivals. Once again, while this program was suspended during the Covid-19 pandemic, it is resuming in 2021.

Additionally, in 2022 we will again sponsor a 15-hour per week internship with Miami-Dade College. And our high school volunteers will get credit for community service hours.

Finally but very significantly, our longtime arrangements with nonprofit Community Partners, which continued even during the height of the pandemic, will continue. This is described in full detail in the “Proposal Impact” section of this application, since we consider this to be outreach.

All of the above do involve formal annual agreements with the organizations we partner with.

11. Project/Program Evaluation

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

(1) At the venues, filmgoers are presented with a one-page questionnaire that helps identify why they are attending and what they are hoping to experience. We ascertain whether they have already completed the questionnaire at a previous screening, in which case we don't give them a new one.

(2) After each screening, filmgoers are presented with a ballot which contains both numerical scoring and a comments section pertaining to the film that has just been shown. This is used to determine the audience award-winning films that are announced at the Closing Awards Ceremony, and it's also a tool that enables an analysis to be conducted on overall audience interests, preferences, impressions, and trends.

(3) Comprehensive web-based, multi-page post-festival surveys are distributed to our member database and ticket-buyer email list. These provide us with demographic audience data; specific festival likes, dislikes, and perceived areas for improvement; artistic inclinations; and overall impressions as to the quality of the festival and satisfaction levels.

(4) The Board's marketing committee evaluates all the analytics from the various marketing and public relations programs that were utilized to promote the festival. These include but are not limited to: website visits, Facebook, Twitter, Instagram, P.R., and advertising. Additionally, our ticket tracking system for daily sales can compare the current year to previous on a daily basis. With the use of all these metrics, we have extremely valuable tools to evaluate our marketing and public relations expenditures.

(5) Finally, the full Board undertakes an organized retreat post-festival to review everything that transpired during the festival. This includes the results from the surveys and ballots, the marketing committee's findings, and analyses of membership and ticket sales trends. It also includes the logistics of what unfolded procedurally. This retreat regularly provides insight, ideas, consensus, and strategies, to improve and build on the existing foundation.

11.1 Artist Projects only

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

E. Impact - Reach Page 5 of 12

Instructions

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

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

44

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

44

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

4,480

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

50

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

30

17. How many artists will be directly involved?

Enter the estimated number of professional artists that will be directly involved in providing artistic services specifically identified with the proposal. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. This figure should reflect a portion of the total individuals benefiting. If no artists were directly involved in providing artistic services enter 0.

17.1 Number of artists directly involved?

65

17.2 Number of Florida artists directly involved?

15

Total number of individuals who will be engaged?

4625

18. How many individuals will benefit through media?

540

19. Proposed Beneficiaries of Project

Select all groups of people that your project intends to serve directly. For each group, you can select more than one answer if applicable. If your project/program served the general public without a specific focus on reaching distinct populations, then select the “No Specific Group” options.

19.1 Race Ethnicity: (Choose all that apply) * No specific racial/ethnic group

19.2 Age Ranges (Choose all that apply): * No specific age group.

19.3 Underserved/Distinct Groups: * Other underserved/distinct group

20. Describe the demographics of your service area.

According to the latest figures from the U.S. Census Bureau, the population of Florida is estimated to be over 21 million people, 74.7% of whom were adults 18 years of age and older, which is our prime age demographic. In our prime geographic area of Broward, Miami-Dade, and Palm Beach counties, the population in 2019 was estimated by the Census Bureau to be over 6 million people, 74.1% of whom were adults 18 years of age or older. That translates to over 4.5 million people in our prime age and geographic demographic. As far as the LGBT component of this population, the latest Gallup survey results among the 50 largest U.S. metropolitan areas show that Jacksonville recorded the 15th highest percentage in the U.S. (at 4.3%); Miami-Fort Lauderdale-West Palm Beach was the 16th highest (at 4.2%); and Orlando-Kissimmee-Sanford and Tampa-St. Petersburg-Clearwater were 19th and 20th (both at 4.1%). Meanwhile the New York City metropolitan area was 21st (at 4.0%). We believe the reported percentages may well be undercounts, but in any event the Florida numbers which all exceed New York’s indicate to us a robust core audience for our programming.

21. Additional impact/participation numbers information (optional)

Use this space to provide the panel with additional detail or information about the impact/participation

numbers. Describe what makes your organization/programming unique.

Regarding Impact/Participation Numbers Information:

(1) Artists directly involved are those involved in making or performing in the films who also appear in person at the festival, as well as those providing entertainment at our accompanying events, such as musicians and dancers.

(2) Individuals benefitting through media are largely those who view the opening ceremonies, closing awards ceremonies, and other targeted events through their being live-streamed on our Facebook page.

Regarding what makes our organization/programming unique, our festivals are the largest LGBTQ+ cultural arts events in South Florida, bringing together the best in film, talent, and community. Through the years over 175,000 people have attended a festival screening, gathering, or other event, and we are one of South Florida's longest serving cultural organizations. Among its many accolades, our festivals have been named "Best Film Festival" by the Miami New Times, "Best Gay & Lesbian Event in South Florida" by CityLink, and we've received multiple proclamations and commemorations from Miami-Dade County, the City of Miami Beach, and the City of Fort Lauderdale, exemplifying our reach throughout the broader arts communities of South Florida.

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

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

Broward

23. What counties does your organization serve?

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

Broward

Miami-Dade

Monroe

Palm Beach

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

Briefly describe any virtual programming that you provide to the public. This information should include who is able to access the programming and any payment structure.

We initiated virtual programming in the spring of 2020 as a result of the Covid-19 pandemic. These began as periodic single screenings which were available at no charge, as a means to keep our members and patrons engaged and connected during a period of great uncertainty and concern. As it became clear that the pandemic and its effects would not quickly dissipate, we began planning full film festivals structured around virtual programming, with drive-in opening night events as the only on-site festival components. In conjunction with this, our virtual programming became much more sophisticated. For one thing, we contracted with Eventive, a streaming platform now used by the American Film Institute, the Smithsonian, Atlanta Film Festival, Nashville Film Festival, and more. Also, we reimagined how our presentations would unfold, most significantly by ramping up the post-screening question-and-answer sessions with the filmmakers and actors. We did this both in terms of the proportion of films that would feature this, as well as the number of these artists who would participate in each Q&A. We initiated payment structures for our programming that allowed per-screening purchases as well as all-access passes, but our post-screening Q&A's were free, streamed live on Facebook and then uploaded to our YouTube channel. And through our agreements with film distributors, film festival screenings were available to all patrons viewing through an I.P. address anywhere within the State of Florida, significantly broadening our reach. As we now transition back to fully in-person film festivals, we're leveraging what we've learned during the pandemic by selectively maintaining virtual programming. These screenings will return to one-off events available throughout Florida periodically in the lead-up to each festival. While they will be ticketed and not free, they will primarily serve as promotional tools to generate enthusiasm to come to our full in-person undertaking. The films screened will not duplicate ones shown at the festival and the cost will be nominal.

25. Proposal Impact - (Maximum characters 3500.)

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

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

Our nonprofit Community Partners are given prominent placement throughout our festivals, thereby providing them a gateway to our audience that is a powerful tool to help them to benefit financially, which has its own economic effects. Many of these partners' missions are educational in nature, and their outreaches to our patrons synchronize well with the educational components of the festival itself. Specifically, what happens is thus: Firstly, they are featured in all of our program materials, from our printed guides to our web site and promotional materials. Secondly, at the festival itself, they are featured in the "on-screen rotation" which displays before each film presentation. And finally, each Partner is paired with a carefully-selected film that will align with their cause, before which a representative of their organization gives an up to seven-minute presentation of who they are, what they do, why it matters, and what audience members can do to help or be helped. This is a key way that we feel we're able to make a difference in the community beyond just showing our films. Our Community Partners are based in South Florida and/or have a deep and longstanding presence here, and a commitment to serve the community. They include Care Resource, Aqua Foundation for Women, Safe Schools South Florida, Latinos Salud, Unity Coalition, SAGE of South Florida, Arianna's Center, Equality Florida, FHI 360, Pridelines, The Pride Center at Equality Park, SunServe, Stonewall National Museum & Archives, World AIDS Museum and Educational Center, Jewish Community Services of South Florida, Sunshine Cathedral, Etz Chaim, South Florida Pride Wind Ensemble, Florida International University Student Affairs, HPAC (Health Promotion & Care) at University of Miami, U.M.

LGBTQ Student Center, and more.

Even more broadly, our commitment to reach out to the entire community through the above means, as well as our extensive marketing program which is described in the next section, and with whatever other opportunities may arise, is rooted in the understanding that film continues to be the most wide-reaching mass-market art form, serving to inform, educate and draw in a wide variety of community members to share in the experience under one roof. It has the ability to open eyes and change minds. A high-profile LGBTQ-oriented film festival thus can be a piece of the puzzle that helps bring greater visibility, greater understanding, greater acceptance, and enjoyable and satisfying shared experiences, to both the LGBTQ and broader communities. Our festivals have no parallels in South Florida, and it's important to have these to help provide their unique cultural offerings and to bring the community together in a festive and thinking atmosphere.

Additionally, our festivals have a clear and positive economic impact. Firstly, our organization will be spending nearly \$500,000 preparing for and producing our FY 2022-23 South Florida programming, of which over \$200,000 will be spent for the Fort Lauderdale festival which is this application's subject. Over 88% of this spending will occur within the State of Florida, boosting local companies and individuals. Secondly, the festival generates local spending far in excess of our own expenditures. By drawing consumer to our film screenings and educational events at local theatrical venues, and to our ceremonial and social events at local arts and dining and nightspot venues, our patrons pump additional funds into the local economy through all manner of spending on food and beverages, patronage of nearby retail stores and establishments, transportation and parking, etc.

26. Marketing and Promotion

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

Brochures

Collaborations

Direct Mail

Email Marketing

Magazine

Newsletter

Newspaper

Podcast

Radio

Organic Social Media

Paid Social Media

Television

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

How are you marketing and promoting your organizations offerings?

As in past years, our 14th Annual Fort Lauderdale festival will utilize a marketing strategy that promotes Broward County as a highly friendly and supportive community for both LGBTQ patrons and the general public. South Florida is already bouncing back strongly from peak Covid-19 isolation, and the area is well-positioned to strengthen its image as a highly-attractive vacation

destination for individuals and families nationally and internationally. Towards that end we will work with sponsor hotels, airlines, and local organizations to promote visits for some or all of the festival's 12-day span, including offering travel packages for those in key U.S. markets, as well as several international destinations. We will carefully style our campaign to encourage LGBTQ and supportive film lovers to come and enjoy world-class culture and entertainment, all in the most idyllic setting imaginable.

We print 16,000 copies of our program guide and accompanying literature, which are mailed to an extensive mailing list of locals and out of town members, as well as drop-shipped at locations throughout Broward, Miami-Dade, and coastal Palm Beach counties. Web and print ads are placed in national, regional, and local media, publications, and web sites, and free ads are provided in return for our providing in-kind promotion. Major media to be utilized include Here Media, Sun-Sentinel, The Miami Herald, New Times Broward-Palm Beach, Miami New Times, WLRN-FM, It's Happening Out, The Advocate, Passport Magazine, Hotspots, South Florida Gay News, Wire Magazine, Edge Media, OutClique Magazine, New Tropic, OUTcoast Media, Pink Banana Media, Miami Art Scene, Tampa Bay Gay, Gay Ad Network, Gayborhood, Wilton Live!, and Go Riverwalk Magazine. We'll also have listings on many online calendars, from Broward's ArtsCalendar.com to the International Gay and Lesbian Travel Association. On television, Comcast will continue their media sponsorship, which will include running 30-second public-service ads which will be broadcast over 3,000 times throughout South Florida on cable networks such as Bravo, CNN, Lifetime, HGTV, VH-1, Comedy Central, A&E, The Food Network, and E!; we will reach over 950,000 people thanks to Comcast's generosity. Also, NBC-6 South Florida will feature us on their local news programs' editorial segments, as well as interview our Board Chair and Executive Director on two "6 In The Mix" segments. And other television and radio stations have also expressed an interest in our festivals through 2022.

We're also continuing to expand our efforts in the areas of e-marketing and social media. We employ regular email blasts. We utilize a continuing Google Ad Grant. We create Facebook events, boosted posts, and targeted ads into people's feeds, and employ a Facebook marketing assistant who monitors our account. Facebook content crosses over to Instagram where it gets widely shared. We've also begun contracting with several firms to optimize those efforts: 300Bees LLC has begun formulating paid advertising in Google search and website SEO (search engine optimization); and Velocity Social Media LLC will be managing strategies for the Facebook and Instagram ad campaigns. And Twitter is also a component of this mix, where we bring in an intern to actively use, promote, and engage with users. These modern efforts will be layered on top of continuing older but still useful components such as palm cards, posters, and an "On-The-Go Guide".

For P.R., we'll be using South Florida-based Goodman Public Relations. Their experience includes representing festival and other event organizations, LGBTQ+ organizations, and venue activations. They'll serve as our press liaison and use their proprietary lists of media contacts to assist in garnering attention from online, print, radio, and television outlets, both locally and nationally, as well as their celebrity contacts for OUTshine mentions on their social media feeds. And for the most personal touch we have a dynamic and diverse 11-member Board of Directors, consisting of key community leaders spread across both Broward and Miami-Dade counties, that are responsible for increasing festival awareness, membership, and screening attendance, and who draw from their

networks in South Florida and beyond.

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

27. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility.* In addition to your facility, what step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

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

From the perspective of an LGBTQ-oriented cultural organization, it is especially important to us to set the best possible example of acceptance, inclusiveness, and accommodation, and we are 100% committed to ensuring that our programs are fully accessible to all.

Our office location is A.D.A.-compliant, and in fact was upgraded to be so after a self-evaluation several years ago.

Our website has links on its home page, both through a dropdown menu near the top and a direct link at the bottom, which go to our A.D.A. page. That page, located at <https://www.outshinefilm.com/ada>, has individual tabs customized for our Fort Lauderdale and Miami festivals, so that we can describe transportation/mobility options that are specific to each location.

The A.D.A. page also fully describes our accessibility policies and procedures, and a page scan is included in our "Accessibility" support document attachment.

As the page states, we proactively support and advocate A.D.A. accessibility guidelines, we're an Equal Employment Opportunity employer, and we ensure that our programs and facilities are accessible to all.

Each season our comprehensive Program Guide is scanned and linked to our home page and may be viewed by patrons on their computers via any modern browser. In this way, based on personal requirements, the Guide can be accessed to accommodate people with vision or other physical impairment.

Host sites presenting programs are required to be in compliance with A.D.A. guidelines, and a page scan of our "Venues" web page with approved A.D.A. symbols (<https://www.outshinefilm.com/venues>) is also included in the support materials. We provide each host venue with program notes in a minimum of 16-point type, and can provide enlarged program notes upon request to individuals with impaired

vision.

For patrons with specific accommodation and special requests, they are advised to please contact our office at least 72 hours in advance so that we have ample time to work to accommodate them and provide the best possible service. For the hearing impaired with requests for American Sign Language interpretation or an Assistive Listening Device, they are advised to please contact our office at least 5 days in advance.

Special requests or questions are guided via a phone number and direct email address published on the web page to our A.D.A. Director, who is our Executive Director, an indication of the seriousness of our level of commitment.

Prior to the commencement of each festival, we conduct training sessions with new and continuing seasonal staff and volunteers who will be present at our venues, which contain a module that specifically discusses accessibility issues and how to be as helpful as possible. They are further instructed that for any situations that have not been anticipated, they are to directly and immediately call our A.D.A. Director (Executive Director).

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

28. Policies and Procedures

- Yes
- No

29. Staff Person for Accessibility Compliance

- Yes
- No

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

Victor Gimenez, Executive Director

30. Section 504 Self Evaluation

- Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.
- Yes, the applicant completed the Abbreviated Accessibility Checklist.
- No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

30.1 If yes, when was the evaluation completed? 5/1/2021

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

Yes

No

31.1 If yes include here:

EQUAL EMPLOYMENT OPPORTUNITY

Equal Employment Opportunity has been, and will continue to be, a fundamental principle at Miami Gay and Lesbian Film Festival, Inc. (M.G.L.F.F.). Employment is based upon personal capabilities and qualification without discrimination because of race, color, religion, gender, age, national origin, marital status, sexual orientation, disability, or any other protected characteristic as established by law.

Policy Details: This policy of Equal Employment Opportunity is applied to all policies and procedures relating to recruitment and hiring, compensation, benefits, termination, and all other terms and conditions of employment. M.G.L.F.F. has overall responsibility for this policy and maintains reporting and monitoring procedures. Employees' questions or concerns may be referred to the Executive Director, or, if involving the Executive Director, the Board Chair. Appropriate disciplinary action may be taken against any employee willfully violating this policy.

Administration: This policy will be administered through the Executive Director, or, if involving the Executive Director, the Board Chair.

NON-DISCRIMINATION POLICY

Discrimination is prohibited in the delivery of all services provided by M.G.L.F.F.

POLICY STATEMENTS

M.G.L.F.F. prohibits discrimination in the delivery of services on the basis of race, color, religion or belief, gender, age, national origin, marital status, sexual orientation, genetic testing, HIV/AIDS status, political opinion or affiliation, and mental and/or physical disability.

This policy applies to all programs, activities, and benefits operated or provided directly or indirectly by M.G.L.F.F. This policy also applies to all grant programs, health care providers, volunteers, contractors, and subcontractors.

All employees (including volunteers), vendors, contractors, subcontractors, agents, grantees, and health care providers are responsible for compliance with the requirements of this policy.

COMPLIANCE

Employees shall act impartially in the delivery of services and not give preferential treatment to any private organization or individual.

No employee shall refuse, withhold, or deny services to any person because of race, color, religion or belief, gender, age, national origin, marital status, sexual orientation, genetic testing, HIV/AIDS status, political opinion or affiliation, and mental and/or physical disability.

Employees shall provide reasonable accommodations to individuals with disabilities to ensure equivalent level of services.

Violation of these requirements is unlawful and is subject to disciplinary action, penalties, or fines, as appropriate.

Employees who observe actual or possible discrimination in the delivery of services are encouraged to report the occurrence to the Executive Director and/or Board Chair.

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

We have instituted a program to increase access to, and participation by, traditionally underrepresented populations. This is our “QTPOC OUTreach” program. QTPOC is an acronym for “Queer and Trans People of Color”, and the program represents an acknowledgment that this segment of our society, who are featured in or who are the primary focus of quality films that typically are not widely distributed, can and should be marketed to more effectively than we have in the past. In this way they can participate more fully in our festivals, and more traditional festival patrons can view these films and engage with this part of the community. Specifically, this program focuses on evaluating, procuring, and programming the films; targeted marketing outreach; coordinating with relevant local nonprofit community partner organizations (such as TransSocial, TransArt, The Alliance for GLBT Youth, Survivors' Pathway, Arianna's Center, and others); and establishing both physical and virtual post-screening Q&A and panel discussions.

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

Our staff includes men and women, Caucasian and Hispanic, straight and gay, multiple religious

backgrounds and beliefs, ages from twenties to fifties, single and married. It may be diverse in additional metrics beyond the above, but we don't ask because we hire based on merit and not personal characteristics other than the ability to work together as a team.

Our board includes men and women, Caucasian and Hispanic and Black, multiple religious backgrounds and beliefs, ages from thirties to sixties, single and married. At the present time, it's exclusively LGBTQ, but this has arisen organically and not by design. As with our staff, it may be diverse in additional metrics beyond the above, but unless this were to be revealed in casual conversations, we wouldn't know.

Our volunteers vary considerably from one festival to the next, and because Covid-19 necessitated a pivot to primarily virtual offerings, volunteers declined precipitously in 2020 and the first third of 2021. At full strength, our volunteer network includes all the diversity characteristics of our staff and board, as well as those with disabilities.

G. Track Record Page 7 of 12

34. Fiscal Condition and Sustainability

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

Our organization is debt-free and a reserve fund which was established in 2014 ensures sufficient liquidity at all times. This fund has never been tapped, including during the Covid-19 pandemic. This was possible due to our being a beneficiary of a plethora of Covid-19 relief programs, including: two federally-funded Miami-Dade grants (Arts Support and Nonprofit Support); a privately-funded Our Fund Foundation Resilience Fund grant; and first-draw and second-draw Paycheck Protection Program funds. This funding, in combination with a significantly lowered cost structure while only virtual programming was possible (due to the suspension of venue rental and other physical site and staffing costs), has left the organization with a stronger balance sheet than before the pandemic. Total equity (assets minus liabilities) on January 1, 2020 was \$258,854. Seventeen months later, on May 25, 2021, total equity is \$324,635 if one assumes forgiveness of the two PPP loans. We met all the requirements for forgiveness of the first loan and have already applied for forgiveness, and we are handily meeting all the requirements for forgiveness of the second loan. In the extremely unlikely event that both loans were denied forgiveness, then that would still leave us with total equity on May 25, 2021 of \$256,644, nearly the same amount as that January 1, 2020 figure of \$258,854.

Going forward, our festivals are returning to fully in-person events beginning with our October 2021 Fort Lauderdale festival (while we will complement our festivals with a continuation of virtual programming during the lulls between physical festivals). This means that our traditional revenue and cost structures will be returning also. We are prepared in case there is a transition period before we experience full pre-pandemic income, as we turn to additional program grant funding extending all the way from the federal level (National Endowment for the Arts; application pending this summer) to the local (City of Fort Lauderdale; application submitted and received a score of 18/20).

35. Completed Fiscal Year End Date (m/d/yyyy) * 5/31/2021

36. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$138,006	\$138,850	\$142,925
2. Personnel: Programmatic			
3. Personnel: Technical/Production	\$29,712	\$31,400	\$32,325

4.	Outside Fees and Services: Programmatic	\$30,925	\$32,000	\$32,500
5.	Outside Fees and Services: Other	\$2,840	\$9,500	\$10,225
6.	Space Rental, Rent or Mortgage	\$12,706	\$44,250	\$45,775
7.	Travel	\$1,274	\$12,875	\$14,300
8.	Marketing	\$63,551	\$91,275	\$93,125
9.	Remaining Operating Expenses	\$104,689	\$122,525	\$124,950
A.	Total Cash Expenses	\$383,703	\$482,675	\$496,125
B.	In-kind Contributions	\$49,295	\$53,625	\$55,125
C.	Total Operating Expenses	\$432,998	\$536,300	\$551,250
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$50,688	\$82,225	\$84,325
11.	Revenue: Contracted Services			
12.	Revenue: Other	\$62,968	\$101,750	\$104,250
13.	Private Support: Corporate	\$64,000	\$125,200	\$130,550
14.	Private Support: Foundation	\$17,503	\$35,000	\$35,000
15.	Private Support: Other	\$11,993	\$14,000	\$14,000
16.	Government Support: Federal	\$137,241		
17.	Government Support: State/Regional		\$25,000	\$25,000

18. Government Support: Local/County	\$99,268	\$99,500	\$103,000
19. Applicant Cash			
D. Total Cash Income	\$443,661	\$482,675	\$496,125
B. In-kind Contributions	\$49,295	\$53,625	\$55,125
E. Total Operating Income	\$492,956	\$536,300	\$551,250

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

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

- "Previous Fiscal Year": This ended 1 day before this application was due, and thus the actual numbers are subject to minor revision; in-kind is also greater than currently listed. For Line Item 16 ("Government Support: Federal"), this figure includes \$67,991 in PPP proceeds which are not yet forgiven but are included here so as to counter payroll costs which are elevated beyond what they would have been were it not for those proceeds. Without forgiveness, there would be a \$8,033 loss on the year.

- Line Item 12 ("Revenue: Other") is almost entirely festival memberships; a small amount is the filmmaker application portal.

38. Paid Staff

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

39. Hours *

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

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

Yes

No

H. Track_Record Page 8 of 12

41. Rural Economic Development Initiative (REDI) Waiver

Yes

No

42. Proposal Budget Expenses:

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

The expense section contains three columns:

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

Do not include any non-allowable expenses in the proposal budget. (see non-allowable expenses).

For General Program Support the Proposal Budget should match the operating budget minus any non-allowable expenses (see non-allowable expenses).

42.1 Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive Director Salary	\$13,700	\$13,800	\$0	\$27,500
2	Marketing & Graphics	\$8,900	\$8,950	\$0	\$17,850
3	Finance & Grants	\$0	\$12,500	\$0	\$12,500
4	Miscellaneous & seasonal	\$0	\$8,700	\$0	\$8,700
Totals:		\$22,600	\$43,950	\$0	\$66,550

42.2

42.3 Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
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#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Festival Manager	\$2,400	\$10,850	\$0	\$13,250
2	Seasonal on-site staff	\$0	\$1,800	\$0	\$1,800
Totals:		\$2,400	\$12,650	\$0	\$15,050

42.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Programming Director	\$0	\$8,400	\$0	\$8,400
2	Events Coordinator	\$0	\$4,000	\$0	\$4,000
Totals:		\$0	\$12,400	\$0	\$12,400

42.5 Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	C.P.A. Fees	\$0	\$2,150	\$0	\$2,150
Totals:		\$0	\$2,150	\$0	\$2,150

42.6 Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Festival Venues	\$18,600	\$4,850	\$23,450
2	Office Facilities	\$0	\$10,000	\$10,000
Totals:		\$18,600	\$14,850	\$33,450

42.7 Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Airfare	\$3,000	\$0	\$3,000
Totals:		\$8,200	\$1,400	\$9,600

#	Description	Cash Match	In-Kind Match	Total
2	Hotel	\$3,800	\$1,400	\$5,200
3	Transport (Uber, parking, etc.)	\$1,400	\$0	\$1,400
Totals:		\$8,200	\$1,400	\$9,600

42.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Advertising & Social Media	\$0	\$13,500	\$38,200	\$51,700
2	Public Relations	\$0	\$7,500	\$7,500	\$15,000
3	Printed Materials	\$0	\$9,500	\$4,750	\$14,250
4	Festival & Community Outreach	\$0	\$2,650	\$0	\$2,650
5	Other (Web Site Development, Photography, etc.)	\$0	\$2,900	\$0	\$2,900
Totals:		\$0	\$36,050	\$50,450	\$86,500

42.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Film Screening Fees	\$0	\$13,150	\$0	\$13,150
2	Event Production Expenses	\$0	\$12,250	\$0	\$12,250
3	Ticketing & Membership Processing Fees	\$0	\$5,225	\$0	\$5,225
4	Insurance	\$0	\$2,900	\$0	\$2,900
5	Utilities (electric, internet, phone, etc.)	\$0	\$2,500	\$0	\$2,500
Totals:		\$0	\$52,200	\$0	\$52,200

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
6	Shipping, Mailing, Delivery	\$0	\$2,100	\$0	\$2,100
7	Audio-Video Equipment Rental	\$0	\$1,950	\$0	\$1,950
8	Software & Cloud Subscriptions & Services	\$0	\$1,250	\$0	\$1,250
9	Other (office supplies & maint., payroll processing, etc.)0	\$0	\$10,875	\$0	\$10,875
Totals:		\$0	\$52,200	\$0	\$52,200

Amount of Grant Funding Requested: \$25,000

Cash Match: \$186,200

In-Kind Match: \$66,700

Match Amount: \$252,900

Total Project Cost: \$277,900

43. Proposal Budget Income:

Detail the expected source of the cash match (middle column) your organization will be using in order to match the state funds (first column) outlined in the expense section. Use the budget categories listed below. Do not include your grant request (first column) or in-kind (third column). Include only income that specifically relates to the proposal. The Proposal Budget income must equal to the Proposal Budget cash match in the expenses.

43.1 Revenue: Admissions *

#	Description	Cash Match	Total
1	Festival Ticket Sales	\$34,000	\$34,000
Totals:		\$0	\$34,000

43.2

43.3 Revenue: Other *

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Membership Dues	\$47,475	\$47,475
2	Filmmaker Submission Portal	\$1,700	\$1,700
3	Interest Income	\$125	\$125
Totals:		\$0	\$49,300

43.4 Private Support: Corporate *

#	Description	Cash Match	Total
1	Presenting Sponsor: Gilead Sciences	\$25,000	\$25,000
2	Major Sponsor: Lexus	\$12,500	\$12,500
3	Sponsor: PNC Bank	\$7,500	\$7,500
4	Sponsor: AIDS Healthcare Foundation	\$7,500	\$7,500
5	All other sponsors	\$6,000	\$6,000
Totals:		\$0	\$58,500

43.5 Private Support: Foundation *

#	Description	Cash Match	Total
1	Grant: Our Fund Foundation	\$10,000	\$10,000
2	Grant: Funding Arts Broward	\$7,500	\$7,500
Totals:		\$0	\$17,500

43.6 Private Support: Other *

#	Description	Cash Match	Total
1	Individual Donations	\$6,400	\$6,400
Totals:		\$0	\$6,400

43.7

43.8

43.9 Government Support: Local/County *

#	Description	Cash Match	Total
1	Broward County Cultural Division	\$12,500	\$12,500
2	City of Fort Lauderdale	\$8,000	\$8,000
Totals:		\$0	\$20,500

43.10

Total Project Income: \$277,900

43.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	9%
B.	Cash Match	\$186,200	\$186,200	67%
	Total Cash	\$211,200	\$211,200	76%
C.	In-Kind	\$66,700	\$66,700	24%
	Total Proposal Budget	\$277,900	\$277,900	100%

44. Additional Proposal Budget Information (optional)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

We do indeed have more in-kind than the formulas allow us to include in the proposal budget. For Advertising & Social Media, the 1st line item in the "2.8 Marketing" section, while our In-Kind Match is listed at \$38,200, we in fact expect to reach a minimum of \$100,412, which represents what we reached and documented for our most recent pre-pandemic Fort Lauderdale festival in October 2019. This figure will include Comcast at \$25,000; Hotspots Media at \$20,000; What's Happening Out at \$18,700; Edge Media at \$17,500; Wire Media at \$13,025; and additional contributions from Here Media, Pink Banana Network, Gay Ad Network, OutClique, and more.

I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

- **Title:** A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description:** (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DAC credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

Content Type	Format/extension	Maximum size
Images	.jpg, .gif, .png, or .tiff	5 MB
documents	.pdf, .txt, .doc, or .docx	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

MacOS productivity files such as Pages, Keynote, and Numbers are not acceptable formats. Please save files into .pdf format before submission.

45. Required Attachment List

Please upload your required attachments in the spaces provided.

45.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
MGLFF Substitute W-9 Form, created 2021-05-24.pdf	33 [KB]	5/24/2021 2:43:24 PM	View file

46. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
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File	Title	Description	Size	Type	View (opens in new window)
MGLFF Support Item 1 - Accessibility - Our A.D.A. & venues pages w. symbols.pdf	MGLFF Support Item 1 - Accessibility - Our A.D.A. & venues pages w. symbols		464 [KB]		View file
MGLFF Support Item 2 - Organization Board of Directors & Key Staff.pdf	MGLFF Support Item 2 - Organization Board of Directors & Key Staff		4020 [KB]		View file
MGLFF Support Item 3 - Program Guide, Oct. 2019 Fort Lauderdale festival.pdf	MGLFF Support Item 3 - Program Guide, 11th Annual Fort Lauderdale festival	This is from the most recent pre-pandemic festival.	28584 [KB]		View file
MGLFF Support Item 4 - P.R. Report, Oct. 2019 Fort Lauderdale festival.pdf	MGLFF Support Item 4 - P.R. Report, 11th Annual Fort Lauderdale festival	This is from the most recent pre-pandemic festival	7540 [KB]		View file
MGLFF Support Item 5 - Photos - 2019 & 2020 Fort Lauderdale festivals.pdf	MGLFF Support Item 5 - Photos - 11th & 12th Annual Fort Lauderdale festivals		6963 [KB]		View file
MGLFF Support Item 7 - Trailer, 2020-21 festival film - 'Stage Mother'.mp4	MGLFF Support Item 7 - Trailer, 2020-21 festival film - 'Stage Mother'		8458 [KB]		View file
MGLFF Support Item 8 - Trailer, 2020-21 screened film - 'Surviving the Silence'.mp4	MGLFF Support Item 8 - Trailer, 2020-21 screened film - 'Surviving the Silence'		10621 [KB]		View file
MGLFF Support Item 9 - Trailer, 2020-21 screened film - 'The Extinction of Fireflies'.mp4	MGLFF Support Item 9 - Trailer, 2020-21 screened film - 'The Extinction of Fireflies'		30983 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
MGLFF Support Item 10 - Trailer, 2020-21 screened film - 'Transformistas'.mp4	MGLFF Support Item 10 - Trailer, 2020-21 screened film - 'Transformistas'		46750 [KB]		View file
MGLFF Support Item 6 - Letters of Support, Oct. 2022 Fort Laud. festival.pdf	MGLFF Support Item 6 - Letters of Support, Oct. 2022 Fort Laud. festival		922 [KB]		View file

46.1

J. Notification of International Travel Page 10 of 12

In accordance with Section 15.182, Florida Statutes, the grantee shall notify the Department of State of any international travel at least 30 days before the date the international travel is to commence or, when an intention to travel internationally is not formed at least 30 days in advance of the date the travel is to commence, as soon as feasible after forming such travel intention. Notification shall include date, time, and location of each appearance.

47. Notification of International Travel

I hereby certify that I have read and understand the above statement and will comply with Section 15.182, Florida Statutes, International travel by state-funded musical, cultural, or artistic organizations; notification to the Department of Economic Opportunity.

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

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

48. Florida Single Audit Act

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

L. Review & Submit Page 12 of 12

49. Guidelines Certification

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

50. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Miami Gay and Lesbian 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.

50.1 Signature (Enter first and last name)

Victor Gimenez

