

# Edson Jean

**Project Title:** Truth About My Brother - An event based community engagement film tour

**Grant Number:** 23.c.pr.800.636

## 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:** Individual Artist

**Funding Category:** N/A

**Discipline:** N/A

**Proposal Title:** Truth About My Brother - An event based community engagement film tour

## B. Contacts (Applicant Information) Page 2 of 12

### 1. Grant Contact \*

**First Name**

Edson

**Last Name**

Jean

**Phone**

**Email** 1edsonjean@gmail.com

### 2. Additional Contact \*

**First Name**

Fabiola

**Last Name**

Rodriguez

**Phone**

**Email**

### 3. Authorized Official \*

**First Name**

Edson

**Last Name**

Jean

**Phone**

**Email** 1edsonjean@gmail.com

### 4. National Endowment for the Arts Descriptors

#### 4.1 Applicant Status

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Individual

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#### 4.2 Institution Type

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Individual Artist

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#### 4.3 Applicant Discipline

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Multidisciplinary

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## C. Eligibility Page 3 of 12

### 5. Check all that apply. \*

Check all that apply

- I am a Florida resident (proof of residency required).
- I am at least 18 years of age.
- I am not enrolled in a degree or certificate program.

### 6. 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

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

- Yes (required for eligibility)
- No

### 8. Applicant is Florida-based practicing professional?\*

- Yes
- No

## D. Quality of Offerings Page 4 of 12

### 9. Artist Statement - (500 characters) \*

We disseminate stories about culture. We wield the art of motion pictures to explore South Florida, and all its multi-colored diversity, with a keen focus on heritage and place. Spotlighting Caribbean and Latin experiences, we aim to celebrate the plight of first generation, immigrant and proletarian subjects who are often -under- and - mis- represented in the national media.

We prioritize the local, the resilient, the othered, and the meaningful. Rather than pure advocacy, we practice purpose-driven media. We aim to restore a sense of existence in the people who have continuously been ignored.

### 10. Project Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding.

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The project revolves around an experience-based tour featuring multiple artistic disciplines and engagements (Film/Dance/Visual Art/Music). There is a keen focus to take this tour into different communities throughout Miami.

The entry point to the cultural experience is by way of the film *The Truth About My Brother* by director Edson Jean, accounts the 24 hours of a hardworking and exhausted nurse, who battles coworkers, clients and one impatient bus driver to learn her self worth as she chases the American Dream in Miami's Little Haiti neighborhood.

The overarching goal of the happenings are to uplift the community, elicit conversation, and celebrate cultural identity.

Following the film will be an educational and immersive Q&A. The dance, music and visual arts experience will round out the evening.

Funds will be directed toward artist performance, rehearsals and subsidizing ticket prices for accessibility to our core demographic.

#### 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.

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## GOALS

Our vision is to bring a voice to the voiceless, represent the under represented and reimagine the unimaginable by building a sustainable South Florida film entertainment model completely independent of Hollywood and larger film markets--to initiate a cultural renaissance centered around impactful, diverse storytelling and community engagement happenings, birthed to mend the lack of authentic representation of Haitian, Caribbean and Latin people around cinema.

This event based film tour is a movement to subvert the proverbial gate keepers of Hollywood and reclaim ownership of our stories and existence. We aim to serve those stories, for them to be seen and for those who experience them to know they are not alone.

### 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"

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## OBJECTIVE

Via a grassroots impact campaign, offer a tour of 24 state-of-the-art multidisciplinary events throughout the state of Florida--specifically tailored to demographics that traditionally don't have experiences like this offered to them.

Reach, activate, engage and educate our core demographic and target other niche groups.

Build a sizable following via mailing list, and social platforms that can reflect the community's engagement.

Attain financial recoupment and maximize revenue streams in hopes to employ and collaborate with South Florida artists from multiple disciplines.

Learn as much as possible about hybrid/creative event based tours in order to aid future events/endeavors.

### 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.

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## ACTIVITIES

The core of this project revolves around an event-based film tour featuring multiple artistic disciplines and engagements, and then to take this tour to different communities throughout the

state of Florida. The overarching goal of the event is to create community and conversation.

The vision of the event-based screenings is that they flow cohesively as immersive art experiences. Our film, THE TRUTH ABOUT MY BROTHER, is the gateway and entry point to this experience. Our director, supporting actress have prominent voices in the South Florida Haitian-American, performing arts and film communities. They will serve as the catalyst to curate and launch a grassroots campaign. We will spearhead this initiative with social media, then simultaneously implement a digital marketing and campaign. Our most important effort will be to create relationships with member based organizations that the film speaks to. They will provide a huge advantage in securing excitement and ticket sales before our release dates. i.e. the Florida Mental Health Counselors Association can buy out a screening event for their members before those tickets have been released to the public. The screening selling out will create excitement and urgency around the events. We will also offer giveaways and competitions so that the community can engage with us prior to the events.

A main priority for us is to understand what our community is interested in. Within each segment of the event we will curate interactive ways for attendees to participate in educational Q&A's and surveys to fill us in on their experiences. From the opening film to the closing musical performance, the community will be offered opportunities to provide data on the pros and cons of their experiences. All surveys and engagement data will be recorded, analyzed and researched to inform and enhance future experiences. Some of our main tools to achieve these objective are:

Mailchimp - a platform for creating and emailing informational campaigns. This is how we would distribute our newsletters and updates.

Eventbrite - a platform for ticketing and event management. This would be used for selling event tickets in different cities.

Survey Monkey - survey tool to capture the voices and opinions of the people who matter most to you.

Google Forms - a free web-based service where one can create a multitude of different surveys in a fast and efficient fashion. This would be used to solicit reactions/feedback from our audience members after events.

Slido - a platform that allows for interactive Q&A and polling live on-site with immediate results

This is an arts event that is dependent on artist collaboration. There will be 4 major phases throughout the event that will offer an opportunity for attendees to engage with and be exposed to creative performing arts disciplines.

Phase 1: The screening of the film The Truth About My Brother is the main introduction and reflexion of the community through art.

Phase 2: After the film and Q&A, attendees will be introduced to a local musician/band who will perform music from the themes of the movie. These artists may change per location or travel with the film to each event.

Phase 3: During a cocktail/engagement hour attendees will then be engaged to a live dance performance from a Miami based dance company.

Phase 4: Also during the cocktail/engagement hour there will be a pop-up gallery showcasing the works of local South Florida fine artists. All work will be in line with the messages and themes of the film.

Having accessible pricing is of the utmost importance for us. We hope to offer an enormous value in comparison to the admission price. Our demographic exists heavily in the lower income to middle class sector. We want to offer an experience that most if not all of our community members can enjoy.

For the price of \$10, patrons will enjoy:

The exhibition of the feature film *The Truth About My Brother*

Q&A session with the films director and actors

Live musical performance from participating artists in the film

A *The Truth About My Brother* themed live dance performance of the film's soundtrack

Fine arts exhibition of local Haitian, Caribbean and Latin artists that appear in the film

Complimentary social engaging photo booth

Complimentary traditional Haitian Cream Liqueur (Kremas)

In closing: There is also a great opportunity to reactivate spaces/auditoriums and community centers that suffer from a lack of programming.

#### **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.

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Our initial and main partnership is with the Miami Artist support organization - Oolite Arts. As a grantee and Alumnus of their cinematic arts residency, Oolite will offer support in reaching out to its member base during the screenings. This is a formal agreement that has been in place since the winter of 2019.

The project will also partner with Miami-based media producer Fabiola Rodriguez, who served as the Co-Producer on the film, *Ludi*, and who has a background in event management. Fabiola began her media career at WPBT2 South Florida PBS, where she first produced children's content and later news and political programming. She then shifted from television into film, working in both administrative and creative capacities.

Wanda Tima and the L'union Suite is a Haitian-American powerhouse that has a passion to discover the heritage of Haiti. In 2011, Wanda started the "Haitian-American" Facebook page, "L'union Suite", and "L'union Haitian Professional" directory soon after. L'union Suite is the number one digital platform for Haitian-Americans with over 300,000 subscribers and a reach of 3 to 5 million weekly. This partnership will be crucial in the initial introduction of the film and the event tour. Wanda and her team have already expressed excitement and interest to collaborate.

My team and I are currently in contract with JLPR. A Miami public relations company that is dedicated to inspiring the discovery of the extraordinary in the brands they work with by engaging target audiences and creating unparalleled awareness and demand. JLPR placed Miami on the social media map as the founder of 3:05 Cafecito, a social media campaign that proclaimed Miami's area code as the official time for a coffee break in the Magic City.

### **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?

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The tour would take place over 8 weeks, with 3 screenings per week for a total of 24 screenings. While capacity is determined by each venue, our ideal attendee number would be 300 guests per screening. With social distancing guidelines in place we are planning to lower the amount of attendees in regards to safety. By the end of the Film/art tour we intend to have engaged with 4800 members of the South Florida community.

Another major goal for us is to engage and understand what the members of the community were inspired by and what they want to see more of.

Within each segment of the event we will curate interactive ways for attendees to participate in educational Q&A's and surveys to fill us in on their experiences. From the opening film to the closing musical performance, the community will be offered opportunities to provide data on the pros and cons of their experiences. All surveys and engagement data will be recorded, analyzed and researched to inform and enhance future experiences. Some of our main tools to achieve these objective are:

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This is an arts event that is dependent on artist collaboration. There will be 4 major phases throughout the event that will offer an opportunity for attendees to engage with and be exposed to creative performing arts disciplines.

### **11.1 Artist Projects only**

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

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My personal connection to the story is through my best friend Marckenson Charles who is Rudy's younger brother. We've known each other for many years and were in undergraduate school together when the incident and news broke out about Rudy. He was over my apartment and we were hanging out when it all happened.

My relationship and connection to the community is synonymous with my relationship with myself. The story takes place in the Haitian immigrant hub, the city of North Miami, FL. It is my artistic mission to represent the Haitian communities authentically. I currently live in little Haiti, Miami which

is a 7 minute drive away from the city of North Miami. Both areas have developed a rich Haitian culture and population.

My work with the script has been very transparent with Marckenson. He has allowed me creative liberties as he knows I'm close with the story and understand it for the family's perspective. I also invite him to read drafts of the scripts. We've engaged in deeper dialogue in regards to the representation of his mother as she isn't with us any longer and that dynamic is more sensitive.

I grew up as a protestant practicing Haitian. My father is a pastor so I have a deeply rooted understanding and experience with the Haitian Church community and all the bureaucracy that is involved with that. I still know several pastors in the community and look to this film as an opportunity to create a platform where there can be new and constructive dialogue initiated around the topics of Rudy's death.

If we are able to secure impact sponsorships and opportunities to create conversations with the community around Mental health and building black communities there will be a success. and if we fill auditoriums at a total capacity of 75%

## **12. Individual Artist Project**

What makes your project artistically strong? What is your motivation for this project, how will it advance your career and creative practice? What is the artistic context of this project to your creative practice?

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Imagine you're somewhere in Miami stuck in traffic. It's 2012. It's hot and humid and some radio personality is ranting about a zombie apocalypse that's arrived on our shores. You get home and all your roommates are shoving their phones in your face, proclaiming a man was shot dead by police after being found eating another man's face on the side of the road in downtown. Within five minutes, you are all debating conspiracies, the best bunker strategy and how you wish you were there to witness the attack in person. Suddenly, one of your friends gets a call, steps out and returns pale, as if he's seen a ghost. That "zombie" was his brother.

Since the national news about the Miami causeway cannibal broke out nearly a decade ago, co-writer Marckenson Charles and I have been trying to piece together the mystery of what became of his brother Rudy that afternoon. It was embarrassingly apparent to us that we were complicit to and victims of a culture that relishes in the dehumanization of black bodies. Click bait, headlines and social media have created a hyper judgmental and opinionated culture that speaks and acts out on misinformation.

But everything changes when you're on the receiving end. We experienced it first hand. From opening remarks on the late show to Pharrell's hit single "Lemon," we watched as America made fun of something it did not understand. But then again, we didn't understand much, either. Rudy's last moments were not reflective of who we knew him to be.

We aim to capture the personal, private and untapped sensibility of this national story by way of a delicate, earnest, and raw dance between the brutal crime, the stings of a sudden loss of life, the pain of those who are left behind and the plight of a Haitian immigrant family in America. As we navigate the story via the eyes of our characters, we will explore the nuances of the lives of the people most affected by this- their bus rides to work, their conversations in the break rooms, their most private moments. We'll bring the audience in, to feel like they're part of the characters' intimate friends circle.

Embracing a hand-held feel, we'll take an exploratory approach with a single camera- getting close to the actors, moving through space as they do.

Our film is a pledge to humanize Rudy Eugene and show him for what he really was: a regular human being with both great traits and complex flaws- begging us to revisit our stance and participation in furthering misinformed narratives. Ultimately, are we judged by our worst moment?

## 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.

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

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8

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

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24

#### 15. How many Adults will participate in the proposed events?

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3,600

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

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500

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

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3,100

#### 18. 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.

### 18.1 Number of artists directly involved?

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15

### 18.2 Number of Florida artists directly involved?

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15

### Total number of individuals who will be engaged?

7215

### 19. How many individuals will benefit through media?

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7,215

### 20. 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.

#### 20.1 Race Ethnicity: (Choose all that apply) \*

Hispanic or Latino

Other racial/ethnic group

Black or African American

#### 20.2 Age Ranges (Choose all that apply): \*

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

Children/Youth (0-17 years)

#### 20.3 Underserved/Distinct Groups: \*

Individuals below the Poverty Line

Individuals with Limited English Proficiency

Individuals in Institutions

### 21. Describe the demographics of your service area.

Our target audience are Haitian/Haitian-American women 25-55 years of age with at least one year of higher education. Our secondary audience expands to first generation, immigrant and proletarian minorities living in Miami. And our tertiary audience group will be the immigrant nursing and hospitality community due to the prominent role nursing and private caretaking has in the film.

Per the United States Census Bureau, 7 of the 11 U.S. communities with the highest percentage of people claiming Haitian ancestry are in our Multi-County target: Golden Glades 33.5%, North Miami 33%, North Miami Beach 19%, El Portal 23%, Lauderdale Lakes 12.1%, Belle Glade 11.5%.

Our core audience engages with advertisement more organically in the digital space, so our marketing and promotion efforts will be supported by the Haitian-American communication powerhouse, L'union Suite, as they've expressed interest to collaborate with us.

## **22. 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.

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## **23. 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
- Collier
- Martin
- Miami-Dade
- Orange
- Palm Beach
- St. Lucie

## **24. 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
- Martin
- Miami-Dade
- Palm Beach

## **25. 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.

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Because our project in nature is dependent on physical gatherings, our Virtual Programming infrastructure hasn't been established. Fortunately for the film industry, there are major third party players who have provided a platform for filmmakers to utilize their film in the digital space and as a virtual offering. Eventive is a platform that we are leaning toward to engage with.

## 26. 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.

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The economic impact of this proposal is considerable and we are thrilled to engage economically in areas that go beyond the tourist hot spots.

The venues to be selected will be in areas with concentrations of people of Haitian, Latino and/or Caribbean descent. Many of these venues are currently underutilized and lack programming. By holding events in these areas, we contribute to the economic growth of said areas directly and indirectly, such as:

Increased awareness of venue and neighborhood

Increased revenue to businesses in venue area - for example, dining options for attendees to eat before and after events

Increased revenue through parking fees (if venue is in an urban area without free parking) The events will employ artists for performances (dancers, musicians, etc.)

The selling of artwork and merchandise made by Florida artists (fine/visual artists)

The educational and outreach activities for this project include the event's Q&A portion and the outreach to local schools, i.e. high school, college and local film groups.

The Q&A portion serves as an educational outlet as it directly allows event attendees to ask questions about filmmaking, acting, the film itself and other related topics to the film's director and actors. This is typically a rare opportunity.

Our outreach efforts will include connecting with local high schools, colleges, and filmmaking groups in each of the tour's stops. We believe the film's material will connect with high school-aged children and can be assigned as extra credit to college students enrolled in film and media production classes.

Filmmaking groups will also be interested in the event, as it not only provides an example of a Florida-based independent film embarking on a screening tour, but it can provide opportunities to ask questions directly to filmmakers in attendance and opportunities to network with active Florida production personnel.

## 27. Marketing and Promotion

### 27.1 How are you marketing and promoting your organizations offerings? \*

Collaborations

Email Marketing

Newsletter

Podcast

Radio

Organic Social Media

Paid Social Media

Television

## **27.2 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?

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Our Marketing and promotion campaign will exist predominantly in the digital space. Our core audience and demographic engage with advertisement more organically in the digital space. They are also connected to our director, lead actress and supporting actors all have prominent voices in the South Florida Haitian-American, performing arts and film communities.

Wanda Tima and the L'union Suite is a Haitian-American powerhouse that has a passion to discover the heritage of Haiti. With over 300,000 subscribers and a reach of 3 to 5 million weekly. This partnership will be crucial in the initial introduction of the film and the event tour. Wanda and her team have already expressed excitement and interest to collaborate.

Our composer Darnell Monestime is the son of county commissioner Jean Monistime and will aid in galvanizing the community and assisting with securing event spaces and permits.

My team and I are currently in contract with JLPR. A Miami public relations company that is dedicated to inspiring the discovery of the extraordinary in the brands.

All the team members above will serve as the catalyst to curate and launch a grassroots campaign. We will spearhead this initiative with social media, then simultaneously implement a digital marketing add campaign. Our most important effort will be to create relationships with member based organizations that the film speaks to. They will provide a huge advantage in securing excitement and ticket sales before our release dates. i.e. the Florida Mental Health Association can buy out a screening event for their members before those tickets have been released to the public. The screening selling out will create excitement and urgency around the events. We will also offer giveaways and competitions so that the community can engage with us prior to the events.



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

**28. 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.

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We will purposely seek venues that are ADA compliant. At the venues, attendees who need assistance can approach the venue manager or the seat attendant.

Language on our website and our fliers will say, "Individuals with disabilities are encouraged to attend all Ludi screening tour events. If you are a person with a disability who requires a reasonable accommodation in order to participate in this program, please contact (name to be determined) in advance at (telephone number) or via email at (email)."

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

Leaning to the Eventive platform will allow up opportunities to provide the screening and Q&A components for those who cannot be leave their homes to participate with the engagement events. I will also offer opportunities for those hard of hearing, as we have the film fully captioned.

We have also captioned the film in multiple languages to have available during screenings in the prominent language of the audience in each particular geographical area.

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

We aren't currently staffed, but the cast and crew are made up of 67% immigrants or children of immigrants

**31. Artist Project \***

Please identify Division Goals addressed by your project (check all that apply)

- Building the economy and creative industries
- Enhancing education through arts and culture

- Advancing leadership in arts and culture in the state and nation
- Promoting healthy, vibrant, and thriving communities
- Advancing a sense of place and identity

### **31.1 Explain**

Our target audience is first generation, immigrant and proletarian minorities living in South Florida. We feel the fans of my work as the director on GROWN will be an invested audience group. We also imagine there might be interest from the Protestant Haitian community due to the prominent role Haitian churches have in the film. With Edson Jean and Joshua Jean-Baptiste being of Haitian decent, the team will also aggressively target the Haitian/Haitian American community.

The tours are reimagined public film screenings that incorporate educational discussions and performance arts to immerse audiences in an artistically diverse experience. This three pronged approach is at the heart and soul of our mission. This is where the conversation between artist and community begins.

Educational discussions will be held after the screening to open a dialogue for audience impressions and reactions. The panel will consist of lead creatives and the director. Following these discussions, attendees will be encouraged to rate the film and leave comments/critiques on ballots they received upon entry.

Performance Art more commonly in the form of music and/or dance will bring our events to a close. Bands that share similar cultural influences as the film will help to transport attendees deeper into the zeitgeist of the evening. This last hour will also allow networking amongst community members and its creatives. Helping to forge new professional and personal relationships.

## G. Track Record Page 7 of 12

### 32. Artist Projects only

Describe your ability to complete the proposed project. Include examples of successfully completed projects.

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Both leaders of the project Edson Jean and Fabiola Rodriguez have had extensive experience in the making of films and the organization, preparation and execution of live events. Edson brings eight years of filmmaking experience with him and has organized sold out screenings at the tower theater(Miami) in collaboration with Jaie Laplante from Miami international film festival.

Fabiola worked for WPBT2 South Florida PBS for almost 12 years, where creating events around films is a part of the experience and trajectory of a film/tv program. As a non-profit, it was also common to find affordable ways to put on these events, and where multiple players would wear many hats beyond their typical job titles. As such, through the years she either directly or indirectly participated in numerous events revolving around screenings, conferences, large outreach events with the public, etc. These events and duties would range from securing volunteers to don children's character costumes at a book fair to large day-long outreach conferences in a venue whose ballroom capacity was 1,800 guests. She also worked for a concert production company for four years, where she focused on house management, overseeing the logistics of venues with capacities as small as 150 guests to arena-style venues with a capacity of 15,000 guests.

# H. Track\_Record Page 8 of 12

## 33. Rural Economic Development Initiative (REDI) Waiver

Yes

No

## 34. 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).

### 34.1 Personnel: Administrative \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Edson Jean (Artist)	\$0	\$4,500	\$0	\$4,500
2	Fabiola Rodriguez (Impact Producer)	\$0	\$4,500	\$0	\$4,500
3	Wanda Tima	\$0	\$3,500	\$0	\$3,500
<b>Totals:</b>		<b>\$0</b>	<b>\$12,500</b>	<b>\$0</b>	<b>\$12,500</b>

### 34.2 Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Kazoots Band	\$3,000	\$0	\$0	\$3,000
<b>Totals:</b>		<b>\$13,000</b>	<b>\$0</b>	<b>\$0</b>	<b>\$13,000</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
2	Rosie Herrera Dance company	\$3,000	\$0	\$0	\$3,000
3	Lead Actor (Marckenson Charles)	\$2,000	\$0	\$0	\$2,000
4	Supporting Actress (Shien Mompremiere)	\$2,000	\$0	\$0	\$2,000
5	Supporting Actor (Donald Paul)	\$1,000	\$0	\$0	\$1,000
6	Supporting Actor (Richardson Chery)	\$2,000	\$0	\$0	\$2,000
<b>Totals:</b>		<b>\$13,000</b>	<b>\$0</b>	<b>\$0</b>	<b>\$13,000</b>

### 34.3 Personnel: Technical/Production \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Ticket Taker	\$1,920	\$0	\$0	\$1,920
2	Ticket Seller	\$1,920	\$0	\$0	\$1,920
3	Seat Attendent	\$1,920	\$0	\$0	\$1,920
4	Merch Seller	\$1,920	\$0	\$0	\$1,920
5	Stage Manager/Technician	\$2,580	\$0	\$0	\$2,580
<b>Totals:</b>		<b>\$10,260</b>	<b>\$0</b>	<b>\$0</b>	<b>\$10,260</b>

### 34.4 Outside Fees and Services: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Mailchimp Services	\$90	\$0	\$0	\$90
2	Survey Monkey	\$450	\$0	\$0	\$450
<b>Totals:</b>		<b>\$1,740</b>	<b>\$0</b>	<b>\$0</b>	<b>\$1,740</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
3	Slido	\$1,200	\$0	\$0	\$1,200
<b>Totals:</b>		<b>\$1,740</b>	<b>\$0</b>	<b>\$0</b>	<b>\$1,740</b>

#### 34.5 Outside Fees and Services: Other \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	MTC Miami	\$0	\$0	\$2,000	\$2,000
2	Tower Theater	\$0	\$0	\$2,000	\$2,000
3	O Cinema Miami	\$0	\$500	\$1,500	\$2,000
4	Comstock Community Auditorium	\$0	\$1,000	\$1,000	\$2,000
<b>Totals:</b>		<b>\$0</b>	<b>\$1,500</b>	<b>\$6,500</b>	<b>\$8,000</b>

#### 34.6

#### 34.7 Travel (match only) \*

#	Description	Cash Match	In-Kind Match	Total
1	Hotel	\$5,000	\$0	\$5,000
2	Gas	\$2,000	\$0	\$2,000
<b>Totals:</b>		<b>\$7,000</b>	<b>\$0</b>	<b>\$7,000</b>

#### 34.8 Marketing \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	JLPR	\$0	\$0	\$3,000	\$3,000
2	L'union Suite	\$0	\$0	\$3,000	\$3,000
<b>Totals:</b>		<b>\$0</b>	<b>\$0</b>	<b>\$6,000</b>	<b>\$6,000</b>

34.9

**Amount of Grant Funding Requested: \$25,000**

**Cash Match: \$21,000**

**In-Kind Match: \$12,500**

**Match Amount: \$33,500**

**Total Project Cost: \$58,500**

**35. 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.

**35.1 Revenue: Admissions \***

#	Description	Cash Match	Total
1	Ticket Sales	\$20,000	\$20,000
2	Merchandise	\$1,000	\$1,000
<b>Totals:</b>		<b>\$0</b>	<b>\$21,000</b>

**\$21,000**

35.2

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**Total Project Income: \$58,500**

**35.11 Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	43%
B.	Cash Match	\$21,000	\$21,000	36%
	Total Cash	\$46,000	\$46,000	79%
C.	In-Kind	\$12,500	\$12,500	21%
	Total Proposal Budget	\$58,500	\$58,500	100%

**36. 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.

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# 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.

## 37. Required Attachment List

Please upload your required attachments in the spaces provided.

### 37.1

#### Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
WFServlet.pdf	33 [KB]	6/1/2021 2:38:27 PM	<a href="#">View file</a>

### 37.2

#### Resumes of Significant Personnel

File Name	File Size	Uploaded On	View (opens in new window)
Edson_Director_Resume.pdf	26865 [KB]	6/1/2021 2:39:38 PM	<a href="#">View file</a>

## 38. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
Director Letter.pdf			7518 [KB]		View file
TAMB_DECK.pdf			4179 [KB]		View file
'Ludi'_ A Modest, But Powerful Critique Of The American Dream [SXSW Review].pdf			598 [KB]		View file
Ludi_still_s_46.jpg			5015 [KB]		View file
Driver_L Edson Jean.jpg	Proof of Residency		596 [KB]		View file

**38.1**

## **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.

### **39. 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](https://dosgrants.com) following the close of your fiscal year.

### 40. 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

## 41. 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.

## 42. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Edson Jean 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.

### 42.1 Signature (Enter first and last name)

Edson Jean

