

Miami Dade College

Project Title: 40th Edition of Miami Film Festival (FY 2022-23)

Grant Number: 23.c.ps.109.028

Date Submitted: Thursday, May 13, 2021

A. Cover Page Page 1 of 12

Guidelines

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

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 3

Discipline: Media Arts

Proposal Title: 40th Edition of Miami Film Festival (FY 2022-23)

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Miami Dade College 
- b. **DBA:** Miami Dade College
- c. **FEID:** 59-1210485
- d. **Phone number:** 305.237.8888
- e. **Principal Address:** 300 NE 2nd Avenue Miami, 33132-2204
- f. **Mailing Address:** 11011 SW 104 Street Rm 9254 Miami, 33176
- g. **Website:** www.mdc.edu
- h. **Organization Type:** State Community College
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 073129249
- l. **Fiscal Year End Date:** 06/30

1. Grant Contact *

First Name

Alberto

Last Name

Sigarroa

Phone 305.237.7794

Email asigarr1@mdc.edu

2. Additional Contact *

First Name

Jaie

Last Name

Laplante

Phone 305.237.3456

Email jlaplant@mdc.edu

3. Authorized Official *

First Name

Malou

Last Name

Harrison

Phone

Email mharriso@mdc.edu

4. National Endowment for the Arts Descriptors

4.1 Applicant Status

Government - State

4.2 Institution Type

College/University

4.3 Applicant Discipline

Media Arts

C. Eligibility Page 3 of 12

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

Yes (required for eligibility)

No

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

Yes (required for eligibility)

No

7. What is the legal status of your organization?

Florida Public Entity

Florida Nonprofit, Tax-Exempt

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

Less than 1 year (not eligible)

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

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

D. Quality of Offerings Page 4 of 12

9. Applicant Mission Statement - (500 characters) *

To provoke thought through film, bridge cultural understanding, endorse tolerance, and encourage artistic development, engaging audiences through world and international film premieres, new works from global masters, films from new voices, socially topical films, multidisciplinary/experimental works, Florida-made productions, and offering filmmakers a platform to develop/enhance their craft, do business with industry professionals, expand contacts, and interact with audiences.

10. Programming Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

Miami Dade College will present the 40th edition of the Miami Film Festival (The Festival) from March 3-12, 2023.

The Festival will offer a selection of the best, new international and independent works from a broad field of genres and themes, making every effort to have an artist from each film in attendance.

Films and seminars will be presented both in-person and virtually.

The success of the Festival will be measured by in-person attendance, virtual link distribution, survey responses, and audience award voting results.

The 2023 Festival will include an estimated 150 films (features, documentaries, shorts) selected based on trends in international cinema, quality, availability, and audience feedback from prior years. All films, except retrospectives, must have notable premiere statuses (World, International, North America, U.S., and Florida). The Festival seeks to offer works from established and noted filmmakers, as well as up-and-coming new visionaries.

For the 2023 Festival, films will be showcased in the following categories:

CINEDWNTWN: Red carpet events featuring the year's most compelling star-driven works by international top-tier directors. Recent CINEDWNTWN films include "Ludi" (2021 Festival), "The Weasel's Tale" (2020 Festival), "Tully" (2018 Festival), "My Big Night" (2016 Festival), and "Wild Tales" (2015 Festival, Oscar nominee for Best Foreign-Language Film).

Marquee Series: For 2023, the Festival will present approximately four premiere-status films, featuring in-depth interviews with the director or actor, including a brief retrospective of their works to date. Launched as a pilot during the 2016 Festival, this series remains a hit with audiences and critics alike. Among the film personalities who have attended are legendary actress Rita Moreno, noted writer and director Paul Schrader, Oscar winner Gavin Hood, and internationally acclaimed actress Monica Bellucci.

Made in MIA/Florida Focus: This Program was expanded for the 2019 Festival, with a concentrated and successful effort to identify more than 30 noteworthy local feature, documentary and short films and their filmmakers. The Festival continues to encourage artistic development from its home region

through annually programming and celebrating the finest achievements from indigenous local productions. This Program will remain a core component for the 2023 Program.

Other programming categories are “Ibero-American” celebrating new works from Hispanic Americans, South and Central Americans and Spain and Portugal; “First Feature” highlighting films from first-time directors; “Documentary Achievement” honoring a selection of the best new documentaries; “Cinema 360” featuring samplings from cinema from across the globe; “Shorts Programs” presenting the best selection of short films; and “Culinary Cinema”, pairing a food-themed film with a dining experience.

Once films are selected, an invitation is issued to the filmmaker, producer, sales agent and/or distributor. The invitation includes attendance at the Festival for at least one professional involved in the creation of the film. It is important to the Festival that filmmakers attend to introduce and discuss their film as an enhancement to the audience experience.

It is a Festival priority to reach those who would not typically have the opportunity to experience international and independent films, and to interact with those who made them. Using a team of dedicated outreach professionals, the Festival seeks to inform and encourage participation from underserved audiences and specialized groups. This is achieved in partnership with community-based organizations and neighborhood groups, who are provided with their own discount code to share with their constituents. The success of these efforts is measured by the number of unique codes used for ticket orders to each program.

The Festival also seeks to introduce independent and international films to younger audiences by offering a series of age-appropriate films to local high schools. The Student Screening Series is open to any high school wishing to participate and includes a discussion with pre-planned topics led by the film’s Programmer and filmmaker.

10.1 Programming Goals (2000 characters)

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

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

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

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1. To provide audiences with a selection of the year’s best independent and international films in a variety of genres and topics and include filmmaker interaction with audiences as often as possible.
 2. Host an industry-only market to allow filmmakers, sales agents, buyers and distributors to interact for the purpose of doing business.
 3. Actively encourage local filmmaking efforts.
 4. Expand access to films and events by offering both in-person and virtual (geofenced to US) options.

10.2 Programming Objectives (2000 characters)

Please list the three corresponding objectives for the goals listed above.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress

towards achieving goals.

Sample Objective: At least 300 residents and visitors will view local art and be invited to a "meet the artist reception"

- 1.a. Screen at least 1000 films for consideration.
- 1.b. Program at least 130 films representing a variety of genres and topics and at least one artist associated with each film.
- 1.c. Announce Program and market it to the general public both locally and throughout the U.S.
- 2.a. Identify at least 50 filmmakers and their films for inclusion in the Industry component. Invite their attendance, confirm same.
- 2.b. Identify at least 50 industry professionals who are interested in meeting filmmakers to discuss representation, acquisition and/or distribution. Invite their attendance, confirm same.
- 2.c. Match filmmakers and industry professionals for one-on-one meetings. Encourage networking and social event participation.
- 3.1. Select at least 15 locally-made films for inclusion in the Program.
- 3.2. Work with local film-based associations to identify at least 45 local filmmakers to participate in Q&A's relating to their films.
- 3.3. Work with local film-based associations, universities and colleges to identify at least 100 local filmmakers to participate in Industry-related events, seminars and Master Classes.
- 4.1 At least 40,000 residents and visitors will attend in-person screenings, seminars and events and at least 20,000 links to virtual programming will be generated.
- 4.2 Contract and use at least four venues and at least seven screens for in-person programming and events, and contract and use one platform for virtual programming.
- 4.3 Reach at least 100,000,000 households via promotion of the Festival, its films, seminars & Master Classes, and events through a robust marketing plan.

10.3 Programming Activities (2000 characters)

Please list the project or program activities.

Activities: These are the specific activities that achieve the objectives.

Sample Activities: Work with local arts and tourism organizations to promote art shows. Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

- 1.a. Convene a 30-person Screening Committee comprised of a cross-section of film-goers, critics and professional programmers to review all films under consideration.
- 1.b. Have all films recommended be vetted and approved by Senior Programmers, including two Co-Directors of Programming and placed in appropriate categories. Have Film Office invite films and includes parameters. Have Programmers invite artists (Festival covers flights, ground transportation, hotel stay, meals and events)
- 1.c. Develop an overall marketing and media plan with broad appeal. Develop film and event-

specific marketing plans. Disseminate.

2.a. Partner with a film industry association or associations interested in having their members participate in the market with the intent to establish or expand relationships and deals with filmmakers.

2.b. Establish the platforms needed to allow industry professionals to review films for possible collaboration.

2.c. Create and implement social and networking events for all attendees.

3.a. Offer local filmmakers reduced or free submission fees. Offer local filmmakers reduced or free industry component access.

3.b. Actively seek films made by local filmmakers for inclusion in the 2023 Program.

3.c. Maintain and expand Made in MIA categories to encourage local filmmaker participation and offer dedicated seminars and master classes to established and aspiring local filmmakers to assist in professional development.

4.1. Ensure all films, seminars and Master Classes are available in-person and virtually for maximum reach.

4.2 Ensure that all venues and virtual platforms are accessible, stable and secure.

4.3. Develop appropriate marketing plan, including placement in media in major US communities.

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.

Through its “Master Classes and Symposiums” component, the Festival creates opportunities for students, young and established filmmakers, and the community to learn from visiting artists via extended sessions focusing on film business, film craft, artistic exchange and artistic process. The centerpiece of this component is “Knight Heroes”, spotlighting the boldest and brightest talent in film today. By offering such diverse hands-on sessions, the Festival fosters a deeper, more meaningful artist-audience engagement and serves as an enhancement to the post-screening question and answer sessions that take place after screenings. The Festival will continue its highly successful Master Class and Seminar Series by presenting one “Knight Heroes” session, several high-profile panels on the film industry and its components. The Festival will partner with FilmFlorida to offer at least two Master Classes specifically for students enrolled in MDC’s School of Entertainment Design and Technology. It is important to note that MDC film students are primarily low- and middle-income youth who would not have the opportunity to study film if MDC’s program did not exist.

In an attempt to offer a Festival-centric experience amidst the sprawl that is Miami-Dade County, the Festival has partnered with Miami Downtown Development Authority, and SilverSpot Cinema, to create a village-like atmosphere in Downtown Miami. This includes offering a majority of screenings and events within this footprint as well as special offers to attendees from local restaurants and bars and special parking rates.

At the same time, and to address appropriate social distancing and safety concerns, as well as

expanding its audience, the Festival will offer screenings and seminars virtually, partnering with Eventive to provide a strong and stable platform for anyone in the US who wishes to participate.

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?

The Festival team has several systems in place for evaluation and to inform future programming:

1. If work is conducted with students: The Festival asks teachers or group leaders to gather responses from their students and forward them to Festival staff, including the number of participants, whether they are new or repeat attendees and other qualitative feedback.
2. Audience award voting provides data that is analyzed for overall engagement (number of ballots cast as % of attendees) as well as level of satisfaction with the programming (average scores).
3. Data collection at Point-of-Sale (POS) reveals primary residence location, income levels, gender, age, ethnicity, and generates data on content preferences.
4. Festival staff conducts surveys of film society members, filmmakers, industry participants and sponsors. Questions include how many films/events attended/viewed, overall satisfaction, high point, areas for improvement and plans to participate again.
5. Press reviews and/or articles are diligently collected by The Festival and Miami Dade College's Media Relations Department.
6. Annually, the Festival team conducts an analysis of program expenses versus income, quantifying projected and actual costs, program savings and unanticipated income opportunities.

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?

250

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

2,760

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

90,000

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

1,000

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

2,200

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?

400

17.2 Number of Florida artists directly involved?

150

Total number of individuals who will be engaged?

93600

18. How many individuals will benefit through media?

250,000

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: * Individuals with Disabilities

Individuals below the Poverty Line

Other underserved/distinct group

20. Describe the demographics of your service area.

South Florida (Miami-Dade, Broward, and Palm Beach counties) is comprised of nearly 6,200,000 residents with a median age of 41.1 and an annual average household income of \$56,328. The area is 45.8% Hispanic, 29.7% white non-Hispanic, 19.9% Black and 4.6% Other. More than 54% of residents speak at least two languages.

Miami Film Festival patron demographics mirror the area’s demographics but skew slightly higher in income and slightly older with a median age of 50.

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.

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.

Miami-Dade

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.

Miami-Dade

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.

The Festival has a robust virtual component using an established, secure platform. Most films presented in theater will also be presented virtually, based upon approval by the rights holder(s). Some films may only be presented virtually, depending on terms set by the distributor. Seminars and Master Classes that are presented in-person will be recorded for subsequent viewing on the virtual platform. Some may be presented live online and also recorded for later viewing virtually.

Virtual programming will be available for viewing anywhere in the U.S. Prices will range from complimentary to \$25 plus taxes and fees, depending upon the content. Virtual pricing per link, which may be viewed by however many people are watching, will be consistent with in-person ticket pricing.

Access to virtual programming will be made available for 10 days after the in-theater presentations. Once a link is issued, the recipient may begin watching at any time within the 10 days, but once viewing has started must finish watching within 48 hours.

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.

The Festival's estimated annual economic impact exceeds \$3,500,000. The Festival hires more than 100 contractors; rents theaters and screens films in three to five venues; uses two major event venues, 10 medium-sized venues, and at least 30 smaller ones; hires more than 20 local technical and professional companies; rents projection, sound, and lighting equipment; hires entertainers and

performers; contracts with restaurants and caterers; advertises in local, national and international media; contracts approximately 500 room nights with several major hotels; and contracts with a major virtual presentation platform for expanded viewing options. The Festival brings in more than 350 guests who stay in hotels, dine in restaurants and shop in retail outlets. Additionally, the Festival attracts other film festival-related professionals and filmmakers and has drawn an average audience of about 62,000 who enhance their festival cultural experience by staying in local hotels, dining out, attending events, and enjoying all that Greater Miami and the Beaches have to offer. Survey responses indicate that approximately 15% of visitors plan their stay in Miami around the Festival dates. Festival attendees indicate that they dine out and shop more than they would otherwise during the Festival because of the Festival's promotion. The Festival continues to contribute to Florida's economy year-round through its GEMS four-day festival in October and its monthly Miami Film Society programming. This includes bringing in filmmakers and industry professionals, offering special screenings, renting equipment and venues, and promotional deals, which encourage members to take advantage of special offers at local retailers and restaurants.

The Festival maintains an extensive database of community contacts, including community-based organizations, special-interest organizations, consuls, homeowner organizations, and schools. In addition, the Festival's community partners in each of its focus areas serve as outreach platforms for the programs and screenings in their areas. Films are identified for "pairing" with community groups (e.g., a film whose theme is based on sustainability would be paired with environmental groups and schools with sustainability programs, a film whose theme deals with autism would be paired with a non-profit whose purpose is to support and assist the families of autists). The Festival offers several specially priced deals for residents in its focus areas, complimentary tickets to MDC students, special ticket pricing for all other students, veterans and seniors.

26. Marketing and Promotion

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

Billboards

- Collaborations
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Radio
- Organic Social Media
- Paid Social Media
- Television
- Other

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?

The marketing and press strategies for 2022 will include:

1. Advertising using print, broadcast, outdoor and on-line media. Advertising will be placed with major local media (Miami New Times, NBC6, Telemundo, and Univision), major US media (New York

Times, ViendoMovies, Ocean Drive, Xfinity) international media (EuroCinema, AmericaEconomia, HBO, Robb Report), industry-specific media (Variety, LatAmCinema, IndieWire, IMDb, Hollywood Reporter) and major online platforms (Facebook, Instagram, Twitter, Yahoo, Google).

2. Coverage through agreements with media. This coverage will be local (NBC6, Telemundo, Univision, Miami New Times, Community News, Miami Herald, Selecta, Wire) and national / international (CNN en Espanol, HBO, HBO Latino, LatAmCinema, IndieWire, ViendoMovies, Variety).

3. Coverage from accredited media who come in for the Festival (Variety, IndieWire, Getty, People, Hollywood Reporter, Yahoo)

4. Contacting Media to cover specific films by topic, country or talent.

5. Marketing and Outreach, including:

a. Outdoor advertising (bus shelters, banners, kiosks)

b. Postcards and flyers (general, program-specific, country-specific, genre-specific, special deals) distributed via retail outlets, street teams and Festival Distribution teams. The Festival uses a list of community partners that includes condominium associations, Consulates, special interest groups (LGBTQ+, Environmental, Advocacy Groups, Country associations, film groups, student groups)

c. Social Media alerts, advisories and boosts (Facebook, Instagram, Twitter)

d. Electronic postcards and flyers (general, program-specific, country-specific, genre-specific, special deals). The Festival has access to more than 250,000 e-mails.

e. Festival Insider (35,000 subscribers), Facebook (39,000+ friends), Twitter (32,000+ followers) and other social media.

f. Drawings, contests and giveaways using media partners, social media, sponsors, Miami Film Society and community partners.

Advertising will begin in summer 2022 and attain greatest reach immediately before and during the actual Festival. The Festival has a media list of 1,800+ outlets. More than 250 media will be accredited for the 2023 Festival.

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.

Miami Dade College complies with the Americans with Disabilities Act (ADA) policies and procedures. The College completed its most recent ADA self-evaluation in June 2018 using the National Endowment of the Arts Section 504 Self-Assessment workbook. No changes were made, since the College remains in compliance. The College strives to make its programming accessible by (1) choosing accessible performance and residency venues (including wheelchair-accessible venues); (2) ongoing staff training on ADA issues; (3) using its ACCESS disability services program to ensure that hearing- and sight-impaired guests and attendees can enjoy the programming (including providing information in multiple formats and special listening devices for the hearing impaired); and (5) collaborating with organizations and individuals that keep the Festival staff informed of the changing needs and relevant issues in their communities.

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?

Dr. Joy Ruff

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? 6/1/2018

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

Yes

No

31.1 If yes include here:

Miami Dade College is committed to providing equal access to education and employment opportunities to students, employees, applicants for admission and employment, and to its activities for the general community, in an environment free from harassment or other discriminatory practices based upon sex, race, color, marital status, pregnancy, age, religion, national origin, ethnicity, veteran's status, disability, sexual orientation or genetic information. The College's commitment to equal access and equal opportunity is contained in the District Board of Trustees policies and procedures based on the nondiscrimination provisions of federal and state laws and regulations, including the Civil Rights Acts of 1964, as amended, and 1991; Title IX of the Education Amendments of 1972; Section 504 of the Rehabilitation Act of 1973; the Americans with Disabilities Act Amendments Act of 2008; and the Florida Educational Equity Act (§ 1000.05, F.S.); The Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (The Clery Act) as amended in 2008; and The Violence Against Women REAUTHORIZATION Act of 2013 ("VAWA"). In accord with these protections, Miami Dade College provides equal access/equal opportunity in admissions, recruitment, financial assistance, access to course offerings, participation in extracurricular programs and activities, access to and use of facilities, counseling, housing referral, guidance, advising, health services, athletics, employment and retention of personnel and students. Responsibility for the implementation of the College's commitment to equal access and equal opportunity rests with the College president.

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

Miami Film Festival is committed to only using venues with accessibility components. Most films are subtitled already and all offer closed captioning virtually, most in at least two languages (English and Spanish). The Festival's website is ADA compliant and will remain so.

Films presented at the Festival have always included a broad representation of cultures, abilities and ethnicities. For example, The Festival premiered Academy-Award© winner SOUND OF METAL in 2020 and the highly-acclaimed A STATE OF MADNESS in 2021.

The Festival remains committed to seeking ways to remain inclusive and relevant to all patrons, including the differently-abled and marginalized.

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

The Festival makes a conscious effort to have its staff and volunteers accurately reflect the diversity of the community. Team members and volunteers come from diverse geographic, cultural and racial backgrounds, representing more than 20 countries, at least four different native tongues, all ethnicities, multiple genders and sexual orientations.

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.

For over 50 years, Miami Dade College (MDC) has been committed to sustaining the fiscal health of its cultural programs. The Festival has access to the resources and services of the entire College. The Festival's Executive Director is committed to fiscal responsibility and conservancy. The Festival plans its income and expenses based on the prior three budget years. Funds are not expended until they are received. It continually seeks support through grants, sponsorships, and expansion of its membership program. The overall strategic plan and fiscal responsibility will ensure that the Festival's programming remains intact after the grant period. There have been no budget changes of 15% or more in the last three years, and the budget does not include any deficits.

35. Completed Fiscal Year End Date (m/d/yyyy) * 6/30/2020

36. Operating Budget Summary

| Expenses | Previous Fiscal Year | Current Fiscal Year | Next Fiscal Year |
|--|-----------------------------|----------------------------|-------------------------|
| 1. Personnel: Administrative | \$352,250 | \$352,250 | \$352,250 |
| 2. Personnel: Programmatic | \$65,000 | \$65,000 | \$65,000 |
| 3. Personnel: Technical/Production | \$41,820 | \$41,820 | \$42,300 |
| 4. Outside Fees and Services: Programmatic | \$250,000 | \$250,000 | \$250,000 |
| 5. Outside Fees and Services: Other | \$255,000 | \$250,000 | \$250,000 |
| 6. Space Rental, Rent or Mortgage | \$132,250 | \$51,511 | \$140,000 |
| 7. Travel | \$170,000 | \$25,000 | \$165,000 |
| 8. Marketing | \$122,500 | \$180,000 | \$172,700 |

| | | | | |
|-----------|------------------------------------|-----------------------------|----------------------------|-------------------------|
| 9. | Remaining Operating Expenses | \$240,250 | \$217,000 | \$247,000 |
| A. | Total Cash Expenses | \$1,629,070 | \$1,432,581 | \$1,684,250 |
| B. | In-kind Contributions | \$389,000 | \$389,000 | \$394,000 |
| C. | Total Operating Expenses | \$2,018,070 | \$1,821,581 | \$2,078,250 |
| | Income | Previous Fiscal Year | Current Fiscal Year | Next Fiscal Year |
| 10. | Revenue: Admissions | \$202,550 | \$275,000 | \$341,750 |
| 11. | Revenue: Contracted Services | | | |
| 12. | Revenue: Other | \$456,000 | \$375,500 | \$381,000 |
| 13. | Private Support: Corporate | \$310,000 | \$259,000 | \$350,000 |
| 14. | Private Support: Foundation | \$165,000 | \$165,000 | \$175,000 |
| 15. | Private Support: Other | \$213,450 | \$95,500 | \$215,000 |
| 16. | Government Support: Federal | | \$61,609 | |
| 17. | Government Support: State/Regional | \$41,383 | \$46,285 | |
| 18. | Government Support: Local/County | \$240,687 | \$154,687 | \$221,500 |
| 19. | Applicant Cash | | | |
| D. | Total Cash Income | \$1,629,070 | \$1,432,581 | \$1,684,250 |
| B. | In-kind Contributions | \$389,000 | \$389,000 | \$394,000 |
| E. | Total Operating Income | \$2,018,070 | \$1,821,581 | \$2,078,250 |

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."

Not applicable

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:

- Grant funds (these are the funds you are requesting from the state)
- Cash Match (theses are earned or contributed funds supplied by your organization))
- 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 | \$0 | \$138,500 | \$0 | \$138,500 |
| 2 | Director, Sponsorships | \$0 | \$65,000 | \$0 | \$65,000 |
| 3 | Director, Operations | \$0 | \$65,000 | \$0 | \$65,000 |
| 4 | Director, Memberships | \$0 | \$65,000 | \$0 | \$65,000 |
| 5 | Marketing Strategist | \$0 | \$58,000 | \$0 | \$58,000 |
| Totals: | | \$0 | \$391,500 | \$0 | \$391,500 |

42.2 Personnel: Programmatic *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|---|-------------|-------------|------------|---------------|-------|
|---|-------------|-------------|------------|---------------|-------|

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|-----------------------|-------------|-----------------|---------------|-----------------|
| 1 | Director, Programming | \$0 | \$65,000 | \$0 | \$65,000 |
| Totals: | | \$0 | \$65,000 | \$0 | \$65,000 |

42.3 Personnel: Technical/Production *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|--------------------|-------------|-----------------|---------------|-----------------|
| 1 | Technical Director | \$0 | \$44,500 | \$0 | \$44,500 |
| Totals: | | \$0 | \$44,500 | \$0 | \$44,500 |

42.4 Outside Fees and Services: Programmatic *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|---|-----------------|-----------------|---------------|------------------|
| 1 | Co-Director, Programming | \$20,000 | \$30,000 | \$0 | \$50,000 |
| 2 | Senior Programmers (2) | \$10,000 | \$30,000 | \$0 | \$40,000 |
| 3 | Master Classes and Seminars Programmers | \$0 | \$15,000 | \$0 | \$15,000 |
| 4 | YoungArts Programmer | \$0 | \$5,000 | \$0 | \$5,000 |
| Totals: | | \$30,000 | \$80,000 | \$0 | \$110,000 |

42.5 Outside Fees and Services: Other *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|------------------------------|-----------------|------------------|---------------|------------------|
| 1 | Assistant Technical Director | \$0 | \$12,000 | \$0 | \$12,000 |
| 2 | Print Traffic Coordinator | \$0 | \$10,000 | \$0 | \$10,000 |
| 3 | Technical Assistant | \$0 | \$8,000 | \$0 | \$8,000 |
| Totals: | | \$40,000 | \$304,000 | \$0 | \$344,000 |

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|---|-----------------|------------------|---------------|------------------|
| 4 | Film and Industry Coordinator | \$0 | \$15,000 | \$0 | \$15,000 |
| 5 | Jury Liaisons (4) | \$0 | \$4,000 | \$0 | \$4,000 |
| 6 | Operations Manager | \$10,000 | \$30,000 | \$0 | \$40,000 |
| 7 | Guest Services Coordinator | \$0 | \$20,000 | \$0 | \$20,000 |
| 8 | Theater Managers (6) | \$0 | \$15,000 | \$0 | \$15,000 |
| 9 | Ticketing Coordinator | \$0 | \$10,000 | \$0 | \$10,000 |
| 10 | Transportation Coordinator (2) | \$0 | \$15,000 | \$0 | \$15,000 |
| 11 | Event Management | \$0 | \$30,000 | \$0 | \$30,000 |
| 12 | Fulfillment Coordinator | \$0 | \$15,000 | \$0 | \$15,000 |
| 13 | Membership Coordinator | \$0 | \$15,000 | \$0 | \$15,000 |
| 14 | Publicity and Press (local) | \$10,000 | \$20,000 | \$0 | \$30,000 |
| 15 | Publicity and Press (national/international) | \$10,000 | \$40,000 | \$0 | \$50,000 |
| 16 | Social media (local/national /international) | \$10,000 | \$30,000 | \$0 | \$40,000 |
| 17 | Graphic Designer | \$0 | \$15,000 | \$0 | \$15,000 |
| Totals: | | \$40,000 | \$304,000 | \$0 | \$344,000 |

42.6 Space Rental (match only) *

| # | Description | Cash Match | In-Kind Match | Total |
|----------------|------------------|------------------|------------------|------------------|
| 1 | Screening venues | \$90,000 | \$50,000 | \$140,000 |
| Totals: | | \$140,000 | \$100,000 | \$240,000 |

| # | Description | Cash Match | In-Kind Match | Total |
|----------------|--------------|------------------|------------------|------------------|
| 2 | Event venues | \$50,000 | \$50,000 | \$100,000 |
| Totals: | | \$140,000 | \$100,000 | \$240,000 |

42.7 Travel (match only) *

| # | Description | Cash Match | In-Kind Match | Total |
|----------------|--|------------------|------------------|------------------|
| 1 | Guest air fare, ground transportation, hotel | \$275,000 | \$100,000 | \$375,000 |
| Totals: | | \$275,000 | \$100,000 | \$375,000 |

42.8 Marketing *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|---------------------------------|-----------------|------------------|------------------|------------------|
| 1 | Advertising (traditional) | \$10,000 | \$55,000 | \$175,000 | \$240,000 |
| 2 | Advertising (social and online) | \$20,000 | \$50,000 | \$20,000 | \$90,000 |
| Totals: | | \$30,000 | \$105,000 | \$195,000 | \$330,000 |

42.9 Remaining Proposal Expenses *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|-----------------------|-------------|------------------|----------------|------------------|
| 1 | Equipment rental | \$0 | \$30,000 | \$0 | \$30,000 |
| 2 | Supplies | \$0 | \$25,000 | \$0 | \$25,000 |
| 3 | Insurance | \$0 | \$2,000 | \$1,000 | \$3,000 |
| 4 | Box office fees | \$0 | \$40,000 | \$0 | \$40,000 |
| 5 | Virtual platform fees | \$0 | \$40,000 | \$0 | \$40,000 |
| 6 | Screening fees | \$0 | \$40,000 | \$0 | \$40,000 |
| Totals: | | \$0 | \$182,000 | \$1,000 | \$183,000 |

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|----------------|-------------|------------------|----------------|------------------|
| 7 | Print shipping | \$0 | \$5,000 | \$0 | \$5,000 |
| Totals: | | \$0 | \$182,000 | \$1,000 | \$183,000 |

Amount of Grant Funding Requested: \$100,000

Cash Match: \$1,587,000

In-Kind Match: \$396,000

Match Amount: \$1,983,000

Total Project Cost: \$2,083,000

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 | Ticket Revenue: All Screenings and Events | \$342,000 | \$342,000 |
| 2 | Parent revenue: Student Screening Tickets | \$250,000 | \$250,000 |
| Totals: | | \$0 | \$592,000 |

43.2

43.3

43.4 Private Support: Corporate *

| # | Description | Cash Match | Total |
|----------------|-------------|------------|------------------|
| Totals: | | \$0 | \$360,000 |

| # | Description | Cash Match | Total |
|----------------|--|------------|------------------|
| 1 | WarnerMedia, American Airlines, ViendoMovies, Telemundo, NBC6, Univision, Toyota, Alacran, Estrella Damm, Design District, Tilia, EU Industry, Swiss CofC, TeleFilm Canada, TV 5 Monde | \$360,000 | \$360,000 |
| Totals: | | \$0 | \$360,000 |

43.5 Private Support: Foundation *

| # | Description | Cash Match | Total |
|----------------|----------------------|------------|------------------|
| 1 | Knight, AHF, CREArte | \$185,000 | \$185,000 |
| Totals: | | \$0 | \$185,000 |

43.6 Private Support: Other *

| # | Description | Cash Match | Total |
|----------------|-----------------------|------------|------------------|
| 1 | Miami Film Society | \$140,000 | \$140,000 |
| 2 | Private contributions | \$75,000 | \$75,000 |
| Totals: | | \$0 | \$215,000 |

43.7

43.8

43.9 Government Support: Local/County *

| # | Description | Cash Match | Total |
|----------------|--------------------------------------|------------|------------------|
| 1 | Miami-Dade County | \$135,000 | \$135,000 |
| 2 | Miami Downtown Development Authority | \$100,000 | \$100,000 |
| Totals: | | \$0 | \$235,000 |

43.10

Total Project Income: \$2,083,000

43.11 Proposal Budget at a Glance

| Line | Item | Expenses | Income | % |
|------|-----------------------|-------------|-------------|------|
| A. | Request Amount | \$100,000 | \$100,000 | 5% |
| B. | Cash Match | \$1,587,000 | \$1,587,000 | 76% |
| | Total Cash | \$1,687,000 | \$1,687,000 | 81% |
| C. | In-Kind | \$396,000 | \$396,000 | 19% |
| | Total Proposal Budget | \$2,083,000 | \$2,083,000 | 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.

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) |
|------------------|-----------|----------------------|----------------------------|
| SubW9_051221.pdf | 33 [KB] | 5/13/2021 9:03:20 AM | View file |

46. Support materials (required)

| File | Title | Description | Size | Type | View (opens in new window) |
|------------------|---------------------|--|-----------|------|----------------------------|
| MFF articles.pdf | MFF Press Clippings | A sample of press articles about the Miami Film Festival | 1899 [KB] | | View file |

| File | Title | Description | Size | Type | View (opens in new window) |
|--|---|---|--------------|------|-------------------------------------|
| Sample commerical advertisements.pdf | Sample commercial advertisements | A sample of broadcast commercial advertisements for the Miami Film Festival | 1608 [KB] | | View file |
| Samples of logo recognition.pdf | Samples of logo recognition | Sample of logo recognition from the Miami Film Festival | 2340 [KB] | | View file |
| MFF Promotional Videos, Virtual Q&As, Film Guide.pdf | Promotional Videos, Virtual Q&A samples, and Film Guide | Sample Miami Film Festival and GEMS virtual promotional videos, Q&A, film schedule, and event guide | 349 [KB] | | View file |

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 Dade College 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)

Malou Harrison

