

Friends of the Festival, Inc.

Project Title: General Program Support 2022

Grant Number: 22.c.ps.109.320

Date Submitted: Sunday, May 31, 2020

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2021-2022 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 1

Discipline: Media Arts

Proposal Title: General Program Support 2022

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Friends of the Festival, Inc. 
- b. **FEID:** 59-3617240
- c. **Phone number:** 813.362.6203
- d. **Principal Address:** 11800 N. Florida Ave. #17816 Tampa, 33682-9034
- e. **Mailing Address:** PO Box 17816 Tampa, 33682
- f. **Website:** www.tiglff.com
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Hillsborough
- j. **DUNS number:** 091567078
- k. **Fiscal Year End Date:** 12/31

1. Grant Contact *

First Name

Sunny

Last Name

Hall

Phone

813.362.6203

Email

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2. Additional Contact *

First Name

Renee

Last Name

Cossette

Phone

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3. Authorized Official *

First Name

Rob

Last Name

Akens

Phone

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4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Fair/Festival

4.3. Applicant Discipline

Media Arts

5. Department Name Multipurpose Institutions only (universities, cities, colleges, counties, etc.)

C. Eligibility Page 3 of 12

1. What is the legal status of the applicant? *

- Public Entity
- Nonprofit, Tax-Exempt
- Solo or Individual artists or unincorporated performing company
- Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

- Yes (required for eligibility)
- No

3. Do proposed activities occur between 7/1/2021 - 6/30/2022? *

- Yes (required for eligibility)
- No

4. How many years of completed programming does the applicant 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. Excellence Page 4 of 12

1. Applicant Mission Statement - (Maximum characters 500.) *

To showcase a selection of compelling film and video by, for or about the LGBTQ+ community that Entertains, Empowers and Enlightens the festival audience.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. 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.

2.1. Goals, Objectives, and Activities - (Maximum characters 5000.)

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.

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

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

Friends of the Festival seeks funding to support operations of the Tampa Bay International Gay & Lesbian Film Festival, (TIGLFF), celebrating 32 years of LGBT entertainment, enlightenment, and inspiration in the Tampa Bay area.

In the 2021-2022 season, TIGLFF will represent a hybrid model of virtual and live film screenings throughout the year. When the pandemic crisis in 2020 closed movie houses and film productions, TIGLFF moved swiftly to be the first festival in the Tampa Bay area to offer virtual screenings. Knowing there would be much to learn, TIGLFF started slowly, offering free screenings of shorts and limited feature films to friends and donors. In April 2020, TIGLFF launched, "Laughter in Lockdown," a virtual retrospective of fun shorts from previous festivals. Working out the "unknowns" and the glitches that come with a new venture, the TIGLFF board and staff nimbly adjusted to the virtual format options and presented a virtual screening to the public on May 28, 2020.

Virtual screening allows us to collect data that identifies the location of participants in "real time." This data reflects that TIGLFF garnered participation from 24 states plus Quebec and British Columbia. Moving forward, plans are underway for a virtual festival in the fall of 2020 and a live, attended event in the Spring of 2021. Moving into 2021-2022, TIGLFF will continue to offer two separate festival experiences in the fall and spring. The festival will combine virtual experiences with live venue participation in Tampa and across the bay in St. Petersburg.

As it has for 32 years, TIGLFF will present films and events for, or about, LGBT people. Programming includes 80+ films, live entertainment, free youth programming, Q&A sessions, panel discussions and interaction with film industry stalwarts and newly discovered filmmakers from all over the

world. Monthly screenings expand the festival to venues around the Tampa Bay area, including new venues in Pasco and Polk Counties, as well as virtual film experiences, broadening access to cutting edge LGBT filmmaking.

TIGLFF is long known for being a source of safe community engagement for LGBT people and our allies in the Tampa Bay area. Thirty-two years is a long time and we have seen tremendous progress for LGBT people. In the early years, protesters from the KKK and the American Family Association stood on the street with bullhorns as patrons entered the historic Tampa Theater. There were times when there were more protesters outside than patrons inside. LGBT people were afraid and yet, TIGLFF stayed and the crowds grew. The Hillsborough Arts Council, the Tampa Theater and the Tampa Bay community took huge risks when they embraced TIGLFF and over the years they have been a part of the evolutionary history of progressive change and most importantly, safety, for the LGBT community. Our programming reflects our audience, honed to specific tastes and communities locally and internationally, reflecting our diversity and interests. We aim to showcase the very latest in LGBT cinema, giving our audience the opportunity to experience and engage with new ideas that push us, as well as comforting feel-good stories that delight us. Through the latest narrative, documentary, and experimental work, our programming goal is to provide a welcoming, celebratory environment for attendees to see cutting edge queer films for the first time with an audience of our peers and allies.

Program Director Derek Horne's relationships with distributors and filmmakers allows us to procure the best in new LGBT cinema from around the world. After watching hundreds of features and shorts, we select roughly 50 feature films and 40 or so short films that comprise our yearly schedule.

Goals and Objectives

Goal: Increase attendance and participation in TIGLFF events with a focus on broadening the cultural representation of festival attendees. Enhance efforts to engage LGBT people of under-represented groups and their allies to increase overall participation/attendance by 20%, annually.

Objective: Targeted outreach to raise awareness of culturally specific films to identify populations with a specific interest in the cultural content of the film; to identify target groups to country of origin, religion, economic status, etc.

Activities: TIGLFF has commissioned the work of "Study Hall" research specialist, a full-service consultancy specializing in qualitative and quantitative brand and communications research to help guide strategic planning and assess/improve programming. "Study Hall" utilizes online surveys, geo-mapping and virtual focus-groups to collect extensive data toward our objective of enhancing audience engagement.

2.2. Partnerships & Collaborations - (Maximum characters 2000.)

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

Tampa Theatre has been a primary partner for 32 years. Historically, we have been successful in offering a combination membership for TIGLFF and The Tampa Theatre and cross market our programming. Contracts define the terms of the events.

City of St. Petersburg - The current administration and City Council have embraced the TIGLFF programming in St. Petersburg. Mayor Rick Kriseman has provided a Letter of Support for this funding request.

The Arts Council of Hillsborough County has been a supporter and advocate for TIGLFF for over 20 years. The Council provided much needed Technical Assistance and guidance as TIGLFF matured through the years. The Arts Council is a funder for TIGLFF.

Metro Wellness has been a valued partner for many years, focused on bringing youth programming, and youth resources to the festival. A Memorandum of Understanding will be updated for the 2021-2022 festival.

freeFall Theatre has a mission centered around the performing arts which is a perfect fit for TIGLFF to cross promote and raise awareness for both organizations. freeFall hosts several films during the festival and with a share of ticketing information. TIGLFF has various contracts with freeFall for programming and events.

Sunscreen Film Festival is a new partner with TIGLFF, sharing films, audience engagement and jury exchanges.

The Museum of Fine Arts St. Petersburg hosts the youth program on the St. Petersburg side of the bay. The event offers access to the galleries for youth and their families as well as a safe space for youth centered programming. Formal contracts define the terms of the events.

St. Pete PRIDE and TIGLFF work together to host events to coincide with premier events. A Memorandum of Understanding will be updated for the 2021-2022 festival.

Film Commissions - St. Petersburg and Hillsborough County continue to work with TIGLFF to bring film makers to the Tampa Bay Region. Formal contracts define the terms of the partnerships.

City of Tampa – The City of Tampa has been a consistent supporter of TIGLFF for over twenty years. Every mayor, including current Mayor Jane Castor, have welcomed festival attendees through a letter in the Program Guide and made personal appearances on Opening Night.

Florida Department of State/Cultural Affairs has been more than a funder for TIGLFF through the years. The technical assistance and guidance has been crucial in sustaining the organization.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

FY 2021-2022

July 2021

- Begin promoting festival Live and Virtual events
- Begin press push for interviews with Derek Horne - TV & Radio
- July 15 - August 30: Paid Marketing
- Negotiate venues for Spring festival

August – September

- Highlight venues in social media posts
- Radio, TV spots with filmmakers and actors
- Print press releases
- Open blogs

September

- Launch Party

- 2020 Sponsorship Drive
- Festival Marketing Campaign continues

October: Fall 4-day Film Festival – Tampa

- Opening Night Film & Kickoff Party
- Youth Programming
- Entertainment Event
- Closing Night Party
- Post Festival Audience & stakeholder feedback

November

- Virtual Screenings
- Annual Board Retreat - Lessons Learned and debriefing

December:

- Virtual Screenings
- Festival Sponsorship Drive wrap
- Save the Date – Spring Festival

January 2022:

- Publish survey results and Board Assessment
- Negotiate venue selections for 2022 Fall festival
- Marketing for Spring festival

February

- Finalize Venue Contracts for Fall festival
- Open film submissions for Fall
- Virtual Screening

March

- Marketing push for April – Spring festival
- Finalize festival dates and new programming/events - Fall
- Tampa PRIDE Representation and launch Festival Marketing Campaign
- Youth Programming Committee finalize Youth Event Prep
- Virtual Screening – Festival Trailers and Interviews

April – Spring TIGLFF

- Opening Night
- Entertainment Event
- Youth Programs
- Closing Night

May

- Festival Debrief
- Audience surveys
- Launch Party details are secured
- Youth Programming confirmed

June

- Finalize details for all non-traditional film screenings, dates, and locations
- Begin social media campaign
- Identify outreach events to attend; publish “Where We’ll Be” schedule to social media
- SP Pride outreach and tabling

E. Impact 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.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefiting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefiting should be one (1).

1. What is the estimated number of proposal events? *

50

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

50

3. How many Adults will be engaged? *

8,193

4. How many school based youth will be engaged? *

0

5. How many non-school based youth will be engaged? *

360

6. How many artists will be directly involved?

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

6.1. Number of artists directly involved? *

93

6.2. Number of Florida artists directly involved?

35

Total number of individuals who will be engaged?

8646

7. How many individuals will benefit through media? *

501,600

8. Select all categories that make up 25% or more of population directly benefiting (excluding broadcasts and online programming): *

- Adults (25- 64 years)
- Older Adults (65+ years)

9. Select all categories that make up 25% or more of population directly benefiting (excluding broadcasts and online programming): *

- White

10. Describe the demographics of your service area. - (Maximum characters 1500.)

The TIGLFF audience base is larger than just Hillsborough County. Recent geo-mapping indicates participation from seven counties that constitute the “Greater Tampa Bay.” Those counties are Hillsborough, Pinellas, Sarasota, Manatee, Polk, Pasco, Hernando and Citrus. Those counties represent a mix of urban, rural, suburban towns and cities. The most recent census data indicates that the area population is 3.4 million. Key demographics are: 49.1% Caucasian, 28.6% Hispanic/Latinx, 17.8% Black/African American and 4.3% Asian. The median income is \$54,912 and the median age is 36.8. According to a recent Gallup poll, the lesbian, gay, bisexual, transgender, queer/questioning (LGBTQ) population is slightly above the national average for similar-size communities.

11. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

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

12. 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. *State Service Organization* applicants: Select all counties that will be served by your programming.

- Hillsborough
- Pasco
- Pinellas

13. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

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

Based on our total expenses for FYE 2019, the Americans for the Arts' Arts & Economic Prosperity calculator revealed that TIGLFF's estimated economic impact is \$424,799 annually. The employment impact is 15 full-time jobs in the area.

Outreach and Education: We have established a Youth Advisory Committee, (YAC) chaired by a recent graduate of the University of Tampa who has recently joined the TIGLFF board. This person is conducting focus groups with high school Gay, Straight Alliance (GSA) groups in Pinellas, Pasco and Hillsborough Counties to plan activities for an all-day youth program that includes, films, youth-led panel discussions, activities, and entertainment. Some of these will be virtual and some will be in smaller venues for specific groups. The Youth Advisory Committee will conduct follow-up focus groups, and audience interviews following every film and, web-based survey advertised through email blasts and social media. Questions will address quality and relevance of the film, the overall experience and whether this is their first TIGLFF experience. The evaluation will include a space for ideas for future films and events for youth. We already know that some TIGLFF events are not available to youth due to transportation challenges. That is why the recommendations from the YAC will be used to expand youth programming to quarterly screenings in high schools and/or community centers that are accessible to youth.

14. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

TIGLFF's marketing campaign is year-round through:

Email: We have over 4000 members in our email database through which we send a monthly e-newsletter, event-specific emails, as well as a daily festival synopsis.

Social Media: TIGLFF relies heavily on Twitter, Vine, YouTube, Instagram, Meet-up-Applications, and Facebook

PROGRAM GUIDE: A primary means of promotion and marketing is the 60-page program guide – over 10,000 copies for distribution and mailing. Our program schedule is also published in Creative Loafing and Watermark, in the weeks leading up to the festival, reaching an audience of over 44,000 readers, with 1500 distribution points.

WEBSITE AND FESTIVAL APP: Our website and festival application are perhaps tied with our program guide as our most effective marketing tool. This popular App features mobile-friendly film descriptions and a full calendar of festival events, a ticket purchasing function, daily festival updates, and the ability to post directly social media.

In our current fiscal year, the board has commissioned “Study Hall” research group, an independent analytics firm, to produce detailed analytics of audience satisfaction and preferences, social and demographic trends, and donor enticements. The purpose of this exercise is to use data analytics as a factor in .strategic planning and future programming.

We have also expanded our functions in Neon, a CRM platform that allows for built-in mass communications for newsletters, robust segmentation tools and deep social media integration. Neon also provides analysis of impact with built-in data analysis tools, like retention and growth-focused dashboards and powerful cross-transactional reporting.

The impact of marketing the Festival should also be measured in the exposure of such an event to the community. Every year we hear the stories of LGBT people, young and old, who say they have seen or heard about the festival for many years. They were heartened by the idea that it even existed, while mustering the courage to actually check it out for themselves. It is impossible to measure the impact to someone who is struggling to come out, trapped in their isolation. This is one of the driving motivations for the board members and volunteers who give so much to ensure that TIGLFF happens every year. The pandemic lockdown of 2020 brought more isolation for LGBTQ people, especially youth. It is crucial that LGBTQ organizations ramp up efforts to allow people to connect with others. The telling of stories is the connecting point and this is one of the driving motivations for the board members and volunteers who give so much to ensure that TIGLFF happens every year.

F. Management and Operating Budget Page 6 of 12

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

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.

TIGLFF has been an operational institution in the Tampa Bay area for 30 years. That longevity has contributed to a solid reputation of quality programming and organizational stability. We manage our cash flow throughout the year by supplementing our festival revenue with a spring fundraising appeal, a pre-festival launch party, and admission revenue from our monthly film series. 100% of the board membership are donors to the organization on an annual basis. We have increased sponsorships and individual contributions this year by 15%. These increases were the result of strategic initiatives by board members. The organization maintains a comprehensive development plan, that continues to increase financial sustainability using the “three-legged stool” concept. Strategically identifying the capacity of each of three legs allows for clear objectives for the board to set as goals for the current year as well as thoughtful projections for the next year.

1. Private Partnerships: Donors/Memberships/Sponsors - The current strategic plan dictates an increase of revenue from donors and sponsorships of 25% in 2020. The strategic plan also dictates an increase in Memberships of 30% by 2022.

2. Public Partnerships: State/Local funding - Board members and staff will continue to identify key opportunities for state and local public funding; participation on grant panels, advocacy groups and grant-writing collaboratives.

3. Fundraising: 3rd party events/endowments/produced entertainment - Historically, we have been successful with producing national celebrities (e.g., John Waters, Lea Delaria, Leslie Jordan). We will produce one major event each year.

Endowment: Approximately \$8000 annually, allowing us to begin the year with a cash infusion.

2. Evaluation Plan - (Maximum characters 1750.) *

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.

TIGLFF has commissioned “Study Hall” research group to conduct a year-long evaluation of audience attendance/participation. For the first phase, we have identified four key cohorts from which to obtain data. The data will be collected through online survey forms and focus groups

Cohort 1: Active Attendees; Definition – Attended a TIGLFF event in the last 24 months.

Cohort 2: Lapsed Attendees; Definition – Have not attended a TIGLFF event in the last 24 months

Cohort 3: Never Attended; Definition – Never attended a TIGLFF event

Cohort 4: Not engaged - ages 18-30; Definition - Never attended a TIGLFF event and aged 18-30

Questions will be framed with a five-point scale as well as room for narrative responses. Questions will address some of the following themes: Perception, Future, Change, Relevancy, Experience, Pricing. For cohorts that have never attended or lapsed, similar questions will be framed, with additional questions related to the selected cohort.

Study Hall will cross this data with current market research and data mining related to demographic markers. The analysis will be used to make adjustments to marketing, scheduling, programming and entertainment events.

In addition, TIGLFF will continue the practice of audience surveys following films and our annual audience survey, sent to a random sample of 3000 participants, sponsors and volunteers. Sponsors and individual donors are surveyed, and many are engaged in face-to-face debriefings with members of the board and staff. Information gathered from the evaluations is then analyzed during TIGLFF's annual festival debriefing session. At the debrief, we examine attendance figures and feedback for our various film categories and festival events and combined with Study Hall analysis, develop a plan for program focus in the coming year.

3. Completed Fiscal Year End Date (m/d/yyyy) *

12/31/2019

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$29,756	\$26,792	\$65,829
2. Personnel: Programmatic	\$18,000	\$18,000	\$15,750
3. Personnel: Technical/Production		\$5,200	\$3,850
4. Outside Fees and Services: Programmatic	\$11,500	\$28,476	\$30,476
5. Outside Fees and Services: Other		\$5,800	\$7,680
6. Space Rental, Rent or Mortgage	\$37,826	\$17,071	\$15,507
7. Travel	\$4,880	\$6,771	\$2,708
8. Marketing	\$14,027	\$13,585	\$13,952

9.	Remaining Operating Expenses	\$56,844	\$43,503	\$55,365
A.	Total Cash Expenses	\$172,833	\$165,198	\$211,117
B.	In-kind Contributions			
C.	Total Operating Expenses	\$172,833	\$165,198	\$211,117
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$36,369	\$30,367	\$34,456
11.	Revenue: Contracted Services	\$22,314	\$18,003	\$22,503
12.	Revenue: Other	\$2,402	\$770	\$1,722
13.	Private Support: Corporate	\$50,010	\$64,365	\$70,801
14.	Private Support: Foundation	\$10,332	\$13,024	\$8,024
15.	Private Support: Other	\$13,710	\$6,158	\$6,774
16.	Government Support: Federal			
17.	Government Support: State/Regional	\$7,733	\$11,332	\$11,332
18.	Government Support: Local/County	\$11,286	\$21,159	\$21,000
19.	Applicant Cash	\$53,563	\$56,082	\$48,361
D.	Total Cash Income	\$207,719	\$221,260	\$224,973
B.	In-kind Contributions			
E.	Total Operating Income	\$207,719	\$221,260	\$224,973

5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.

6. Paid Staff

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

7. Hours *

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

G. Management and Proposal Budget Page 7 of 12

1. Rural Economic Development Initiative (REDI) Waiver *

Yes

No

2. 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.

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

2.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive Director	\$6,500	\$45,000	\$0	\$51,500
2	Festival Director	\$5,000	\$23,896	\$0	\$28,896
Totals:		\$11,500	\$68,896	\$0	\$80,396

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Program Director	\$5,000	\$13,000	\$0	\$18,000
Totals:		\$5,000	\$13,000	\$0	\$18,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Stage Technicians	\$2,500	\$2,500	\$0	\$5,000
2	Film Technicians	\$1,000	\$1,000	\$0	\$2,000
Totals:		\$3,500	\$3,500	\$0	\$7,000

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Screening Fees	\$5,000	\$12,000	\$0	\$17,000
2	Video Production	\$1,350	\$1,350	\$0	\$2,700
3	Guest Artist Fees	\$3,000	\$8,000	\$0	\$11,000
4	Box Office Fees	\$1,000	\$2,271	\$0	\$3,271
5	Youth Program	\$1,200	\$2,000	\$0	\$3,200
Totals:		\$11,550	\$25,621	\$0	\$37,171

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Equipment	\$1,000	\$1,000	\$0	\$2,000
Totals:		\$1,000	\$1,000	\$0	\$2,000

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Venue Rental	\$15,507	\$5,000	\$20,507
Totals:		\$15,507	\$5,000	\$20,507

2.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Artist Travel	\$2,078	\$1,000	\$3,078
Totals:		\$2,078	\$1,000	\$3,078

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
Totals:		\$3,000	\$4,802	\$1,000	\$8,802

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Advertising	\$1,000	\$1,000	\$1,000	\$3,000
2	Printing and Copying	\$2,000	\$3,802	\$0	\$5,802
Totals:		\$3,000	\$4,802	\$1,000	\$8,802

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Event Supplies	\$1,000	\$3,686	\$500	\$5,186
2	House Management/Security	\$1,000	\$3,400	\$0	\$4,400
3	Design Services	\$2,000	\$2,000	\$0	\$4,000
Totals:		\$4,000	\$9,086	\$500	\$13,586

Amount of Grant Funding Requested:

\$39,550

Cash Match:

\$143,490

In-Kind Match:

\$7,500

Match Amount:

\$150,990

Total Project Cost:

\$190,540

3. Proposal Budget Income:

Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

3.1. Revenue: Admissions *

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Ticket Sales	\$33,688	\$33,688
Totals:		\$0	\$33,688

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Advertising Sales	\$12,503	\$12,503
Totals:		\$0	\$12,503

3.3. Revenue: Other *

#	Description	Cash Match	Total
1	Memberships	\$13,498	\$13,498
Totals:		\$0	\$13,498

3.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Sponsors	\$50,801	\$50,801
Totals:		\$0	\$50,801

3.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	Community Foundation of Tampa Bay	\$8,000	\$8,000
Totals:		\$0	\$8,000

3.6. Private Support: Other *

#	Description	Cash Match	Total
1	Private Donations	\$13,000	\$13,000
Totals:		\$0	\$13,000

3.8. Government Support: Regional *

#	Description	Cash Match	Total
1	City of St. Petersburg	\$7,000	\$7,000
Totals:		\$0	\$7,000

3.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Arts Council of Hillsborough County	\$5,000	\$5,000
Totals:		\$0	\$5,000

Total Project Income:

\$190,540

3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$39,550	\$39,550	21%
B.	Cash Match	\$143,490	\$143,490	75%
	Total Cash	\$183,040	\$183,040	96%
C.	In-Kind	\$7,500	\$7,500	4%
	Total Proposal Budget	\$190,540	\$190,540	100%

4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

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.

H. Accessibility Page 8 of 12

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

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.

The venues used by TIGLFF are ADA compliant. Access for patrons with limited mobility is clearly marked. Accommodations include accessible restrooms and reserved seating spaces amongst general seating. Theaters have enhanced listening tools available upon request. Marketing will include symbols recommended by the Graphic Artists Guild. Anyone can express a concern through the Festival Director. A form for anonymous or signed complaints/concerns is available at every event. Approximately 50 percent of the films screened are foreign films and include captions. Some non-film events will include sign language interpreters; notices and marketing for those events will include the symbol indicating interpretation will be available. In addition, we have in place a board resolution requiring every TIGLFF venue we use to designate one restroom during the festival or a TIGLFF event as gender neutral, enabling us to accommodate the needs of our transgender and transitioning guests. We are also addressing accessibility in other ways, including using venues that are in close proximity to public transportation or are in easily walkable areas, for those festival patrons who no longer drive, especially at night.

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

2. Policies and Procedures

Yes

No

3. Staff Person for Accessibility Compliance

Yes

No

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

Renee Cossette

4. Section 504 Self Evaluation

Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.

Yes, the applicant completed the Abbreviated Accessibility Checklist.

No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

4.1. If yes, when was the evaluation completed?

5/1/2020

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

Yes

No

5.1. If yes include here: - (Maximum characters 1500.)

Friends of the Festival is committed to providing a safe, inclusive entertainment experience for all who value the creative contributions of LGBTQ people. Everyone is welcome without regard for race, ethnicity, sexual orientation, gender, gender expression, ability, political affiliation and religious expression.

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 DCA credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

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

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

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Subst. W-9 2020.pdf	33 [KB]	5/25/2020 12:24:34 PM	View file

2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
TIGLFF_ProgramBook201 Reduced.pdf	2019 Program Guide		10457 [KB]		View file

2.1.

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.

1. Notification of International Travel

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

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

The following question relates to the Florida Single Audit Act. Important: if you answer yes to the following question, State law requires you comply with the Florida Single Audit Act, Section 215.97 Florida Statutes, by uploading an audit report below. You will need to select "Save" at the bottom of this page to make your changes final.

See: <https://apps.fldfs.com/fsaa/> and https://flauditor.gov/pages/pdf_files/fsaa%20q_a.pdf for more information and specific definitions.

1. Has your organization met the \$750,000 annual assistance threshold identified in Section 215.97 F.S. and 2 CFR 200 from all combined state sources and/or all combined federal sources during your organization's last fiscal year?

Yes

No

L. Review & Submit Page 12 of 12

1. Guidelines Certification

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

2. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Friends of the Festival, Inc. and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

2.1. Signature (Enter first and last name)

Sunny Hall, Secretary of the Board