

CONVENTION AND VISITOR'S BUREAU TOURISM
DEVELOPMENT SPONSORSHIP AGREEMENT

THIS AGREEMENT between the City of Columbia, Missouri, a municipal corporation (hereinafter "City") and Ragtag Film Society, a Nonprofit Corporation organized in the State of Missouri (hereinafter "Grant Recipient") is entered into on the date of the last signatory noted below (the "Effective Date"). City and Grant Recipient are each individually referred to herein as a "Party" and collectively as the "Parties."

WHEREAS, Grant Recipient has submitted its application for event funding to the Columbia Convention and Visitors Bureau ("CVB"); and

WHEREAS, the event proposed by Grant Recipient (the "Event") together with the Tourism Fund funding request is more fully set forth in Exhibit A attached hereto and incorporated herein by reference; and

WHEREAS, the use of tourism funds proposed by Grant Recipient will further the planning and promotion of a tourist event which will have a substantial potential to generate overnight visitations.

NOW, THEREFORE, the Parties hereto, for good and sufficient consideration, the receipt of which is hereby acknowledged, intending to be legally bound, do hereby agree as follows:

1. City agrees to provide tourism funding to Grant Recipient in the amount of Twenty Thousand Dollars (\$ 20,000.00) in exchange for Grant Recipient conducting the Event and providing the services set forth in Exhibit A. Grant Recipient agrees that it is responsible for all funds made available to Grant Recipient by this Agreement and further agrees that it will reimburse to City any funds expended in violation of city, state, or federal law or in violation of this Agreement. Should the Event be cancelled, Grant Recipient shall, within thirty (30) days, refund to the City all money paid by the City.

2. Term. The "Term" of this Agreement shall commence on the Effective Date and shall continue until the date that is one hundred twenty (120) days after the Event.

3. Grant Recipient agrees that it will make no material changes in the approved Event unless such changes are approved in writing by City prior to the Event.

4. Grant Recipient agrees that it is subject to audit and review on request by City. If Grant Recipient has a financial audit prepared, that report shall be furnished to the CVB.

5. Grant Recipient agrees that all funds received from City will be expended as approved by City Council and none of the funds shall be diverted to any other use or

purpose, except as recommended by the CVB's Advisory Board and as approved by the City Council. Full records of all expenditures and disbursements and any income from the provision of the Event described in Grant Recipient's proposal shall be kept and open to City inspection during regular business hours.

6. Grant Recipient agrees to provide the Convention and Visitors Bureau with copies of all financial documentation no later than ninety (90) days following the last day of the funded event, as outlined in the Post-Event Documentation Procedures established by the CVB. Documentation must include copies of checks issued for payment of services or items, copies of corresponding invoices and copies of any required contracts. If Grant Recipient does not provide financial documentation, Grant Recipient may not be eligible for future funding.

7. Grant Recipient agrees that the CVB and City will be recognized as outlined in Grant Recipient's proposal.

8. Termination Provisions.

- a. By Mutual Agreement. This Agreement may be terminated at any time during its Term upon mutual agreement by both Parties.
- b. By Convenience. With ten (10) days written notice, either Party may terminate this Agreement for convenience.
- c. By Default. Upon the occurrence of an event of Default, the non-Defaulting Party shall be entitled to immediately terminate this Agreement.

9. **HOLD HARMLESS AGREEMENT.** To the fullest extent not prohibited by law, Grant Recipient shall indemnify and hold harmless the City of Columbia, its directors, officers, agents, and employees from and against all claims, damages, losses, and expenses (including but not limited to attorney's fees) for bodily injury and/or property damage arising by reason of any act or failure to act, negligent or otherwise, of Grant Recipient, of any subcontractor (meaning anyone, including but not limited to consultants having a contract with Grant Recipient or a subcontractor for part of the services), of anyone directly or indirectly employed by Grant Recipient or by any subcontractor, or of anyone for whose acts the Grant Recipient or its subcontractor may be liable, in connection with providing these services. This provision does not, however, require Grant Recipient to indemnify, hold harmless, or defend the City of Columbia from its own negligence. This clause shall survive termination of this Agreement.

10. Miscellaneous Clauses

- a. No Assignment. This Agreement shall inure to the benefit of and be binding upon the Parties and their respective successors and permitted assigns. Neither Party shall assign this Agreement or any of its rights or obligations hereunder without the prior written consent of the other Party.
- b. Amendment. No amendment, addition to, or modification of any provision hereof shall be binding upon the Parties, and neither Party shall be deemed to have waived any provision or any remedy available to it

unless such amendment, addition, modification or waiver is in writing and signed by a duly authorized officer or representative of the applicable Party or Parties.

- c. **Governing Law and Venue.** This contract shall be governed, interpreted, and enforced in accordance with the laws of the State of Missouri and/or the laws of the United States, as applicable. The venue for all litigation arising out of, or relating to this contract document, shall be in Boone County, Missouri, or the United States Western District of Missouri. The Parties hereto irrevocably agree to submit to the exclusive jurisdiction of such courts in the State of Missouri. The Parties agree to waive any defense of forum non conveniens.
- d. **General Laws.** Grant Recipient shall comply with all federal, state, and local laws, rules, regulations, and ordinances.
- e. **Employment of Unauthorized Aliens Prohibited.** If this Agreement is an award of a contract or grant in excess of five thousand dollars, Grant Recipient agrees to comply with Missouri State Statute Section 285.530 in that Grant Recipient shall not knowingly employ, hire for employment, or continue to employ an unauthorized alien to perform work within the State of Missouri. As a condition for the award of this contract or grant, Grant Recipient shall, by sworn affidavit and provision of documentation, affirm its enrollment and participation in a federal work authorization program with respect to the employees working in connection with the contracted services. Grant Recipient shall also sign an affidavit affirming that it does not knowingly employ any person who is an unauthorized alien in connection with the contracted services. Grant Recipient shall require each subcontractor to affirmatively state in its contract with Grant Recipient that the subcontractor shall not knowingly employ, hire for employment or continue to employ an unauthorized alien to perform work within the State of Missouri. Grant Recipient shall also require each subcontractor to provide Grant Recipient with a sworn affidavit under the penalty of perjury attesting to the fact that the subcontractor's employees are lawfully present in the United States.
- f. **No Waiver of Immunities.** In no event shall the language of this Agreement constitute or be construed as a waiver or limitation for either party's rights or defenses with regard to each party's applicable sovereign, governmental, or official immunities and protections as provided by federal and state constitutions or laws.
- g. **Nondiscrimination.** During the performance of this Agreement, Consultant shall not discriminate against any employee, applicant for employment or recipient of services because of race, color, religion, sex, sexual orientation, gender identity or expression, age, disability, or national origin, or any other protected category. Consultant shall comply with all provisions of laws, rules and regulations governing the regulation of Equal Employment Opportunity including Title VI of the Civil Rights Act of 1964 and Chapter 12 of the City of Columbia's Code of Ordinances.
- h. **Notices.** Any notice, demand, request, or communication required or authorized by the Agreement shall be delivered either by hand, facsimile,

overnight courier or mailed by certified mail, return receipt requested, with postage prepaid, to:

If to City:

City of Columbia
Convention and Visitors Bureau
P.O. Box 6015
Columbia, MO 65205-6015
Attn: Director

If to Grant Recipient:

True/False FilmFest
a program of Ragtag Film Society
5 South 9th Street
Columbia, MO 65201
Attn: Patricia Weisenfelder

The designation and titles of the person to be notified or the address of such person may be changed at any time by written notice. Any such notice, demand, request, or communication shall be deemed delivered on receipt if delivered by hand or facsimile and on deposit by the sending party if delivered by courier or U.S. mail.

11. Contract Documents. This Agreement includes the following exhibits, which are incorporated herein by reference:

Exhibit	Description
A	Grant Recipient's Event Proposal

In the event of a conflict between the terms of an exhibit and the terms of this Agreement, the terms of this Agreement controls.

12. Entire Agreement. This Agreement represents the entire and integrated Agreement between Grant Recipient and City. All previous or contemporaneous agreements, representations, promises and conditions relating to Grant Recipient's Event and services described herein are superseded.

[SIGNATURE PAGE FOLLOWS]

IN WITNESS WHEREOF, the Parties have hereunto executed this Agreement in triplicate the day and the year of the last signatory noted below.

CITY OF COLUMBIA, MISSOURI

By: _____
John Glascock, Interim City Manager

Date: _____

ATTEST:

Sheela Amin, City Clerk

APPROVED AS TO FORM:

Nancy Thompson, City Counselor *J.M.*

CERTIFICATION: I hereby certify that this contract is within the purpose of the appropriation to which it is to be charged, account number 22904820-504990, and that there is an unencumbered balance to the credit of such appropriation sufficient to pay therefor.

Director of Finance

GRANT RECIPIENT

By: _____

IRS-EIN: _____

Date: _____

ATTEST:

FY2020 Tourism Development Application

Signature Series Events

EVENT NAME: TRUE/FALSE FILM FEST 2020: "*Foresight*"

EVENT ORGANIZER: True/False Film Fest, a project of Ragtag Film Society

EVENT DATES: March 5 – March 8, 2020

Please provide detailed answers to the following questions:

1) How will Tourism Development funds be used? (be specific)

Since its inception in 2004, the True/False Film Fest continues to gain momentum in captivating and engaging communities in immersive arts experiences. The 2020 festival will span four days, feature about 140 screenings of 50 films, and bring in an audience of approximately 16,000 individuals. We'll also host over 200 filmmakers, artists and musicians from across the globe. During its 17-year history, the Fest has expanded its artistic focus to include art installations, virtual reality programming, live music performances, filmmaker mentorships, a robust education program and an "ideas fest." The international reputation of the Fest as a place for people to connect, debate and share diverse viewpoints has grown with many filmmakers, critics, journalists and other visitors who return year after year for the unparalleled hospitality and creative spirit of our city.

One special element that contributes to the Fest's lore is the accessibility and interaction between filmmakers and attendees—engagement that is unique in the film festival world. Both organic run ins at coffee shops and restaurants and True/False programs intentionally designed to provide attendees with a heightened experience with film—such as Field Sessions, Student Symposium, post-film Q&As, dinner with filmmakers for students and teachers that participate in Camp True/False, and Campfire Stories, among others—are made possible by the funding provided by the CVB Signature Series grant. As a direct result from these funds, not only is True/False able to bring exquisite films and high caliber filmmakers, musicians and artists to Columbia, it can also offer guests an unforgettable experience.

To extend our reach as far as possible, we craft events and outreach that cast a wide net and reflect the ever-evolving art form that we champion: creative nonfiction film. We do this by engaging new filmmakers with our mentorship program and special events such as the Gimme Truth! Game Show. We partner with one of the largest evangelical churches in mid-Missouri to support the True Life Fund which raises money for the subjects of the film. And, we offer state-of-the-art educational opportunities that feature direct interaction between students and

filmmakers. Additionally, in an effort to increase ADA accessibility of our programming to a wider range of individuals, True/False continues to improve the Fest by having special wheelchair accommodations, sign-language interpretation, and assistive hearing devices available at some film venues. Lastly, True/False gives out nearly 500 free tickets each year to students and community partners in an effort to reduce income barriers that may exist for certain groups.

With each festival, True/False reinvents itself aesthetically based on a provoking concept that we take on as our visual theme. Every year, a number of artists help transform downtown Columbia into a wonderland of art in dialogue, using the visual theme as inspiration. This year's theme, *Foresight*, symbolizes that there is more than meets the eye and inspires artists with the following prompt:

In the coming year 2020, or 20/20 to the hopeful ophthalmologists, esoteric details formerly hidden will come alive as we celebrate vision and visionaries. Another world is not only possible but is here now if only we'd attune our senses, the ones beyond the standard five. Our theme FORESIGHT speaks to our age-old desire for precognition, to see what's just around the corner. At T/F 2020, we are asking visual artists to show the future that resides within us all, and to explore humanity's extraordinary ability to create meaning from fragments. Let your partially dormant pineal gland awaken, and look towards a World's Fair of our collective potential. As reality ripples out in a ring-like pattern, we see circles and more circles – nonlinear paths to the future. Go forth!

By attending to film as an art form and promoting media literacy, education, and new ideas, Fest guests and attendees alike are inspired to expand their understanding of art, explore their assumptions on crucial contemporary issues, and critically analyze media messages. Over the past 17 years, the Fest's reputation has grown from a modest film festival to a hallmark cultural event, a direct result of the generous funding from organizations like the CVB, and continued support from our community, whose hearts and hands have had an important role in cultivating the Fest's signature spirit and hospitality.

2) How many overnight stays did your event generate last year and how did you track and determine this number?

For the 2019 True/False Film Fest, we logged 1,872 room nights from five hotels (see details below) and believe we can conservatively estimate an additional 104 overnight stays in hotels elsewhere in the city related to True/False, bringing our total to a little under 2,000 overnight stays. We calculate this number by acquiring information from the individual hotels through the annual CVB survey and checking that information against our own records. Then, based on our guest numbers, we calculate an approximate amount of guests who we estimate were in town but staying somewhere other than the five hotels we polled.

2019 Fest room night stays per sponsoring hotel:

The Broadway: 490 room nights

Hampton Inn:	430 room nights
Drury Plaza Hotel	420 room nights
Courtyard by Marriott:	272 room nights
Tiger Hotel:	260 room nights

Similar to the 2018 Fest, we calculate that more than one-quarter of 2019 Fest’s 15,000+ attendees came from outside of Columbia, with approximately 4,000 out-of-town tourists having used lodging for the four days of the Fest at our 6 sponsoring hotels. To encourage and facilitate hotel lodging in Columbia, we featured our sponsoring hotels—The Broadway Doubletree Hotel by Hilton, Hampton Inn and Suites, Drury Plaza Hotel, Courtyard by Marriott, the Tiger Hotel, and Wingate by Wyndham—on our website’s travel and lodging page, including rates, addresses, phone numbers, and links to all hotels offering a festival discount. In addition to the webpage providing tourists with an informal “one stop shop” for Columbia lodging options, it also facilitates reservations. Lodging options and discounts were also publicized on our Facebook page and via email to all 6,516 passholders.

The Fest is excited and remains committed to promoting and encouraging out-of-town guests and attendees—from filmmakers, musicians, artists, and nonfiction film enthusiasts from all over the world—to make Columbia, and one of our partnering hotels, their home during the Fest’s four day run.

3) What was the attendance of your event last year?

The number of tickets used (seats taken) at the 2019 True/False Film Fest was ~50,000, representing approximately 15,100 unique individuals.

4) What method do you use to determine total attendance?

To determine the total number of tickets used (or seats taken), we track both clicker counts at the door and ticket stubs collected, which are then verified with our box office. We have confidence in the accuracy of this method, as we use it to help determine—in real time—how many film-goers to allow in from the Q-line to attend a screening last minute.

To calculate the festival attendance for unique individuals, we add the number of passholders to the ticketed (non pass-holder) individuals. In 2019 we had 2,233 Super, Silver and Lux passholders, 2,323 Simple, 329 Stay up Late and Sunday Spree, 179 Guest passes, 189 Sponsor passes, 214 musician and artist passes, 89 press passes, and 960 volunteer and staff passes **for a total of 6,516 passholders.**

It is safe to add that number to the 6,923 regular tickets sold at the door or box office, the 737 student tickets sold at the door, the 115 vouchers used, (including Gateway packages) for **a total of 7,775 ticketed individuals who were not counted among the passholders. Together this equals 14,291 unique individuals.** While we believe this method is accurate, we also think it’s

safe to assume there were **at least an additional 800 people** who attended many of the free public community events sponsored by the festival such as the Transmedia (virtual reality) Arcade, music showcases, Field Sessions (live conversations between filmmakers), and Camp True/False, an inside track through the Fest that brings in students from 10 out-of-town and out-of-state high schools for four days of film, DIY visual art projects, and filmmaker conversations. We are confident with our estimate of 15,091 individuals attending the Fest, one-quarter of whom were from outside of Missouri.

5) Describe your marketing plan and explain media coverage.

The unique artistic aesthetic True/False Film Fest has become known for—from reimagined theater venues and larger than life art installations at the Fest to the poster, outreach and marketing materials—is meticulously curated by a team of artistic directors and graphic designers. For 2019, these promotional materials and programming—including the TV commercial, print ads, poster, and website—will focus on the theme: *Foresight*.

Our marketing and art teams design visually appealing marketing materials that draw attendees, both new and returning, to the Fest and our hometown. We are also continuing our relationship with the strategic public relations firm we have worked with for the past several years, Cinetic, to help us increase our reach and breadth in marketing the Fest. While our marketing plan hits the ground running in September every year, Fest planning and marketing material design begins over nine months before the Fest. We intentionally craft and time our advertisements to coincide with major events associated with the Fest, such as the annual Boone Dawdle (August), off-season community film screenings (such as Midnight Family that will play at the Missouri Theatre on October 16, 2019 in partnership with the Jonathan B. Murray Center for Documentary Journalism), the opening up of pass purchases in September/October and beyond, and publicizing the Fest’s “program line-up” within weeks of the Fest.

Our 2019-2020 media and marketing plan is far-reaching, involving many multimedia platforms to reach and attract as wide of an attendee base, locally, nationally, and internationally, as possible. The Fest’s advertisement timeline begins on October 1 (online ads) and continues until early March, November 1 (print advertising), December 1 (radio advertising), and January 1 (TV advertising). Our anticipated media buy (cash and trade) for the 2020 Fest will be approximately \$165,210. We will continue to place ads with major media markets in the region, including newspapers and magazines, many of which incorporate ads/notices about the Fest on their social media accounts and on their websites. In addition, broadcast media continues its importance in promoting the Fest, and we have contracts in place with KOMU, BXR, KFRU, and KBIA, long-time supporters of the Fest.

Strong and nurtured partnerships with regional arthouse cinemas promote the Fest and Columbia, MO in St. Louis, Kansas City, Springfield (MO), Omaha, NE, Iowa City, IA, Nashville, TN, New Orleans, LA, and Chicago, IL, appealing to film aficionados near and far to travel to Columbia for the Fest, in what will likely become a favored cultural and visual arts event of the year for them, for many years to come. We also work hard to promote the Fest nationally and

internationally by publicizing it in industry catalogs, including Bright Ideas Magazine, as well as appearing in programs at international documentary film festivals, including but not limited to: Cinema St. Louis/St. Louis International Film Fest program; RIDM (the Rencontres internationales du documentaire de Montréal), a decades-old documentary film festival in Montréal (Canada); Docudays UA International Travelling Human Rights Documentary Film Festival (Ukraine); and Docaviv International Documentary Film Festival (Israel), Ambulante Film Festival (traveling film fest).

The True/False Film Fest website, truefalse.org, provides prospective and returning attendees and guests with detailed information about Fest films, events, music, ticketing, passes, art installations, education events, and more. Never missing an opportunity to intentionally and simultaneously promote our hometown, our website also features Columbia travel, lodging, and dining options, complete with contact information and location, increasing the likelihood that attendees engage with and utilize community businesses and organizations during the Fest. The newest version of our website launched in September 2018 with the intention of becoming even more interactive and user-friendly for our over 121,700 yearly website visitors with 741,952 page views. Under the guidance and expertise of T/F Communications Manager, Emily Edwards, our social media presence has increased exponentially, boasting an average of 2,000 new “likes” on our Facebook page per year, with similar results for both our Instagram and Twitter accounts, which currently have 6,022 and 17,500 followers, respectively.

Lastly, Fest updates and event details are provided via our e-newsletter, Constant Contact, to our 6,117 subscribers on a monthly basis, increasing in frequency to bi-weekly in January and February. As a way to show our gratitude for the support from the 6,500+ passholders from the 2019 festival, they also receive regular Fest updates and special behind-the-scenes sneak peeks for the 2020 Fest. Additionally, Ragtag Cinema consistently promotes the Fest via their weekly e-newsletter, on their website and Facebook page, and in person during pre-film screening announcements, with increased frequency from December-February.

Our partnership with the Columbia Convention & Visitors Bureau is an incredibly vital part of our ability to solidify Columbia, MO as a premiere destination every March for the visual arts, and in assisting us in attracting an ever-expanding presence of national and international film and travel writers at the Fest. From experience, we know it often only takes attending one Fest for guests, press, and attendees to spread the good word about their Fest and Columbia, Missouri experiences far and wide. A. A. Dowd, film editor and main film critic for The A.V. Club, wrote “It’s not hard to see why film critics have taken a special shine to this festival—and I’m not just talking about the fact that most of us, full disclosure, cover it as official guests, put up in hotels and carted into downtown Columbia, Missouri each day by free shuttles. The venues—concert halls, college auditoriums, even churches—are no more than 10 minutes away from each other on foot. That makes True/False a uniquely *navigable* film festival. It’s also one designed to accommodate multiple notions of the ideal fest experience. Because the lineup isn’t gargantuan, and because most films play multiple times over its Thursday-to-Sunday timeframe, it’s possible to see nearly everything. Conversely, those seeking a more laid back, leisurely weekend can work ample downtime into their schedule, and still not have to worry about being up at the crack of dawn or out late to catch a film. The vibe is relaxed and communal.”

The 2020 Media Plan: GRAND TOTAL: \$165,210

Radio: Total: \$42,360

\$31,000 trade with Cumulus Broadcasting (KBXR and KFRU)
\$6,360 purchase/trade with KBIA
\$2,000 purchase from St. Louis and Kansas City Public Radio
\$3,000 trade with KOPN

Television: Total: \$20,000

\$20,000 trade with KOMU TV

Print: Total: \$59,900

\$28,000 trade with the Columbia Missourian / VOX Magazine
\$20,000 trade with Columbia Business Times Company
\$6,900 trade with Missouri Life Magazine
\$5,000 cash with FEAST Magazine

On-Line: Total: \$26,250

\$2,000 trade with Missourian/Vox Magazine
\$3,000 trade with Columbia Business Times Company
\$1,000 trade with Missouri Life.com
\$5,000 trade with KOMU.com
\$1,500 trade with Daniel Boone Regional Library.com
\$10,000 trade with bxr.com and kfru.com
\$3,000 purchase on Facebook
\$750 NewCity Newsletter (Chicago)

Regional Arthouse & Other Film Festival Advertising: Total: \$10,700

\$1,500 trade with Moxie Cinema-Springfield, MO
\$2,500 trade with St. Louis International Film Festival - St. Louis, MO
\$900 trade with International Documentary Film Festival-Montreal
\$900 Docaviv (ad trade)
\$900 Docudays
\$1,200 trade with Ambulante Festival- Mexico City
\$700 with Film Streams in Omaha, NE
\$700 with Tivoli in Kansas City
\$700 with FilmScene in Iowa City, IA
\$700 with The Belacourt in Nashville, TN

Outdoor Advertising: Total: \$6,000

\$6,000 trade with City of Columbia (banners on city buses)

2019 Noteworthy Media Coverage

True/False's impact on the landscape of nonfiction film (in large part attributable to the film curation of our Programming Team) and the impact derived from engaging with film, have been well documented by filmmakers and media outlets alike. The 2019 Fest and the City of Columbia once again received high praise from news outlets and film industry publications. As Vikram Murthi wrote in RogerEbert.com, "The festival's precise, specific programming identity has always been its greatest asset, and this year was no exception. Programmers Chris Boeckmann, Abby Sun, and Amir George put together a lineup that challenges instead of placates and embodies diversity rather than merely paying it lip service. Its lack of cynicism and its commitment to promoting/exhibiting capital-A Art never fails to overwhelm me, especially considering it exists adjacent to an industry defined by slick, commercial interests."

Dispelling the myth that the midwest is constituted of "fly over states," True/False challenges the idea that innovative, cutting-edge film, art, and music programming is relegated for the U.S. coasts. People from all over the country—and across the globe—have come to regard True/False and Columbia, MO as the forefront of visual arts programming, and as a positive force contributing to the nonfiction landscape which extends far beyond the four days of the Fest.

STATE & NATIONAL

LA Times: "Column: At True/False Film Festival, documentaries play to a real audience in a real town"; March 5, 2019

<https://www.latimes.com/entertainment/la-et-mn-true-false-film-festival-20190305-story.html>

Paste Magazine: "Our Little Corner of the World: A Report from the 2019 True/False Film Fest"; March 23, 2019

<https://www.pastemagazine.com/articles/2019/03/our-little-corner-of-the-world-a-report-from-the-2.html>

IndieWire: "True/False Film Fest Announces 2019 Lineup"; February 6, 2019

<https://www.indiewire.com/2019/02/true-false-film-fest-documentary-announces-2019-lineup-1202041879/>

Filmmaker Magazine: "True/False Film Fest Announces First Selections for 2019 Edition"; January 30, 2019

<https://filmmakermagazine.com/106875-true-false-film-fest-announces-first-selections-for-2019-edition/#.XXK5O5NKiRs>

RogerEbert.com: "True/False 2019: Over the Rainbow, Midnight Traveler, Treasure Island, Let It Burn, A Wild Stream"; March 13, 2019

<https://www.rogerebert.com/festivals-and-awards/truefalse-2019-over-the-rainbow-midnight-traveler-treasure-island-let-it-burn-a-wild-stream>

Little White Lies: “Exploring community at True/False Film Fest”; March 20, 2019
<https://lwlies.com/festivals/true-false-film-fest-2019-chez-jolie-coiffure-midnight-in-paris/>

Sight & Sound: “Dreaming an altered future at True/False 2019”; March 14, 2019
<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/festivals/truefalse-2019-dreams-altered-future>

MUBI: “Finding Reason at True/False Film Fest”; March 13, 2019
<https://mubi.com/notebook/posts/finding-reason-at-true-false-film-fest>

Freize.com: “The True/False Film Festival”; April 12, 2019
<https://frieze.com/article/truefalse-film-festival?fbclid=IwAR20PM1utxKIDWyWjutb6Cg6aLLDY1wbbcWkCEG68fE6bol4OIT5echtw5g>

BFI.org: “Dreaming an altered future at True/False 2019”; March 14, 2019
https://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/festivals/truefalse-2019-dreams-altered-future?fbclid=IwAR27XZZPmXpb7S-FiJH0H6mEM9tVweX1pkTHI195DWV2_m1mENvVBibBfSM

LOCAL

CoMo Magazine “My True/False Film Fest Experience”; January 21, 2019
<https://comomag.com/2019/01/21/my-true-false-film-fest-experience/>

St. Louis Today: “True/False: What It Takes To Program A Diverse, Inclusive Film Fest”; February 27, 2019
https://www.stltoday.com/news/national/true-false-what-it-takes-to-program-a-diverse-inclusive/html_f3cbe5b2-de26-56e7-9c9c-c9407ad53037.html

KBIA: “Intersection - Here come True False 2019”; February 25, 2019
<https://www.kbia.org/post/intersection-here-comes-true-false-2019#stream/0>

KOMU: “Organizers and businesses prepare for annual True/False Film Fest”; February 22, 2019
<https://www.komu.com/news/organizers-and-businesses-prepare-for-annual-true-false-film-fest>

Columbia Missourian: “True/False Film Fest announces its 2019 lineup”; February 6, 2019
https://www.columbiamissourian.com/news/local/true-false-film-fest-announces-its-lineup/article_bc56bfe0-2a5f-11e9-97c9-8b9b7e230eb8.html

VOX Magazine: “Around Town at True False Film Festival 2019”; February 21, 2019
https://www.voxmagazine.com/around-town-at-true-false-film-festival/collection_d62ab194-2fda-11e9-8615-6771c2989d4c.html

MOVE Magazine/The Maneater: “‘Gimme Truth!’ game show packs The Blue Note with creators, fans”; March 5, 2019

<https://move.themaneater.com/stories/movies/gimme-truth-game-show-packs-the-blue-note-with-creators-fans>

6) Describe your sponsorship plan and attach a copy of your sponsorship packet.

The True/False Sponsorship Team, led by Holly Smith-Berry, works diligently to secure national sponsors, local sponsors, and in-kind sponsors, with the assistance and direction of Jeremy Brown, Executive Director for Ragtag Film Society.

Sponsorship development is in a constant state of motion all 12 months of the year, with January 15 being the final day for sponsorship contract signing. True/False’s local, national, and international reputation as a leader and champion for cutting-edge nonfiction cinema—and utopian-esque celebration of film, art, and music—coupled with the expertly crafted marketing aesthetic (one that results in our posters and program books gracing the walls and bookshelves of attendees across the globe), assures sponsors that their support of the Fest will be cared for and highlighted with the same intentionality. Sponsors choose from ready-made packages or, as in the case of large sponsorships, customized branding for the Fest. The Fest’s Programming and Sponsorship teams pair sponsors with enduring, impactful festival programming that aligns with their organizational interests—examples include Restoration Eye Care’s nine-year sponsorship of our True Vision Award and the True Life Fund’s 11-year sponsor, The Crossing.

As the support for the 2020 Fest continues to expand, sponsorship opportunities are broadening locally, regionally, and nationally as well. Examples of sponsors who have committed (or close to committing) this year include: The Jonathan B. Murray Center for Documentary Journalism, Restoration Eye Care, The Crossing, Delta Systems, Logboat Brewing, Public House Brewery, Landmark Bank, MU Healthcare, and EcoWater. Our expanding base of regional and national sponsors include: Showtime Documentary Films, National Geographic Films, HBO, Hallmark, Kickstarter, and Kaldi’s Coffee. True/False’s various in-kind partnerships include local, regional, and national media (KBXR, KFRU, KBIA, KOMU, the Business Times Company, and Columbia Missourian), numerous local restaurants (such as Addison’s, Cafe Berlin, Sparky’s, Sycamore, Broadway Brewery, Flat Branch, and Jina Yoo’s), and local hotels (The Broadway, Tiger Hotel, Drury Plaza Hotel, Holiday Inn, and Hampton Inn) round out our sponsorships.

For T/F 2020, we have set a goal of \$385,000, plus an additional \$700,000 of in-kind sponsorship. As of September 25, 2019, \$259,200 of cash sponsorship (67.8% of our goal) and \$254,775 of in-kind sponsorship (36% of our goal) has been contracted for the 2020 Fest, with many more contracts near completion.

7) What is the total event Budget? Please use the budget grid below. (You may attach any other supporting budget documentation.)

TOTAL BUDGET FY2019
City of Columbia – Convention & Visitors Bureau TOURISM DEVELOPMENT FUND
Signature Series Events
EVENT BUDGET – I N C O M E

Event Name: TRUE/FALSE FILM FEST 2020: "Foresight"
 Organization Name: Ragtag Film Society

	1	2	3
INCOME:	CASH	*IN-KIND should net to zero	TOTAL BUDGET (COLUMN 1+2)
1. Direct Support – Sponsorships, Fundraising/Donations (document in-kind*)	\$497,000	\$	\$497,000
2. Government Support** (city, county, schools, etc.)			
A. CVB Tourism Development	12,500		12,500
B. Federal	25,000		25,000
C. State	12,500		12,500
3. Program Fees:			
Admissions/Tickets	817,360		817,360
Sales of items	74,000		74,000
Other: Entry Fees	33,100		33,100
4. Other Misc. (be specific)			
5. Other Grants	116,300		116,300
6.			
TOTAL REVENUE	\$1,587,760	\$	\$1,587,760

*In-kind good or service anticipated	Source of donation	Estimated value
SEE ATTACHED	Local, regional and national sources	\$654,210

**Name of program	Source of donation	Estimated value
Art Works Grant	National Endowment for the Arts	\$50,000
Established Institution Annual Grant	Missouri Arts Council	\$20,000

EVENT BUDGET - EXPENSES

Event Name: TRUE/FALSE FILM FEST 2020: "Foresight"

Organization Name: Ragtag Film Society

EXPENSES: (itemize items in excess of \$100.00)	CASH Tourism Development Funds	CASH Other	*IN-KIND should net to zero	TOTAL
1. Personnel				
Artistic		299,410		299,410
Technical		75,900		75,900
Administrative		286,872		286,872
Other		166,175		166,175
2. Equipment Rental				
Digital projection equip		98,000		98,000
Lighting, risers, pipe and drape etc		21,295		21,295
Trucks and other equip		16,260		16,260
3. Supplies & Materials				
General Operations		8,075		8,075
Venue and program supplies		10,800		10,800
venue design materials		14,900		14,900
4. Travel				
Staff airfare (incl travel to other fests)		30,200		30,200
Filmmaker, musician, artist and guest Airfare	12,500	43,650		56,150
Lodging		115,500		115,500
Ground transportation and other travel		36,301		36,301
5. Promotion and Publicity				
Advertising/Marketing				
Local (in Boone County)		15,237		15,237
Outside Boone County				
Printing		31,750		31,750
Postage		5,925		5,925
6. Other (be specific)				
Film expenses and honoraria		47,750		47,750

Hospitality- food and beverage, events		26,005		26,005
Merch costs		48,825		48,825
Rent, utilities, other		176,430		176,430
TOTAL EXPENDITURES	12,500	1,575,260		1,575,260
TOTAL REVENUES (from page 5___)		1,587,760		1,587,760

*In-kind should net to zero

SIGNATURE PAGE:

Organization Name: True/False Film Fest, a program of Ragtag Film Society

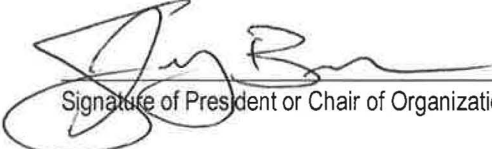
Primary Contact: Patricia Weisenfelder, Interim Director of Development & Communications
(Person responsible for daily operation of this event. All correspondence and contact will be addressed to this person).

Email: patricia@truefalse.org

Street Address: 5 South 9th Street Columbia, MO 65201

Phone: (573) 999-9330

I, the undersigned, do hereby agree to submit all financial documentation regarding TDP expenditures. I further agree that all TDP funds will be used for only those approved items as outlined in this application.



Signature of President or Chair of Organization

Date 10-1-2019



Signature of Applicant/Primary Contact

Date 10-1-2019