

AGREEMENT

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

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. Contractor shall provide the services outlined in its proposal for the Event as submitted to City's Convention and Visitors Bureau, a copy of Contractor's Event Proposal is attached as Exhibit A, at a cost to City of **Twenty Thousand Dollars (\$20,000)**. Contractor agrees that it is responsible for all funds made available to Contractor 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, Contractor 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. Contractor agrees that it will make no changes in the approved Event until the changes are approved in writing by City.

4. Contractor agrees that it is subject to audit and review on request by City. If contractor has a financial audit prepared, that report shall be furnished to City's Convention and Visitors Bureau.

5. Contractor 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 Convention & Visitors Bureau'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 Contractor's proposal shall be kept and open to City inspection during regular business hours.

6. Contractor 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. Documentation must include copies of checks issued for payment of services or items, copies of corresponding invoices and copies of any required contracts. If Contractor does not provide financial documentation, Contractor may not be eligible for future funding.

7. Contractor agrees that the Convention and Visitors Bureau and City will be recognized as outlined in Contractor's proposal.

8. HOLD HARMLESS AGREEMENT. To the fullest extent not prohibited by law, Contractor 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 Contractor, of any subcontractor (meaning anyone, including but not limited to consultants having a contract with Contractor or a subcontractor for part of the services), of anyone directly or indirectly employed by Contractor or by any subcontractor, or of anyone for whose acts the Contractor or its subcontractor may be liable, in connection with providing these services. This provision does not, however, require Contractor to indemnify, hold harmless, or defend the City of Columbia from its own negligence. This clause shall survive termination of this Agreement.

9. 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.

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. Contractor 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, Contractor agrees to comply with Missouri State Statute Section 285.530 in that Contractor 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, Contractor 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. Contractor 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. Contractor shall require each subcontractor to affirmatively state in its contract with Contractor 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. Contractor shall also require each subcontractor to provide Contractor 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
Law Department
P.O. Box 6015
Columbia, MO 65205-6015
ATTN: City Counselor

If to Contractor:

Ragtag Film Society

5 South 9th Street
Columbia, MO 65201

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	Contractor'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 Contractor and City. All previous or contemporaneous agreements, representations, promises and conditions relating to Contractor'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: _____
Mike Matthes, City Manager

Date: _____

ATTEST:

Sheela Amin, City Clerk

APPROVED AS TO FORM:

Nancy Thompson, City Counselor *NT*

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

CONTRACTOR

By: _____

IRS-EIN: _____

Date: _____

ATTEST:

FY2019 Tourism Development Application

Signature Series Events

EVENT NAME: TRUE/FALSE FILM FEST 2019: "Stranger <-> Host"

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

EVENT DATES: February 28 – March 3, 2019

Please provide detailed answers to the following questions:

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

The 16th iteration of the True/False Film Fest will continue to build upon the rich tradition laid since its inception in 2004, by pursuing our mission to bring the very best in cutting-edge visual arts to our city: offering 140 screenings of over 60 new nonfiction films, hosting over 200 filmmakers, artists, and musicians, and providing free educational events to Fest attendees, students, and community members. For Fest guests, artists, and attendees across the world, the end of February and beginning of March is viewed as a celebratory venture into new cinematic and visual arts frontiers. Increasingly referred to as an "alternative homecoming", thousands of former Fest guests and attendees flock back to Columbia every Fest to connect with film and filmmakers and to reconnect with each other. The unparalleled hospitality and creative spirit of our City, paired with accessible and innovative visual art, creates a frequently referenced, difficult to replicate magic that has attendees coming back year after year.

The 2018 True/False Film Fest featured the most diverse lineup in the Fest's history, including a far-ranging group of films from Argentina, Chile, Brazil, Mexico, Romania, France, Germany, the United Kingdom, Syria, China, Colombia, and Russia. Four countries were represented for the first time: Uruguay, Slovenia, Democratic Republic of Congo, and Bhutan. A half-dozen films marked their festival debut at True/False and twelve additional films launched their stateside tours at the Fest.

The Fest's ability to offer such high standards of programming is a direct result of the funding the Columbia Convention & Visitors Bureau generously provides. The funding from the CVB's Signature Series grant pays for filmmaker flights and travel, allowing us to bring film and filmmakers to Columbia, where conversations and interactions with film and the filmmakers who make them continue long after the theater lights go down, an essential ingredient that creates, according to filmmaker Robert Greene (whose feature film *Bisbee '17* played before packed theaters during True/False 2018), a "utopia." One of the special elements 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 from across the country that participate in Camp True/False, and Campfire Stories, among others—are made possible by the funding we receive from the CVB Signature Series grant. Similar to many Fest events and access to filmmakers, the investment we have in caring for all of our guest's details, from food and shuttle services to hotels and travel, is extremely unique in the film festival world. The unparalleled hospitality the Fest, and by its very nature, our City, makes a trip to True/False not only enjoyable but also one of “the” fests to be invited to in the filmmaking world. The funding the CVB provides is essential seed money for the success of the festival: bring the films, bring the filmmakers, bring the patrons.

To extend our reach as far as possible, we craft events and outreach to cast a wide net and reflect the ever-evolving art form that we champion: creative new nonfiction film. We do this in a variety of ways, including providing events for attendees of all stripes and as well as the artists we host. We engage 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. And we offer state-of-the-art educational opportunities through Camp True/False, DIY Day, artist and filmmaker talks, and the Student Symposium, all of which feature direct involvement and engagement with Fest filmmakers.

With each edition of the festival, True/False reinvents itself aesthetically based on a provoking prompt that we take on as our visual theme. Visual artists help us transform downtown Columbia into a wonderland of art in dialogue, each piece responding to different facets of the overarching prompt. Every year, we encourage artists to use the visual theme as inspiration in addition to the ever-present ideas and mission of the festival; an immersive artistic experience that seeks to transform the everyday. The 2019 theme, *Stranger <-> Host*, symbolizes the nature of the nonfiction film world: some filmmakers, occasionally unbidden guests, embed themselves in strangers' lives in order to reveal messy truths, while others dredge up truths from within. Both “stranger” and “host” contain contradictions—“stranger” brings up menacing images as well as the exciting, the new, an adventure; while “host” invokes welcoming, open arms, but also parasites and invading armies. Visually, we imagine explorations of evocative relationships ranging from the human microbiome to the extraterrestrial outer limits. Since the announcement of the theme back in April 2018, we have sought artwork that plays in the no-man's-land in between borders (like the slash in T/F) – liminal spaces where our assumptions can be upended.

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 about a person or community thousands of miles away, have been well documented by filmmakers and media outlets alike. As Simon Hans with *The Guardian* shared, “True/False's commitment to “creative nonfiction” feels genuinely groundbreaking. A more flexible definition of the form allows True/False to experiment with the possibilities of nonfiction film-making. Their inventive, risky programming is some of the most thoughtful I've seen at any festival.” And Kim Hopkins, whose feature film, *Voices of the Sea*, screened at the 2018 Fest, describes True/False

as “A wonderful, wonderful festival of culture, joy and discovery. One moment sticks out to Hopkins. “I had a moment in the Globe screening of *Voices of the Sea*, when I completely understood why we do this. I’m in the third row and there is a gentle curve in the seating where a row of audience member’s faces could be seen lit by ‘digital’ silver halides...gazing fully immersed in a Cuban fishing village. Tears were staining the faces of a couple of women as they glanced at their husbands and leaned their heads on their shoulders...This is Cuba, and they are mid-westerners, with the legacy of nearly six decades of animosity between Cuba and the USA.”

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, challenge their own assumptions on crucial contemporary issues, and critically analyze media messages. Over the past 15 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 2018 True/False Film Fest, we logged 1,725 room nights from six hotels (see details below) and believe we can conservatively estimate an additional 200 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 six hotels we polled.

2018 Fest room night stays per sponsoring hotel:

The Broadway:	492 room nights
Hampton:	270 room nights
Courtyard by Marriott:	482 room nights
Tiger Hotel:	300 room nights
Budget Host:	120 room nights
Holiday Inn:	61 room nights

Similar to the 2017 Fest, we calculate that more than one-quarter of 2018 Fest’s 16,000+ 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 six 2018 sponsoring hotels—the Tiger Hotel, Courtyard by Marriott, Hampton Inn and Suites, The Broadway Doubletree Hotel by Hilton, Budget Host Inn, and the Holiday Inn—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 6,258 passholders.

For 2019, we are proud to announce that the Fest is bringing on two new sponsoring hotels. The Drury Inn and Suites at Stadium Boulevard will be providing True/False with over 500 rooms nights and the Wingate Hotel with 120 rooms nights, both at a discounted rate. 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 our ever-increasing contingents of high school and university students from across the nation—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 2018 True/False Film Fest was ~52,000, representing approximately 16,105 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 2018 we had 253 Super and Silver Circle passholders, 1,873 Lux, 2,164 Simple, 208 Sunday Spree, 65 Busker Band, 180 Guest passes, 208 Sponsor passes, 226 musician and artist passes, 81 press passes, and 1000 volunteer and staff passes **for a total of 6,258 passholders.**

It is safe to add that number to the 7,810 tickets sold at the door or box office, the 785 student tickets sold at the door, the 452 vouchers used, (including Gateway packages) for **a total of 9,047 ticketed individuals who were not counted among the passholders. Together this equals 15,305 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 16,105 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 to the Fest poster and outreach and marketing materials—is meticulously curated by our artistic directors and co-founders of the Fest, David Wilson and Paul Sturtz, who collaborate with an artist to thread each year's Fest theme throughout marketing and artistic projects. For 2019, the festival's promotional materials and programming—including the TV commercial, print ads, poster, and website—will focus on the theme: *Stranger <-> Host*.

Our marketing team collaborates with Wilson, Sturtz, and Fest artists to design visually stimulating and appealing marketing materials to draw as attendees, both new and returners, 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 in advance of each 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 *Dark Money* that played at the Missouri Theatre on September 19, 2018 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 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 1st (online ads) and continues until early March, November 1st (print advertising), December 1st (radio advertising), and January 1st (TV advertising). Our total media buy (cash and trade) for the 2019 Fest will be approximately \$159,700. We will continue to place ads with major media markets in the region, including newspapers and magazines (Columbia Missourian, Feast Magazine, Missouri Life Magazine, CoMO Living Magazine, VOX Magazine, Columbia Business Times, Jefferson City Magazine, and The New Territory Magazine). Many of these outlets incorporate ads/notices about the Fest on their social media accounts (Twitter, Facebook, eBlast) 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

internationals 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 103,513 yearly website visitors. Under the guidance and expertise of T/F Marketing Coordinator, 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 4,262 and 16,900 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 5,700+ passholders from the 2018 festival, they also receive regular Fest updates and special behind-the-scenes sneak peeks of preparations afoot for the 2019 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. Matt Holzman, a reporter at the Los Angeles NPR station KCRW, wrote that True/False is “four days tailor-made for film lovers, festival lovers, documentary lovers and anyone who likes to have a grand old time. Mystified? Doubtful? Four days ago, I was too. In the last 15 years, it turns out this humble little Midwestern town has created the finest doc festival in the world...though “festival” isn’t quite right...it’s more of a doc *party*, a true celebration of the world’s finest non-fiction film...complete with a big parade right through town...The festival is located in beautiful downtown Columbia, which means everything’s within a five-minute walk and everyone and everything seems to be part of the action. The venues are amazing, from the gorgeous Missouri Theater (which opened in 1928 with Buster Keaton’s *Steamboat Bill, Jr.*) to the tiny, aptly-named Ragtag – the place where T/F all started. There’s also the big converted music hall and the ballroom of the gorgeous Tiger Hotel, as well as two temporary theaters in local churches...[Attendees] regularly fill the 1,200-seat Missouri and U of M’s 1,700 Jesse Hall, completely freaking out filmmakers in the best possible way, sticking

around for the Q&A's *en masse* and asking the best questions I've ever heard. There's a carnival atmosphere and it's quite the family affair."

The 2019 Media Plan: GRAND TOTAL: \$159,700

Radio: Total: \$25,240

\$20,000 trade with Cumulus Broadcasting (KBXR and KFRU)

\$3,240 purchase/trade with KBIA

\$2,000 purchase from St. Louis and Kansas City Public Radio

KCOU* In progress

Television: Total: \$20,000

\$20,000 trade with KOMU TV

Print: Total: \$71,500

\$29,000 trade with the Columbia Missourian / VOX Magazine

\$23,000 trade with Columbia Business Times Company

\$11,000 trade with Feast Magazine and \$1,000 cash with Feast Magazine

\$4,500 trade with New Territory Magazine

\$3,000 trade with Missouri Life Magazine

On-Line: Total: \$26,260

\$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)

2018 Noteworthy Media Coverage

The 2018 True/False Film Fest and the City of Columbia once again received praise and high acclaim from news outlets and film industry publications. As Tayler Montague of *Reverse Shot*, a publication of the Museum of the Moving Image proclaimed, "At True/False, everyone is a star. It's one big democratic space, friendly to the industry vet or casual moviegoer. The film festival, now in its 15th year, specializes in documentaries but also works that operate at the intersection of documentary and other genres. The selected films all screen within blocks of each other in Columbia, Missouri, a city whose tagline is, fittingly, 'What you unexpect.' For a born-and-bred New Yorker like me with little first-hand knowledge of the Midwest, my visit encouraged me to take a step back and realize that not only was New York not the center of the universe, but that the film community I'd been dying to be part of could exist beyond the confines of the concentrated places in which these industries exist."

Dispelling the myth that the midwest is constituted of "fly over states," True/False has turned on its head 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 at 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

The Guardian: "True/False Film Festival - Review"; March 10, 2018

<https://www.theguardian.com/film/2018/mar/10/true-false-film-festival-our-new-president-antonio-catarina-columbia>

SLANT Magazine: "True/False Film Festival 2018 Khalik Allah's *Black Mother*"; March 6, 2018

<https://www.slantmagazine.com/house/article/true-false-film-festival-2018-khalik-allahs-black-mother>

Film Comment: "Festivals: True/False 2018"; March 26, 2018

<https://www.filmcomment.com/blog/festivals-true-false-2018/>

IndieWire "At True/False Film Fest, Organizers Bring on the Documentaries and Let the Definitions Be Damned"; March 1, 2018

<https://www.indiewire.com/2018/03/true-false-film-fest-matters-documentary-future-1201934100/>

Sight & Sound: "Courting the impossible: The Task and Bisbee '17 at True/False 2018": April 9, 2018

<http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/festivals/task-bisbee-17-truefalse-2018>

Filmmaker Magazine: "True/False 2018: What Can the Documentarian Do?"; March 14, 2018

<https://filmmakermagazine.com/104906-true-false-2018-what-can-the-documentarian-do/#fn2>

Vanity Fair: "The Vivienne Westwood Documentary Vivienne Westwood Doesn't Want You to See"; March 8, 2018

<https://www.vanityfair.com/style/2018/03/vivienne-westwood-documentary>

Reverse Shot: "The Unexpected: A Report from True/False Film Fest 2018"; March 21, 2018 http://reverseshot.org/features/2432/true_false_2018

RogerEbert.com: "True/False 2018 Part 1: Bucking the Trend"; March 7, 2018

<https://www.rogerebert.com/festivals-and-awards/truefalse-2018-part-1-bucking-the-trend>

Broadly: "When It Comes to Telling True Stories, Women Filmmakers Reign Supreme"; March 8, 2018

https://broadly.vice.com/en_us/article/zmwd5w/documentary-women-filmmakers-reign-supreme

MUBI: "Adventures in Nonfiction Filmmaking at True/False 2018"; March 9, 2018

<https://mubi.com/notebook/posts/adventures-in-nonfiction-filmmaking-at-true-false-2018>

Filmmaker Magazine: "True/False Announces 2018 Lineup"; February 7, 2018

<https://filmmakermagazine.com/104827-true-false-announces-2018-lineup/#.W4RNIZNKhsM>

Hyperallergic: "How the Black Audio Film Collective Remixed Fact and Fiction"; March 7, 2018

<https://hyperallergic.com/430382/how-the-black-audio-film-collective-remixed-fact-and-fiction/>

Vanity Fair: "The Vivienne Westwood Documentary Vivienne Westwood Doesn't Want You to See"; March 8, 2018

<https://www.vanityfair.com/style/2018/03/vivienne-westwood-documentary>

Film Comment: "Interview: Khalik Allah"; March 20, 2018

<https://www.filmcomment.com/blog/interview-khalik-allah/>

Filmmaker Magazine: "You Must Be Reactive in the Face of Danger": Dieudo Hamadi on *Kinshasa Makambo*"; March 13, 2018

<https://filmmakermagazine.com/105005-you-must-be-reactive-in-the-face-of-danger-dieudo-hamadi-on-kinhasa-makambo/#.W4RKEpNKhsO>

KCRW: “Forget Cannes! Come to Columbia, Mo”; March 6, 2018

<https://blogs.kcrw.com/members/forget-cannes-come-to-columbia-mo>

emissourian.com: “True/False Film Festival to Be Held March 1-4 in Columbia”; February 21, 2018

http://www.emissourian.com/features_people/feature_stories/true-false-film-festival-to-be-held-march--/article_5d4dee7e-63a2-5292-9f8e-3a427e76395a.html

LOCAL

Columbia Daily Tribune"True/False Strikes Right Balance Between Local, Global";
February 28, 2018

<http://www.columbiatribune.com/news/20180228/truefalse-strikes-right-balance-between-local-global>

KBIA: “True/False Conversations”; February 28–March 29, 2018

<http://www.kbia.org/topic/truefalse-conversations#stream/0>

KOMU: “True/False Film Festival Announces Its 2018 Films”; February 7, 2018

<http://www.komu.com/mobile/story.cfm?id=92738-truefalse-film-festival-announces-its-2018-films>

KRCG: “True/False to have more international films for 2018 Fest”; February 28, 2018

<https://krcgtv.com/news/local/truefalse-to-have-more-international-films-for-2018-fest>

Columbia Missourian: “True/False Film Fest Announces Its 2018 Lineup”; February 7, 2018

https://www.columbiamissourian.com/news/local/true-false-film-fest-announces-its-lineup/article_78cf906a-0c4e-11e8-9767-9bd3d012e8f8.html

VOX Magazine: “True/False Film Fest 2018”; March 1, 2018

https://www.voxmagazine.com/true-false-film-fest/article_ef9a7c06-1cd8-11e8-9bcc-475510343340.html

The Missouri Review: “True/False Film Festival Podcast: An Interview with Stephen Maing”; March 16, 2018

<https://www.missourireview.com/true-false-film-festival-podcast-an-interview-with-stephen-maing/>

MOVE Magazine/The Maneater: “What to Watch at This Year’s True/False Film Fest”;
March 1, 2018

- 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. David Wilson and Paul Sturtz, the festival's co-directors also contribute to securing sponsorships for the Fest.

Sponsorship development is in a constant state of motion all 12 months of the year, with the January 15th as the final day for sponsorship contracting signing. True/False's local, national, and international reputation as a leader and champion for cutting-edge non-fiction 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 eight-year sponsorship of our True Vision Award and the True Life Fund's 10-year sponsor, The Crossing. Additional 2019 sponsorship information is attached to this application.

As the support for the 2019 Fest continues to expand, sponsorship opportunities are broadening locally, regionally, and nationally as well. Examples of sponsors who have committed (or close to committing) to 2019 include: The Jonathan B. Murray Center for Documentary Journalism, Missouri Solar Applications, Restoration Eye Care, The Crossing, Delta Systems, Department of Conservation, Logboat Brewing, Public House Brewery, Landmark Bank, MU Healthcare, and EcoWater. Our expanding base of regional and national sponsors include: Showtime Documentary Films, HBO, Hallmark, Kickstarter, St. James Winery, 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, Wingate Hotel, Holiday Inn, and Hampton Inn) round out our sponsorships.

For T/F 2019, we have set a goal of \$376,000, plus an additional \$684,000 in in-Kind sponsorship. As of October 4, 2018, \$212,250 of cash sponsorship (56.5% of our goal) and \$254,775 of in-kind sponsorship (37% of our goal) has been contracted for the 2019 Fest, with many more contracts near completion. (Please see the attached list of confirmed sponsors for the 2019 festival.)

SIGNATURE PAGE:

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

Primary Contact: Kelly Famuliner, Assistant Education Director

(Person responsible for daily operation of this event. All correspondence and contact will be addressed to this person).

Email: kelly@truefalse.org

Street Address: 5 South 9th Street

Columbia, MO Zip: 65201

Phone: (573) 441-8783

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 10-8-18



Signature of Applicant/Primary Contact

Date 10/8/18

TOTAL BUDGET FY 2019
City of Columbia – Convention & Visitors Bureau TOURISM DEVELOPMENT FUND
Signature Series Events (SS)

EVENT BUDGET DESCRIPTION - R E V E N U E S

ORGANIZATION NAME: **Ragtag Film Society**

EVENT NAME: **True/False Film Fest/2019 (Feb 28 – Mar 3)**

	1	2	3
REVENUES	CASH	*IN-KIND should net to zero	TOTAL BUDGET (COLUMN 1+2)
1. Direct Support – Sponsorships, Fundraising/Donations (document in-kind*)	\$617,600	\$	\$617,600
2. Government Support** (city, county, schools, etc.)	\$49,500		\$49,500
3. Program Fees: for Fest only Admissions/Tickets	\$776,475		\$776,475
Sales of items/Merchandise	\$83,665		\$83,665
Other: Submission Fees	\$33,000		\$33,000
4. Other Misc. (be specific)			
TOTAL REVENUE	\$1,560,240	\$	\$1,560,240

*IN-KIND GOODS OR SERVICES ANTICIPATED - See Attachment A

**Name of program	Source of donation	Estimated value
Annual Arts Funding	Office of Cultural Affairs	\$2000
Established Institution Funding	Missouri Arts Council	\$10,000
Art Works Grant	Nat'l Endowment for the Arts	\$25,000
Signature Series	Convention & Visitors Bureau	\$12,500

EVENT BUDGET DESCRIPTION continued. - E X P E N D I T U R E S
Signature Series Events (SS)

ORGANIZATION NAME:

Ragtag Film Society

EVENT NAME:

True/False Film Fest/2018 (Mar 1 – 4)

EXPENDITURES (itemize items in excess of \$100.00)	CASH Tourism Development Funds	CASH Other	*IN-KIND should net to zero	TOTAL
1. Personnel				
Artistic		\$285,125		\$285,125
Technical		\$75,330		\$75,330
Administrative		\$217,434		\$217,434
Other		\$290,786		\$290,786
2. Equipment Rental				
Digital Cinema Projection Equip		\$94,575		\$94,575
Lighting, Risers, Pipe & Drape		\$10,070		\$10,070
Trucks and other equip		\$20,875		\$20,875
3. Supplies & Materials				
Gen'l Operational Supplies		\$6,600		\$6,600
Venue and Program Supplies		\$11,175		\$11,175
Design & Art Installation Supplies		\$15,050		\$15,050
4. Travel				
Filmmakers, Musicians, Artists & Guests' airfare	\$12,500	\$42,922		\$55,422
Staff airfare (incl. film scouting)		\$18,575		\$18,575
Shuttles & other transport		\$15,230		\$15,230
Lodging (guests & staff)		\$133,061		\$133,061
5. Promotion and Publicity				
Advertising/Marketing				
Local (in Boone County)		\$7,250		\$7,250
Outside Boone County		\$16,450		\$16,450
Printing – Program; Poster		\$30,605		\$30,605
Postage – Film Shipping; other		\$7,500		\$7,500
6. Other (be specific)				
Film rental/filmmaker honoraria		\$45,150		\$45,150
Hospitality, food, beverage, events		\$18,410		\$18,410
Merchandise		\$43,943		\$43,943

Rent, utilities, insurance, all other		\$141,624		\$141,624
TOTAL EXPENDITURES	\$12,500	\$1,547,740		\$1,560,240
TOTAL REVENUES (from page 11)				
	\$12,500	\$1,547,740		\$1,560,240

Anticipated In-Kind Donations/Sponsorship for T/F 2019

In-Kind Good or Service Anticipated	Source of Donation	Estimated Value
Art/Design Services and Materials	Larry Young Sculpture	\$5,000
Art/Design Services and Materials	Michael Marcum	\$5,000
Beer	Logboat Brewing and Public House beer sponsors	\$15,500
Water Systems	Eco Water	\$3,000
Building Supplies	Bright City Lights	\$500
Building Supplies	Boone County Lumber	\$2,000
Bus Service, Parking, Etc	City of Columbia	\$12,000
Computer Repair and Networking	Gravity	\$10,000
Equipment Rental	Sound Concepts	\$5,000
Equipment Rental	D&M Sounds	\$2,000
Equipment Rental	A1 Rental	\$7,500
Equipment Rental	Equipment Share	\$3,000
Equipment Rental and Training	CATV	\$7,500
Food for Events and Food Vouchers for Guests and Staff	Local and Regional Restaurants	\$147,000
Hospitality: Travel, Gifts, Decorations, etc	Tiger Garden	\$500
Hospitality: Travel, Gifts, Decorations, etc	Moon Valley Massage Therapy	\$10,000
Hospitality: Travel, Gifts, Decorations, etc	Makes Scents	\$2,500
Hospitality: Travel, Gifts, Decorations, etc	Calhouns	\$3,600
Hospitality: Travel, Gifts, Decorations, etc	Missouri Film Office	\$1,500
Hospitality: Travel, Gifts, Decorations, etc	Bluestem Missouri Crafts	\$2,500
Hospitality: Travel, Gifts, Decorations, etc	HBO Documentary Films	\$4,000
Hospitality: Travel, Gifts, Decorations, etc	Showtime Documentary Films	\$5,000
Hospitality: Travel, Gifts, Decorations, etc	Walt's Bike Shop	\$2,000
Labor	TLC Moving	\$5,000
Legal Services	Oxenhandler Law	\$12,500
Lodging	The Broadway	\$20,000
Lodging	Courtyard by Marriott	\$12,000
Lodging	Hampton Inn	\$12,500

Anticipated In-Kind Donations/Sponsorship for T/F 2019

Lodging	Towneplace Hotels	\$7,500
Lodging/Space Rental	Tiger Hotel	\$23,000
Merchandise	Muse	\$2,500
Merchandise	Show Me Cards	\$2,000
Merchandise	Tiger Cleaning	\$500
Merchandise Printing	Diggit Graphics	\$7,500
On-screen Advertising	Cinema St. Louis	\$2,500
On-screen Advertising	Moxie Cinema (Springfield)	\$1,500
Phone and Internet Service	Socket	\$10,000
Print & On-Line Advertising	Missourian	\$20,000
Print & On-Line Advertising	Columbia Business Times	\$20,000
Print & On-Line Advertising	Feast Magazine	\$10,000
Print & On-Line Advertising	Ambulante	\$1,200
Print & On-Line Advertising	Riverfront Times (St. Louis)	\$1,500
Print Advertising	RIDM International Documentary Festival	\$1,200
Print Advertising	Missouri Symphony Society	\$1,500
Print Advertising	Missouri Life Magazine	\$5,200
Print Advertising	New Territory Magazine	\$4,500
Printing	ModernLitho	\$9,500
Radio & On-Line Advertising	Cumulus: BXR and KFRU	\$35,000
Radio Advertising	KBIA	\$3,500
Space Rental	University of Missouri	\$15,000
Space Rental	First Presbyterian Church	\$7,500
Space Rental	Sager Braudis Gallery	\$7,500
Space Rental	The Blue Note	\$3,500
Space Rental	Eastside Tavern	\$250
Space Rental	Columbia Art League	\$1,500
Space Rental	Orr Street Studios	\$2,000
Space Rental	Daniel Boone Library	\$1,500
Space Rental	Storage Mart	\$7,500
Space rental	Alley A Realty	\$5,000
Space rental	REMI	\$5,000
Space Rental	The District	\$2,500
Truck Rental	Missouri River Relief	\$1,000
TV & On-Line Advertising	KOMU	\$20,000
Vehicle Rental	Joe Machens	\$5,500
Van Rental	Celebration Limos	\$1,500
Video Production	Chimaeric	\$15,000
Website and Database Support and Development	Delta Systems	\$30,000

Anticipated In-Kind Donations/Sponsorship for T/F 2019

Wine	St. James Winery	\$15,000
Wireless Services	Full Stream Wireless	\$2,000
Total:		\$637,450

Jul '17 - Jun 18

Ordinary Income/Expense

Income

ADMISSIONS	772,515.10
ENTRY FEES	32,043.05
MERCHANDISE	80,181.65
SPONSORSHIP	348,800.00
DONATIONS	110,267.24
GRANTS	184,984.13
OTHER INCOME	6,177.02

Total Income	<u>1,534,968.19</u>
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Expense

MARKETING & ADVERTISING	21,120.18
PAYROLL/STAFF LABOR	798,283.95
CREDIT CARD PROCESSING	24,882.74
EQUIPMENT	125,737.16
FILM EXPENSES	40,544.37
FOOD, BEVERAGE & HOSPITALITY	28,242.27
INSURANCE	10,696.65
MERCHANDISE COSTS	48,282.15
POSTAGE & SHIPPING	5,038.13
PRINTING	32,318.89
PROFESSIONAL FEES	6,903.67
RENTAL AND SPACE USE	73,477.75
SUPPLIES	39,747.95
TELEPHONE AND INTERNET	1,643.78
TRAVEL & LODGING	263,798.64
TRUE LIFE ALLOCATION	25,000.00
UTILITIES	4,037.76
MISC EXPENSES	505.96
UNFORSEEN EXPENSES	0.00
Staff Development & Training	1,279.11

Total Expense	<u>1,551,541.11</u>
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Net Ordinary Income	<u>-16,572.92</u>
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