



GRANTS

APPLICATION INSTRUCTIONS

2017



2014 Recipient: RESULTS



2014 Recipient: LA BARRACUDA

THE AUSTIN FILM SOCIETY GRANT

(Formerly Texas Filmmakers' Production Fund)

makes annual grants to emerging film and video artists in the state of Texas. The Austin Film Society aims to nurture filmmakers towards career leaps, and AFS Grant awards are provided to artists whose work shows promise, skill, and artistic vision. Funded through revenues from benefit film premieres, the Texas Film Awards, the Texas Commission on the Arts and private and corporate donations, the grant serves to redress the loss of public funds for filmmakers by dispersing funds for production and distribution once a year and offering travel stipends to Texas filmmakers. Since 1996, AFS has awarded \$1.7 million in cash and \$332,730 in goods and services to over 495 projects.

Throughout the year, AFS staff tour the state to provide informational workshops on how to apply for the Grant in Dallas, Houston, Fort Worth, Austin and San Antonio. Workshops are announced through our website (www.austinfilm.org), local press, and through co-sponsoring regional associations. From April 17th-May 23rd, staff are available for one-on-one consultations either at the AFS offices or by phone to give feedback on draft proposals. Contact AFS at artistservices@austinfilm.org for more info.

The deadline for all applications is June 2, 2017. In August, an independent panel of professionals from the national film community will convene in Austin to review applications and administer awards. Awards are announced at the end of August and grant disbursements are made in the fall.

The Austin Film Society is a 501(c)(3) non-profit media arts organization. Established in 1985 by founder Richard Linklater, the Austin Film Society exists to empower our community to make, watch and love film and creative media.

2017 AFS Grant Applications

must be made through our website at www.austinfilm.org.

For more information, call 512-322-0145 or email artistservices@austinfilm.org.



This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.



AUSTIN FILM SOCIETY



I. Eligibility

In order to be eligible to submit to the grant, you must meet the following requirements:

- You must be the director of the project in order to apply.
- You must be a Texas resident since June 1, 2016. You cannot apply if you are attending school full time outside the state of Texas.
- AFS staff, Board members and interns may not be the project applicant.

Projects must meet the following requirements:

- All genres of film and video are eligible to apply, except industrial or promotional pieces, music videos and “works-for-hire.”
- All projects must be stand-alone single works. TV or Web series are not eligible.
- Project must be in production, post production or distribution stages. Projects may not apply for development funds.

II. Eligibility for Previous Recipients

If you have already received an AFS Grant the following applies to you:

- You cannot apply if you received two previous AFS grants for the same project. This does not include AFS travel grants.
- If you have only received one AFS grant, you can reapply as long as you are in good standing on your contract with us. You must include a written progress report that shows your project’s status has advanced significantly since the last time it was awarded funding. (Listed in the Required Attachments section).

All applicants are required to do the following after submitting their grant application:

- You must notify AFS immediately of any significant changes to your project that occur after you submit your project.
- If you are awarded an AFS grant, you are required to carry out a project that is consistent with the proposal you submitted.
- If your project changes significantly from your proposal, you must write us a written request before expenditure of grant funds. Approval isn’t guaranteed.

III. AFS Grant Awards: What You Can Apply For

Applicants can apply for any and all of the following cash and in-kind awards offered as part of the 2017 AFS Grant, noting that cash grants will not exceed \$15,000 per project. Please note that each in-kind grant has its own eligibility requirements, so please read over the requirements for each grant carefully.

AFS Grant - Cash Prize

- Projects may apply for up to \$15,000 cash through the AFS Grant fund.
- Total cash support from the AFS Grant will not exceed \$15,000. However, applicants can receive in-kind support valued in excess of the \$15,000 cash grant (in other words, applicants can apply to receive the MPS or Kodak in-kind grants on top of \$15,000 cash).

MPS Camera and Lighting Austin Production Services Grant

The MPS Camera & Lighting Austin Grant awards equipment and services for production. Applicants can request up to \$10,000 worth of services, which can include cameras, lenses, lighting/grip/electric equipment, and more. Please refer to the MPS website: MPSfilm.com,

for a full list of production services. Recipients must meet MPS’ basic insurance requirements, and MPS must be acknowledged in the film’s credits. Projects that apply for production services must have production needs for their project after September 1st, 2016 (when the grant will be awarded). Applicants should describe which services they will use in their application.

AFS Kodak Film Grants

Kodak is offering two exciting opportunities for filmmakers interested in shooting or exhibiting on motion picture film. As part of the AFS Grant, Kodak is offering \$5,000 in-kind film stock on either 16mm or 35mm. Applicants must indicate that their project is shooting on film in order to apply. Stock must be redeemed within one year of the grant announcement.

Kodak will also create a 35mm exhibition film print for one film project of any length. AFS will work with the filmmaking team to secure a public screening in Austin of the 35mm print when completed. This grant is non-transferable and must be used for the applicant project.

Stuck On On DCP In-Kind Grant

The Stuck On On DCP grant awards one theatrical digital cinema packages (DCP) for two different features. The project may be a theatrical documentary or narrative feature up to 100 minutes each. This grant includes one 2K DCP creation and a 20% discount on a CRU formatted hard drive. Prices may vary on hard drive depending on time of request. All other fees will be waived. Delivery requirements and scheduling for the DCP creation can be coordinated directly with Stuck On On. Please allow ample turnaround time during the busy January to April film festival season. Stuck On On must be acknowledged in the film’s credits.

The DJI AFS Grant

DJI technology provides drones and imaging solutions for motion pictures. This year, AFS is working with DJI to select one AFS Grant applicant to receive a production budget and suite of loaned DJI equipment (including drones, cameras, and stabilizers) for the creation of a short film. DJI will produce behind-the-scenes content on the project and must be permitted to use footage from the film for marketing purposes. To accomplish this, DJI asks that the final film be sent upon completion in full resolution. Additionally, DJI must be acknowledged in the film's credits. Unlike our other in-kind grants, you may apply for this opportunity even if the film you are submitting for AFS Grant funds is not a fit for it. There are two options in the application to apply; if you would like to receive this funding for your application project, check the first box, if you would like to be considered generally for the opportunity but don't have a project pitch, pick the second box. Applying for the DJI grant does not affect how you are being evaluated for your other AFS cash and in-kind grant requests. If you want to apply for DJI for a different project, the panel will evaluate your current proposal and past work to get a sense of whether you would be a good fit for the opportunity. In addition to the grant, DJI will provide all AFS Grant recipients with a special DJI product discount. As with all AFS grants, filmmakers retain rights to the project.

EBW Grant by Sandra Adair

The EBW Grant by Sandra Adair empowers female filmmakers. Female filmmakers applying for the AFS Grant cash are eligible for the EBW2020 Grant, which will award \$20,000 in grants to female filmmakers this year. If you receive the EBW Grant by Sandra Adair, EBW Grant by Sandra Adair must be mentioned in the film's credits in addition to AFS.

IV. Workshops/Consultations

It is highly recommended that you take advantage of the workshops and/or one-on-one consultations offered by AFS staff. Workshops are offered in major Texas cities (Dallas, Houston, San Antonio, El Paso & Austin) mostly in April and May. Check our website www.austinfilm.org/afsggrant for the schedule.

Confirmed workshop schedule for 2017:

April 6th: Houston, TX at the Aurora Picture Show

April 13th: El Paso, TX at the University of Texas Rubin Center

April 24th: Austin, TX at the Austin Film Society's Screening Room

May 16th: Austin, TX at the Austin Film Society's Screening Room

Check our website www.austinfilm.org/afsggrant for updates to the schedule.

From April 17 to May 23, staff will be available by appointment to review your application and provide feedback in advance of the deadline. Applicants must send in a draft of their materials at least 1 week in advance of the scheduled review, so the last date you can contact us for a consultation is actually **MAY 16TH**, but don't wait that long, as appointment slots fill up fast, especially at the end of May. Phone appointments are available for out-of-town applicants. Contact artistservices@austinfilm.org to schedule.

V. Application Preparation

Applying for the grant is now a mostly online process. Applications and supporting materials must be submitted online at www.austinfilm.org. Password-protected online links are the preferred submission format. No DVDs or physical media are accepted. Please note that online links must not be replaced or changed during the application review period (June 2-September 1st), and all video submissions must remain online until September 1st, 2017.

Application Form Instructions

Go to the grant section of our website austinfilm.org (it's under the "Artist Services" section if you don't find it on the home-page). You will need to register on our website, if you haven't already, and you must be logged in to fill out the application. You will be able to save and return to your application, as long as you use the same log-in information.

General Information:

- Fill out this section in its entirety.
- Use the 2nd name field if you are working with a co-director.
- Provide an email and mailing address that will be valid as of August 2017.

Project Information:

- Fill out a running time, even if it is an estimate.
- Your total cash cost should only include

cash costs, not in-kind totals.

- You can request up to \$15,000 in cash from the AFS Grant (please remember that total cash award will not exceed \$15,000).

Project Summary:

- Write a short synopsis that best describes your film's story.

Required Attachments:

Upload each of the attachments as PDFs with your application.

PROJECT DESCRIPTION

(Required, Submit Online)

Project Description should not exceed 3 pages and should include:

- Description of the story of the film with details about stylistic approach, visual elements, story structure, and thematic threads. (Recommend 3 paragraphs)
- Description of your production plan, creative team, and information about project status to date. (Recommend 2 paragraphs)
- Information about your target audience and distribution plans. (Recommend 1 paragraph)
- Details regarding your fundraising strategy and how AFS Grant funds will be used. (Recommend 1 paragraph)

PROJECT BUDGET (Required, Submit Online)

Project Budget should include the following required documents, and be very specific about the applicant's plans to seek funds from sources outside the AFS Grant.

BUDGET SUMMARY (Required, Submit Online)

- You must use AFS' Budget Summary form, available for download on the AFS Grant home page.
- For "EXPENSES," summarize your expenses by production phase (pre-production, production, etc.) from your detailed budget
- For "RESOURCES", list out all of the income sources including your own contribution, in-kind donations, grants, individual and corporate donations, sponsors or investors, and fundraising.
- Total Resources should equal Total Expenses.

DETAILED BUDGET (Required, Submit Online)

- Provide a detailed budget that includes pre-production, production and post-production costs. You may use your own budget sheet or download our form from the AFS grant site.

PROJECT TIMELINE (Required, Submit Online)

- In bullet points, list the key stages of your production, with the time allotted to each and anticipated dates.
- Timeline should cover the project from pre-production all the way through distribution.
- Project timeline should not exceed 1 page.

PROJECT PERSONNEL (Required, Submit Online)

- Write up to 1 page detailing the bios of your key creative team.

TREATMENT OR SCRIPT (Required, Submit Online)

- Write a treatment (1-10 pages) that focuses entirely on the story and the characters.
- For narrative projects, a full script is preferred to a treatment. This is not a screenplay competition and so early drafts are fine. You can indicate how many rewrites you plan to do in your project description or timeline.

ADDITIONAL SUPPORT MATERIAL (Required, Submit Online)

- In digital format, reviews, articles, images or letters of support that show your project in a favorable light.
- Additional video samples, such as a link to a full feature or full short, are encouraged.
- Additional support material must not exceed 5 pages.
- New for 2017: Letters of support are encouraged but not required. You may submit up to two letters of support with your application. See “Grant Writing Tips” for advice about letters of support.
- All materials must be uploaded to your online application as a single PDF, video samples must be submitted as links in the designated space on the application.
- Do not send: any hard copy material, actor headshots or DVDs.

VIDEO SAMPLE (Required. Submit video link and password in application.)

We do not accept DVD submissions for video samples. Password-protected video links are accepted as part of the video sample and must satisfy the following requirements:

- The video sample must be 6 minutes or less in length that showcases your best work. The sample can include: a scene from the proposed project or prior work. For more

information, check out the Grant Writing Tipsheet.

- Online video links must NOT be replaced or changed during the application review period (June 2-September 1st)

PROOF OF RESIDENCY (Required, Submit Online)

You must have been a resident of Texas since June 1, 2016.

- Acceptable forms of proof of residency include:
 - o Texas driver's license
 - o A Texas voter registration card
 - o A utility bill in your name with your Texas address.

STATUS REPORT

(only for projects previously funded by AFS, Submit Online)

For those applicants seeking a second round of funding for a project already awarded an AFS grant, we require a 1 page status report. This report should detail how the previous grant was used and where the project is on its road to completion. This will be filed with your previous application.

ADDITIONAL REQUIREMENTS

For applicants requesting distribution funds:

- Applicants requesting funds for distribution must provide footage from the submitted project in their video sample.

For applicants requesting more than \$10,000:

- Applicant must submit their own directing work in the video sample (see Video Sample)

Sending Applications

Once you submit your online application and supporting materials, you'll receive a confirmation email from us. If you do not receive a confirmation email within the hour after submitting, it is possible that we did not receive your application, OR your email preferences need to be adjusted. Please email us right away at artistservices@austinfilm.org so that we can correct the problem.

Please note that AFS staff will NOT contact you for replacement materials if:

- You fill out your budget coversheet or budget incorrectly. We will use what you submitted as-is
- Portions of submitted materials seem incomplete or insufficient

We WILL contact you if:

- There is any piece of your application missing
- Your proof of residency is invalid
- Your sample link doesn't work

Questions?

- Check the FAQ on our website: www.austinfilm.org
- Questions regarding the application will be answered during regular business hours, Mon-Fri, 10am - 6pm at artistservices@austinfilm.org. No phone calls please. If you'd like to speak with us by phone, please send an email request with the best number to reach you.
- Sample applications and budgets can be downloaded from our website.

Award Announcements will be posted on our website at the conclusion of the panel session by early September. Follow-up letters are sent to all applicants. Applicants whose projects are not selected or a grant may request written feedback on their application by emailing artistservices@austinfilm.org. Notifications will go out by September 1, 2017.

GRANT WRITING TIPSHEET

OK, NOW YOU'VE READ

the guidelines, you've visited the FAQ, it's time to begin. A word to the wise, give yourself plenty of time to complete the application. It's not something you can complete in one day, and if you try to, it'll probably show.

PROJECT DESCRIPTION

In the first round of review, the project description is the most significant written part of your application. Think of it this way - you've got three pages to make a summation of your entire proposal. The other materials (the budget, the timeline, the personnel page, the video sample, etc.) are there to expand in more detail on what you've laid out in your 1-3 page project description.

Make sure your project description does ALL of these things:

- Describes the STORY OF THE FILM, with details on the stylistic approach, visual elements, story structure and thematic threads.
- Describes the production plan and provides information on the project status to-date, as well as your unique approach to the material.
- Provides information about your target audience and distribution plan.
- Details your fundraising strategy and how AFS funds would be used.

The Story

Of these four elements, the first one is the most important. The story of your film is what will make it interesting and unique. Do your best to describe the story in clear but evocative language. Don't be afraid to give away the ending - this isn't a DVD box cover, it's a grant proposal. Your "audience" (the panel) needs to know what story they're funding.

In describing the story, take the advice of Strunk and White - "omit needless words," and "use the active voice." Identify who in your story (whether it's a documentary or a narrative) is active and is striving for something and describe in clear terms what they're doing and how and why they're doing it. Describe their obstacles and how they overcome them (or don't!). Then, tie this story to the themes you're hoping to explore or what ideas or issues you're hoping to illustrate or critique by making this film.

Avoid over-explaining the story or getting bogged down in superfluous details. If you have a complex plot with many twists and turns,

don't try to explain it all - your treatment or screenplay will tell the whole story. Get a friend who doesn't know the story to read your description and see if they can follow it.

The "Why"

Recognize that the panel may want to know why you, in particular, want to tell this story, or why you are the best person to do so. If it's based on a personal experience, let them know, or if the subject matter is something you have some familiarity with, describe how that came to be. Especially if your story or subject is rather heady or abstract, putting a little bit of yourself into your proposal helps the panel see the person behind the project.

The "Look"

Let the panel know how you're going to translate this story into visual language. If your project is a documentary about a historical event, you can explain it perfectly with statistics, anecdotal evidence and pleas for justice, but the panel wants to know what they will actually see in the finished film. Just a bunch of talking heads regurgitating this stuff? Or have you uncovered an incredible wealth of archival material that is going to bring a 75-year-old story to 21st-Century life?

Likewise, if you're making a narrative, describe your visual strategy with your film. Lots of long takes with graceful dolly moves? Or a fast-paced energetic shooting style with a restless hand-held camera swirling around the actors? Feel free to name-check your influences here. What films/images/photographs/paintings inspire you when you think about how you want your film to look?

The Production Plan

Now that you've laid out your story, its themes and its visual style, describe how you're going to pull all this off. Chances are you have more ambition than you have cash in the bank, so what specific resources do you have to bring to bear that the average filmmaker doesn't? Are you attending a well-funded film school where you can get all the lights, dolly tracks and free student labor you need? For your documentary about Irish mine-workers do you have a kindly aunt in Dublin who will let your entire crew stay with you for 3 months?

Also, be sure to let us know where you're at in this process. Have you raised \$45,000 of your \$50,000 budget and secured all your cast and crew and are ready to go once you get that last chunk of funds in? Are you fourteen weeks in

to your post-production schedule but need to shoot for one more week with the subject of your documentary to finalize the ending of your story?

Target Audience and Distribution Plan

You need to make it clear that you've given some thought to how you're going to get your film out into the world, including your back-up plan if the best-case scenario of premiering it at Sundance and selling it for \$1 million doesn't work out. Are there any specific niche audiences that would be pre-disposed to like or identify with your project? How are you going to reach them? Say you're making a documentary about drag racing, perhaps you've come from that world yourself and you know that if you make a DVD and advertise it on drag racing websites you could sell a few thousand copies? Or say you've made several short films that have done well on the festival circuit and you've made friends with programmers at some big European festivals and you have a reasonable expectation they'll look at your first feature with some heavy interest. Or, you know of certain film-focused websites who love to discover new artists. Which communities will get behind this film?

Fundraising Strategy

You also need to make it clear that you've got a plan to pay for all this stuff. Describe how much money you've raised and from what sources. Describe the sources of funding which you are going to go after in addition to the AFS grant. Plausibility is important! If you are a first-time feature filmmaker and you haven't raised a dime yet for your \$300,000 budget, you better make a convincing case that you have a rich uncle who is going to supplement the \$15,000 you're asking for from AFS.

It is important to be realistic about your crowdfunding goals. While crowdfunding is now essential to almost every independent project at some phase of production, it is not a given that every project will be successful. Our juries tend to be critical of overly ambitious crowdfunding aspirations particularly when they aren't articulated in this section of the application. You must demonstrate that you have a thoughtful and researched approach to your campaign: in the amount of money you plan to raise, the team assembled, and the timeline.

Project Description vs. Other Materials

As stated above, make sure that your project description and the rest of the application materials (budget, timeline, personnel page, etc.) are all working together to make it clear that you have thought this project through in full. You don't want to lay out a proposal in the project description that your other materials do not support. If you describe a Stanley Kubrick-like cinematic vision, with lots of dolly shots & crane shots & Steadicam moves all over the place, but the budget has none of those items priced out, it will look like you don't know what you're talking about.

And vice-versa – don't reference things in your supplemental materials that aren't addressed in your project description. For example, if you identify in your project timeline that you will be traveling to Australia, there should be airfare line items showing up in your budget.

The Video Sample

In the final round of review, the video sample is the most important part of your application so think carefully about what it will be!

AFS requires a 6-minute or less video sample. You want the video sample to give the panel a sense of what the completed proposed project will be like. In descending order of preference, the best way to do that is:

1. Submit material from the proposed project
2. Submit a previous project you directed
3. Submit a project from someone on your production team (if you have never directed something yourself, consider submitting several examples of work from members of your production team; we recommend samples from your DP, creative producer or writer)

Material from the proposed project

Ideally you can submit a polished scene or two that will give the panel a good sense of what this project will be like. Even if you just have raw footage, choose some select moments that highlight your best stuff. Avoid sending in a trailer for your film. While trailers can show off your production value and the scope of your project, they won't necessarily convey the real substance, the pacing or the character development of your piece. Some of the most successful work samples have included a few selected scenes followed by the rough cut in its entirety as additional supporting material. Just make sure you use the written description of your sample (Section H) to explain and give context for what you are showing. Feel free to

also use brief title cards between segments to explain what you are showing.

Previous projects

You can include a previous work as an example of your filmmaking ability. This works best when the older piece is similar in style and/or subject matter to the proposed project. If you're making a cinema verité documentary about migrant farm workers and all of your previous work was in the vein of Mel Brooks-style comedies, it's going to be a bit of a stretch for the panelists to envision where you're going with the new film. If your proposed project is a departure from your previous films, just try to submit your most polished work.

Do not randomly select the first 6 minutes of your feature film unless that is definitely your strongest work. We recommend pre-selecting the strongest scenes of your feature to determine what you submit as a part of your 6-minute sample.

First time filmmakers

If this is your first film ever, and you haven't shot anything yet, you still need to submit a work sample. You can submit a previous work from one of the key players on your production team. Again, any resemblance to the proposed project makes it easier for the panelists to assess. Remember you are ineligible to ask for more than \$10,000 if your work sample only features work from someone on your production team.

Use Section H to indicate anything that is incomplete about your work sample - if the sound levels haven't been mixed, if you're using temp music or a temp narrator or uncleared music, if the image is low-resolution, whatever the issues may be. You might know that the Rolling Stones song you're using is a temporary placeholder, but if you don't tell the panelists that and your budget doesn't reflect the costs for copyright clearance, they may question the thoroughness of your application.

You should be ready now. Daunting? Perhaps. Impossible? No. And here's a final bit of advice: if you don't apply, you definitely won't get a grant. We look forward to reviewing your proposal!

GOOD LUCK!



2011 Recipient: COMPUTER CHESS



2011 Recipient: ZERO CHARISMA



2013 Recipient: PETTING ZOO

ADDITIONAL RESOURCES



There is no right way to seek funding—your approach will be dictated by your material. And there is no magic list of sources of funds. Here are some of the resources that we find ourselves recommending over and over:

Shaking the Money Tree: How to Get Grants and Donations for Film and Video
Morrie Warshawski

www.warshawski.com

43 Ways To Finance Your Feature Film: A Comprehensive Analysis Of Film Finance

John W. Cones

Spike Mike Reloaded: A Guided Tour Across A Decade Of American Independent Cinema

John Pierson

Rebel Without a Crew: Or How a 23-Year-Old Filmmaker with \$7,000 Became a Hollywood Player

Robert Rodriguez

A comprehensive line of publications on practical issues of indie production is available from Michael Wiese Productions. Check out Film and Video budgets and

The Independent Film and Videomakers Guide
www.mwp.com

The Ultimate Film Festival Survival Guide
Chris Gore

FILMMAKER MAGAZINE
www.filmmakermagazine.com

IFP
IFP's Guide to Granting Organizations
IFP.org/resources/IFPs-Guide-to-Granting-Organizations

INTERNATIONAL DOCUMENTARY ASSOCIATION
International Documentary Association
www.documentary.org

Following is a sampling of organizations that can assist you in the grantwriting and planning process:

Center For Arts Management And Technology
www.artsopportunities.org

Chicken & Egg Pictures
www.chickeneggspics.org

Cinereach
www.cinereach.org

Creative Capital
www.creative-capital.org

Film Independent
www.filmindependent.org

The Foundation Center
www.foundationcenter.org

The Funding Exchange
www.fex.org

The Grantsmanship Center
www.tgci.com

Humanities Texas
www.humanitiestexas.org

Independent Television Service (ITVS)
www.itvs.org

Independent Feature Project
www.ifp.org

National Endowment For The Arts
arts.endow.gov

P.O.V.
www.pbs.org/pov/

Roy W. Dean Film and Video Grants
www.fromtheheartproductions.com

Sundance Institute
www.sundance.org

Texas Commission On The Arts (TCA)
www.arts.state.tx.us

Texas Film Commission
www.governor.state.tx.us/film

USAProjects
www.usaprojects.org/projects

PREVIOUS GRANT RECIPIENTS

2016 AFS GRANT RECIPIENTS

FEATURE NARRATIVES

SHOOT THE MOON

Graham Lenoir Carter

\$5,000 cash for Production

MPS Camera & Lighting Award (in-Kind): \$10,000 in camera and equipment rentals

FRIDAY'S CHILD

Andrew J. Edwards

Stuck On On DCP Grant (in-Kind): one theatrical digital cinema package

MUTT

Katie Graham and Andrew Matthews

\$8,000 cash for Production

Kodak Film Award (in-kind): \$4,500 in film stock

MISS JUNETEENTH

Channing Godfrey Peoples

\$8,000 cash for Production

THE EPIPHANISTS

Scott Stark

\$2,500 cash for Production

FEATURE DOCUMENTARIES

THE SECRET LIFE OF LANCE LETSCHER

Sandra Adair

\$4,000 cash for Post-Production

Stuck On On DCP (in-Kind): one theatrical digital cinema package

PEYOTEROS

Eugenio del Bosque Gomez

\$4,000 cash for Production

BORN WITH IT

Alexander Koffler

\$5,000 cash for Production

DOKDO: LONE ISLAND

Matthew Koshmrl

\$5,000 cash for Production

UNTITLED MICHAEL BRODY JR DOCUMENTARY

Keith Maitland

\$10,000 cash for Production

CANINE SOLDIERS

Nancy Schiesari

\$3,000 cash for Post-Production

SEADRIFT

Timothy Tsai

Powered by Dell Grant (in-kind): a post-production technology package valued at \$10,000

INNER SANCTUM

Aaron Jacob Weiss and Robert Weiss

\$5,000 cash for Production

NARRATIVE SHORTS

ATLANTIC CITY

Miguel Alvarez

Colaborator Narrative Short Film Grant, co-sponsored by TXMPA: \$5,000 cash for Production and an in-kind package worth \$33,000 including a Panavision camera package, Assimilate Software, Final Draft Software, and GoPro Hero 4 Black Camera.

ESCAPE VELOCITY

Caleb Michael Johnson

\$2,000 cash for Post-Production

INBETWEEN DAYS

Madli Laane

\$3,000 cash for Production

SUNSHINE AND RAIN

Vish Vallabhaneni

\$2,500 cash for Distribution

DOCUMENTARY SHORTS

LAVOYGER

Rachel Bardin

\$3,000 cash for Distribution

SKIP DAY

Patrick Xavier Bresnan and Ivete Lucas

\$4,000 cash for Post-Production

NATURALISM

Peter Bo Rappmund

\$2,000 cash for Production

Kodak Film Award: \$500 in film stock

ANIMATED SHORTS

ENSUEÑO

José Luis Gonzalez

\$4,000 cash for Post-Production

TIGHTLY WOUND

Shelby Gaffney Hadden

\$5,000 cash for Production

2016 INTERNATIONAL DOCUMENTARY ASSOCIATION (IDA)/AFS TRAVEL GRANT RECIPIENTS

Deborah S. Esquenazi

Getting Real IDA Conference

Keith Maitland

Getting Real IDA Conference

PJ Raval

Getting Real IDA Conference

Our 2016 Panelists included:

·Dennis Lim

·Daniel Patrick Carbone

·Grace Lee

2016 AFS TRAVEL GRANT RECIPIENTS

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Edward Hancox

Palm Springs International ShortFest and Film Market

1985

Yen Tan

Los Angeles International Film Festival

A SONG FOR YOU: THE AUSTIN CITY LIMITS STORY

Keith Maitland

Seattle International Film Festival

AFTER SPRING

Ellen Martinez

Stockholm International Film Festival

ABOVE ALL ELSE

John Fiege

New York Film Festival

BECOMING BLAIR

Briana Barsalou

Slamdance Film Festival

BUILDING THE AMERICAN DREAM

Chelsea Hernandez

NALIP Media Market

BULL

Annie S. Silverstein

Sundance Screenwriters Lab

IN THE AIR

John Fiege

IFP Spotlight on Documentaries

IS IT TRUE WHAT THEY SAY

Scott Stark

San Francisco International Film Festival

JUSTICE FOR JENNIFER

PJ Raval

IFP Spotlight on Documentaries

NAKOM TW Pittman and Kelly Daniela Norris

Berlin International Film Festival

NOTHING HUMAN

Tom Rosenberg

Berlin International Film Festival

PO

Timothy Edwards

Hawaii International Film Festival

SLASH

Clay Liford

Edinburgh International Film Festival & Outfest Film Festival

SOUTHWEST OF SALEM: THE STORY OF THE SAN ANTONIO FOUR

Deborah S. Esquenazi

Hot Docs Canadian International Documentary Festival & Tribeca Film Festival

THE SEND OFF

Patrick Xavier Bresnan and Ivete Lucas

BFI London Film Festival

TOPOPHILIA

Peter Bo Rappmund

Vancouver International Film Festival

TOWER

Keith Maitland

Hot Docs Canadian International Documentary Festival & IFP Spotlight on Documentaries

TRACES/LEGACY

Scott Stark

New York Film Festival