



GRANTS

APPLICATION INSTRUCTIONS

2018



2014 Recipient: NEVER GOIN' BACK



2014 Recipient: LA BARRACUDA

THE AUSTIN FILM SOCIETY GRANT

(Formerly Texas Filmmakers' Production Fund)

makes annual grants to film and video artists in the state of Texas. Awards are provided to artists whose work shows promise, skill, and creativity. 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 disbursing funds for production and distribution once a year and offering travel stipends to Texas filmmakers. Since 1996, AFS has awarded over \$1.77 mil in cash and \$300,000 in goods and services to over 400 artists. AFS Grant recipients have shown their films at renowned festivals like Sundance, Berlin, Cannes, Toronto, Venice, Tribeca, Rotterdam and SXSW, and have won Independent Spirit Awards and Student Academy Awards. This year, AFS staff will provide informational workshops on how to apply for the Grant in Dallas, Houston and Austin. Workshops are listed below in the "workshops" section of the application instructions. They are also announced through our website (www.austinfilm.org), local press, and through co-sponsoring regional organizations.

From mid-April through May 25th, 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 Monday, June 4, 2018. Applications must be submitted by 5pm CST. 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, the Austin Film Society empowers our community to make, watch and love film and creative media. The grant was started in 1996 as the Texas Filmmakers' Production Fund, and was renamed the AFS Grant in 2013.

2018 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. Applicant and Project 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, 2017. You cannot apply if you are attending school full time outside the state of Texas.
- AFS staff and Board members 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 at this time.
- Project must be in production, post production or distribution stages. Projects in development are not eligible.

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. Applicant Responsibilities

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.

IV. 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 2018 AFS Grant, noting that cash grants will be awarded up to but not exceed \$15,000 per project. Please note that some cash grants and in-kind grants have their own eligibility requirements, so please read over the requirements for each grant carefully.

AFS Grant - Cash Grant

- Projects may apply for up to \$15,000 cash through the AFS Grant fund.
- Total cash support from the AFS Grant fund 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).

North Texas Pioneer Film Grant (New for 2018)- Cash Grant

AFS has partnered with Oak Cliff Film Festival (Dallas), Sailor Bear film collective and Tango Entertainment to offer \$30,000

in cash grants to emerging filmmakers residing in the Dallas-Fort Worth area and surrounding region. Three grants of \$10,000 each will be awarded for the production/post-production of feature-length films (40 minutes or greater). The grant aims to fund emerging filmmakers with first or second feature films, and filmmakers with backgrounds that are traditionally underrepresented in independent film. Filmmakers wishing to be considered for this fund must provide proof of residency in the Dallas-Fort Worth area and surrounding region. All other regular eligibility and application requirements for the AFS Grant must be met.

New Texas Voices Grant (New for 2018) - Cash Grant

Affirming its ongoing commitment to supporting diverse voices and growing new talent, AFS is offering \$10,000 as the New Texas Voices Grant to filmmakers who identify with a community of color traditionally underrepresented in independent film. This new grant will be accompanied by specialized mentorship for the awarded filmmakers. Filmmakers wishing to be considered must have a first feature film in early to mid-production and must provide race data in the application. All other regular eligibility and application requirements for the AFS Grant must be met.

The Harrison McClure Endowed Film Fund - Cash Grant

The Harrison McClure Endowed Film Fund, \$2,500, goes to an undergraduate student for the making of a film that will complete a course or degree requirement. Students eligible to receive the grant must be rising juniors or seniors and must be enrolled as full-time students in a four-year college or university located in Texas. The selected film

must agree to include a credit or thanks to the "Harrison McClure Endowed Film Fund" in addition to the crediting requirements of the AFS Grant. Additionally, the selected filmmaker is required to supply a copy of the finished film to the Endowment donors and the parents of Harrison McClure, a promising Texas film student whose life and passion for filmmaking are memorialized by this fund.

Kodak Film - In-Kind Grant

Kodak is offering two exciting opportunities for filmmakers interested in shooting or exhibiting on motion picture film. Kodak offers up to \$5,000 matching grant for 16mm or 35mm film stock. If you are requesting the Kodak Film Stock Grant, you must indicate your plans to shoot on film. On the application, you should describe how the film stock grant would be useful for your project. Be sure to include what phase of production and or post-production the stock would cover. Stock must be redeemed within 1 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 package (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.

MPS Camera and Lighting Austin - Grant

The MPS Camera and Lighting Austin Grant is a credit from Austin-based MPS Camera for up to \$10,000 in production services. This includes camera, lenses, lighting/grip and electrical, among other services. The grant does not apply to post-production services. This grant comes in the form of a certificate from MPS Camera Austin, which is disseminated in early September. An awarded certificate must be used on the

applying project and cannot be sold. Any unused certificate must be returned to the Austin Film Society. Please visit the MPS Camera Austin website for more details about what they offer. Grantees must meet MPS’ minimum insurance requirements, and rentals are subject to availability. MPS must be credited in the project credits.

For information about the **AFS Travel Grants**, please go to the website <https://www.austinfilm.org/afs-grants/afs-grants-applications>

V. 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, & Austin) in mid-April through end of May.

Current workshop schedule for 2018:

April 14th, Austin, TX at Austin Public

April 17th: Dallas, TX at the Texas Theatre

April 22nd: Houston, TX at the Aurora Picture Show

May 24th, Austin, TX at Austin Public

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

From **mid-April through May 25th**, 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 18th**, 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.

VI. Application Preparation

Applying for the grant is an online process. Applications and all supporting materials must be submitted online at www.austinfilm.org (including video sample submissions). Please refer to the application form instructions for more information on the required materials. For advice on how to best approach each of these sections, you can refer to our Grant Writing Tipsheet.

Application Form Instructions

Go to the grant section of our website www.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 and be

logged in to fill out the application. You will be able to save and return to your application.

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 2018.

Project Information:

- Fill out a running time, even if it is an estimate.
- **Please check all boxes for funds that you are eligible for**
- Your total cash cost should only include cash costs, not in-kind totals.
- Your cash request should not exceed \$15,000 in total if all cash grants
- 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 FORM (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

GRANT WRITING TIPSHEET

- 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.
- 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.
- Additional support material **must not exceed 5 pages.**
- 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 - September 1st)

PROOF OF RESIDENCY

(Required, Submit Online)

You must have been a resident of Texas since June 1, 2017.

- Acceptable forms of proof of residency include:
 - A recent utility bill or receipt in your name with your Texas address.
 - Current student registration at a Texas college or university

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 (not an AFS travel 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.

VII. 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.
- Your project descriptions seems incomplete.

Staff **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 and times that you are available.

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, 2018.

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.

PROOF OF RESIDENCY

You must have been a resident of Texas since June 1, 2017. A “resident” means someone who has lived in the state of Texas for one full year at the time of application to the AFS grant. If you are a permanent resident of Texas but are attending a college or university outside of the state for the past year or more, you would not be eligible. The Grant is intended to support the artist community in Texas and keep it thriving. As such, we are not able to award grants to previous Texans or Texas-based projects where the director is residing out of state.

CASH REQUEST AND BUDGET INFORMATION

The Total Cash Cost will come out of your completed budget and should only include your out-of-pocket (Cash) costs.

The Cash Request should not include in-kind values you are requesting. Note: While you can apply for multiple grants for which you are eligible, the total of the award allotment will not exceed \$15,000 in total. Be specific about how cash funds requested would be used towards your project. Fill this in after you've completed your full budget. This will help to show that you've thought through your project. Regardless of what phase of funding you are applying for, include budget amounts for pre-production through distribution. Not all line items will apply to your project.

Be sure to double-check your math and balance your budget. “In-kind” refers to anything that is donated outright. For example, if a friend is loaning you a camera for the shoot, you would place a value on the use of the camera and list it in the in-kind column--likewise with donated time on the part of your cast and crew. Be sure that the rates you list are in scale with your budget. For example, if your actual out-of-pocket costs are \$8,000 and you are not paying your actors or crew, list their services “in-kind” not at SAG or full union rates, but at a rate in scale with your budget (say \$50/day).

Note: While there are no hard budget limitations, remember that we are looking to fund projects where the AFS grant will make a difference. If your budget is over \$500,000, it is

important to make the case about why the AFS Grant will make a difference.

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, characters, and thematic threads. Clearly state the format, including whether it is a short or feature, documentary or narrative, or a specific genre, early in your description.
- 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 goals, 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 getting bogged down in superfluous detail that will lose your reader. If you have a complex plot with many twists and turns, don't try to explain it all – submit a

treatment or screenplay to 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. Expert interview “talking heads”? 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 if you can avoid sounding too derivative of work that already exists. What films 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. Think about the communities that you engage with who would have an interest in the project. 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 another source 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 are unarticulated 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 for six weeks of shooting a complex plot with many twists and turns, don't try to explain it all – submit a treatment or screenplay to 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 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 submitted via online link (No DVDs). We suggest using a password protected Vimeo link but will accept links from other platforms as well as long as they work—be sure to test your link before submitting. 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

It is always best to submit your very best previous work as your sample in order to demonstrate your filmmaking ability. Most successful projects will have an older piece similar in style and/ or subject matter to the proposed project, which makes it easier for the jury to envision the approach to the new project. For example, 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. However, if those previous films show you

have a special and unique vision, the jury will be creative enough to see how that will apply to your next project, but only if you make a great case for this transition in your project description. If your very best work is a very far cry from what you are doing now, but you also have a short sample of something closer in form or genre, you can submit several select scenes in that 6-minute timeline to make your case. Do not randomly select the first 6 minutes of your feature film unless that is definitely your strongest work. We recommend preselecting the strongest scenes for your 6-minute sample.

First time filmmakers & the video sample

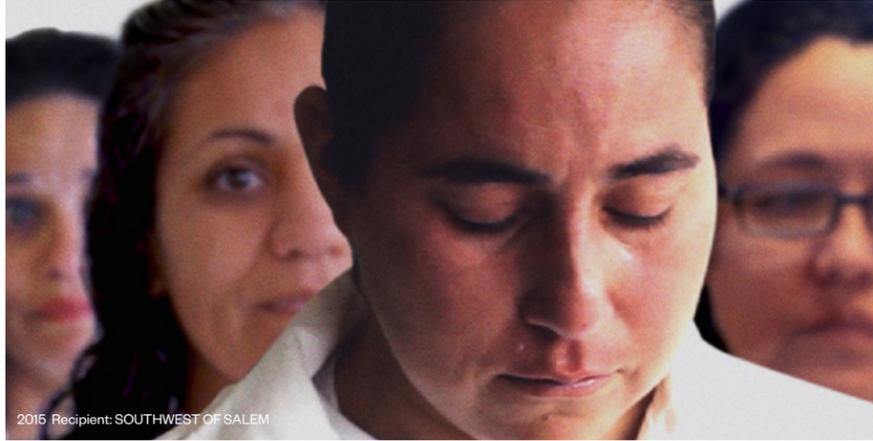
If this is your first film ever, and you haven't shot anything yet, you still need to submit a work sample. You can submit a previous work from one of the key players on your production team. Again, any resemblance to the proposed project makes it easier for the panelists to assess.

Use the description of video sample area 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!

ADDITIONAL RESOURCES



2015 Recipient: SOUTHWEST OF SALEM

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

The Independent Film and Videomakers Guide

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

Arts Management And Technology Lab
www.artsoportunities.org

Chicken & Egg Pictures
www.chickeneggpics.org

Cinereach
www.cinereach.org

Creative Capital
www.creative-capital.org

Film Independent
www.filmindependent.org

Ford Foundation
www.fordfoundation.org

The Foundation Center
www.foundationcenter.org

The Funding Exchange
www.fex.org

The Grantsmanship Center
www.tgci.com

Hatchfund
www.hatchfund.org

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

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

Tribeca Film Institute
www.tribecafilminstitute.org

PREVIOUS GRANT RECIPIENTS

2017 GRANT RECIPIENTS

FEATURE NARRATIVE

1985

Yen Tan– Austin, TX

\$10,000 cash for Post-Production

Kodak Film Award (in-Kind): 35mm exhibition print

A terminally ill young man visits his hometown in Texas and struggles to disclose his dire circumstances to his conservative family.

THE TEXAS HIGH SCHOOL REGIONAL THEATER FESTIVAL MURDERS

Clayton Liford– Austin, TX

\$5,000 cash for Production

After witnessing a murder at a prestigious theater festival, a down-on-her-luck theater teacher and her star pupil must decide what to do in order to still win.

WHAT BREAKS THE ICE – Rebecca Eskreis– Austin, TX
\$10,000 cash for Production

During the summer of 1998, Sammy and Emily both 15 years old, strike up a quick and deep friendship, in spite of their disparate backgrounds. But what should have been the best summer of their lives takes an unexpected turn when they become accidental accomplices in a fatal crime: the murder of Sammy's brother, Travis.

FEATURE DOCUMENTARY

LOVE IS A SENSATION

Yaphet Smith– Round Rock, TX

\$3,000 cash for Post-Production

Oprah Winfrey hails from Kosciusko, Mississippi, but most pilgrims trek there to visit The Unusual Artist Ms. L.V. Hull at her outlandish home. Now, as L.V.'s health fails, only one visitor would make her life complete: Blues legend B.B. King. Will The Artist meet The King before time runs out?

PAHOKEE

Patrick Bresnan– Austin, TX

\$15,000 cash for Post-Production

In the shadow of slavery and Jim Crow, and beset by the loss of jobs to mechanized agriculture, the citizens of Pahokee, FL look to their youth for meaning in the present and hope for the future. Annual rituals and rites

of passage during senior year celebrate children growing up and prepare them for a better life elsewhere.

THE TROUBLE I SEE

Sally O'Grady– Austin, TX

\$5,000 cash for Post-Production

THE TROUBLE I SEE explores the impact of mass incarceration on three families in Richmond, Va. Using the annual Father-Daughter Dance at the City Jail as the catalyst, the film examines the realities of life in the corrections system for Joey, Andre and Rashaan.

THE TROUBLE WITH RAY – Travis Johns– Houston, TX

\$5,000 cash for Post-Production

THE TROUBLE WITH RAY exposes the wild, untold history of LGBT activism in ultra-conservative Texas and its impact on the national stage as told by the movement's ultimate outsider, Ray Hill: a labor activists' son, ex-con, and "loud-mouthed queer," whose 50 years of fearlessly protesting for LGBTQ equality energized a grassroots movement to take powerful, political action. Ray has broken every rule of acceptable behavior in his journey for equality and as a result, he and his heroic associates built a blueprint for changing the world.

UNTITLED JENNIFER LAUDE DOCUMENTARY

P.J. Raval– Austin, TX

\$15,000 cash for Post-Production

Grassroots activists in the Philippines are spurred into action when a local transgender woman is found dead in a motel room with a 19-year-old U.S. marine as the leading suspect. As they demand answers and a just trial, hidden histories of U.S. colonization come bubbling to the surface.

WHEN WE WERE LIVE

John Moore– Austin, TX

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

WHEN WE WERE LIVE is a feature documentary about the heyday of Public Access Television in the 1980's and 90's, and how it shaped the culture of a pre-internet America. The film weaves together hundreds of hours of archival footage to tell the stories of five former Public

Access producers from Austin, TX, the nation's longest running Public Access Television station.

NARRATIVE SHORTS

BAD THINGS

Mira Lippold-Johnson– Austin, TX

\$2,000 cash for Post-Production

When her older sister gets unjustly suspended from school, eight-year-old Sue Ellen starts to doubt that brains and hard work are enough to keep her out of trouble. Bad teachers, prejudices, a bully: there are impediments to success. So Sue Ellen takes a drastic, violent step to take control.

CALLING

Artemis Anastasiadou– Austin, TX

\$1,000 cash for Distribution

After a violent event comes to an end, a mother struggles to keep on being a caregiver to her handi-capable son.

THE CHEAP SEATS

Brittany Reeber– Austin, TX

Kodak Film Award: \$5,000 in film stock

MPS Camera and Lighting Award: \$5,000 in camera package & equipment rentals
Donna and Julianne search for ancestral connection in a place where consumerism has replaced culture and life's sweet moments tend to be at the bottom of a cheap drink. The fictional script is set in the very real Cassadaga Spiritualist Camp, a small community in central Florida dedicated to Spiritualism and "mediumship", or the ability to communicate with the dead.

HAO'S NAILS

Nazanin Shirazi and Katja Straub– Austin, TX

\$5,000 cash for Production

Every two weeks 65-year-old Cindy searches for a moment of intimacy at Hao's Nails.

CHICLE

Lizette Barrera– Austin, TX

\$4,000 cash for Post-Production

An ill-tempered teenager attempts to find peaceful solitude on the day of her grandfather's passing until an estranged friend pays her a visit.

JUNE

Huay-Bing Law– Austin, TX

\$5,000 cash for Post-Production

An immigrant Chinese wife does her best to fit in at her husband's graduation ceremony in 1950's segregated Texas.

MAUDE

Anna Margaret Hollyman– Austin, TX

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

MAUDE is a comedy about a woman named Teeny who is surprised to learn that she is babysitting the daughter of a former college classmate, Priscilla, a successful Gwyneth Paltrow-esque lifestyle guru. Over the course of the day, Teeny begins to take on the other woman's identity with hilarious consequences.

THROUGH A CITY SHOESTRING

Kent Juliff– Austin, TX

\$1,000 cash for Post-Production

On a lazy summer, two lifeguard friends get caught up in a small town mystery after their boss is kidnapped.

DOCUMENTARY SHORTS

LET 'EM KNOW YOU'RE THERE: THE STORY OF BIG JIM & THE TRIPLE DOUBLE

Field Humphrey– Austin, TX

\$2,500 cash for Post-Production

A forgotten basketball pioneer and NBA record holder, Jim Tucker reveals what is truly worth remembering as he struggles with Alzheimer's disease.

THE SHAKE-UP – Benjamin Altenberg– Austin, TX

\$5,000 cash for Production

Mental healthcare patients and providers in New Mexico struggle to find a path forward after the state government makes false accusations of Medicaid fraud that result in widespread closures of clinics and the disruption of life-saving services for thousands.

THINGS WE LEFT BEHIND

Amy Bench– Austin, TX

MPS Camera and Lighting Award: \$5,000 in camera package & equipment rentals

THINGS WE LEFT BEHIND is a visual diary film that touches on the refugee experience, through the objects that connect them to their former lives. It is a

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series of portraits of women living in the United States, who came to this country with no more than a carry-on bag or a couple of suitcases. This film investigates the relationship we have to objects, how objects are a physical gateway to memory, and how the objects serve to stand in for the loss, or propel the owner beyond it, into a new life.

ANIMATED SHORT

RENEEPOPTOSIS

Renee Zhan- Katy, TX

\$5,000 cash for Production

RENEEPOPTOSIS is a fifteen minute fantasy autobiographical animated short. It follows the adventures of three Renees at various points of their lifespan as they go on a spiritual journey to find God (who is also Renee). Along the way, the Renees discuss and experience in full glory the trials, tribulations, and wonders of being Renee.

SPECIAL GRANTS

DJI Grant Recipient:

Derek Allison

Harrison McClure endowed grant for an undergraduate filmmaker:

PERDÓNAME

narrative short, \$2500 in grant support

Filmmaker: Tani Shukla

A Catholic woman is put at odds with her faith when her cancer-afflicted sister asks her to commit the ultimate sin.

2017 TRAVEL GRANT RECIPIENTS

15 Recipients

12 prestigious film festivals including Sundance, Berlin, Tribeca Hot Docs, San Francisco, Los Angeles, MoMA Doc Fortnight and Slamdance, 2 Development labs

Micah Barber, INTO THE WHO KNOWS!

Sarasota Film Festival

Lizette Barrera, MOSCA

NALIP Latino Media Festival

Robin Berghaus, STUMPED

Frameline Film Festival

Patrick Bresnan, THE RABBIT HUNT

Sundance Film Festival

Berlin International Film Festival

Bob Byington, INFINITY BABY

San Francisco International Film Festival

Sam Douglas, THROUGH THE REPELLENT FENCE

MoMA Doc Fortnight

David Fenster, OPUNTIA

Los Angeles Film Festival

Jose Luis González, ENSUEÑO

San Francisco International Film Festival

Kent Juliff, LAST NIGHT

Slamdance Film Festival

Daniel Laabs, JULES OF LIGHT AND DARK

IFP Rough Cut Labs

Joel Pena, PEDAZOS

Outfest

PJ Raval, Untitled Jennifer Laude Documentary

Sheffield Doc Fest Lab

Todd Rohal, THE SUPLEX DUPLEX COMPLEX

Seattle International Film Festival

Brittany Shepherd, EYE, CAMERA

Hot Docs Film Festival

Drew Xanthopoulos, THE SENSITIVES

Tribeca Film Festival