



GRANTS

SHORT FILM APPLICATION INSTRUCTIONS

2019



THE 2019 AUSTIN FILM SOCIETY GRANT

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. AFS is committed to fostering diverse and underrepresented voices in independent film. Special attention is paid to provide support to women filmmakers and those who identify with communities of color. Funded through revenues from 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 and offering travel stipends to Texas filmmakers. Since 1996, AFS has awarded over \$1.86 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, the AFS Grant will be administered with two application periods and deadlines. The spring call for entries for feature length narrative and documentary projects is now closed. The fall call for applicants of short film projects (under 40 minutes) opens in September.

2019 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



2016 Recipient: TIGHTLY WOUND



2018 Recipient: I AM TX

Fall Application: The fall call for entries will accept applications for short film projects only (under 40 minutes).

The application for short films will open in September. **The deadline for short projects is Monday, October 7, 2019.** Applications must be submitted by 5pm CST. In November, an independent panel of professionals from the national film community will convene to review applications and administer awards. Awards are announced in December.

AFS will not be offering live workshops for the fall application. However, a previously recorded AFS Grant Workshop is available to view on the AFS Facebook page at: <https://www.facebook.com/watch/?v=632557343838848>

From September 16th - September 20th, staff are available for one-on-one consultations by phone to give feedback on draft proposals for feature projects. Please note that consultation slots are limited and scheduled on a first come first served basis. Contact AFS at artistservices@austinfilm.org for more info and to schedule.

The Austin Film Society is a 501(c)(3) non-profit media arts organization. Established in 1985, the Austin Film Society makes great film and independent filmmaking accessible in Texas. The grant was started in 1996 as the Texas Filmmakers' Production Fund, and was renamed the AFS Grant in 2013.

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 October 1, 2018. 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 pre-production, production, post production or distribution stages. The AFS grant funds should not go toward development activities.

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).

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

Fall Deadline -Shorts (Narrative and Documentary, Experimental Animation)

Applicants can apply for any and all of the following cash and in-kind awards offered as part of the 2019 AFS Grant, noting that cash grants will be awarded up to but not exceed \$10,000 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 \$10,000 cash for production or post-production through the AFS Grant fund. Projects may apply for up to \$3000 for distribution support.
- Total cash support from the AFS Grant fund will not exceed \$10,000. However, applicants can receive in-kind support valued in excess of the \$10,000 cash grant (in other words, applicants can apply to receive in-kind grants on top of \$10,000 cash).

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 short or feature 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.

Stuck On On DCP - In-Kind Grant

The Stuck On On grant awards one theatrical digital cinema packages (DCP) for two different shorts and a third award of two days of post-production sound mixing. DCP awards include 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 and post-production sound mixing 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.

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

V. Workshops/Consultations

AFS will not be offering live workshops for the fall application. However, a previously recorded AFS Grant Workshop is available to view on the AFS Facebook page at: <https://www.facebook.com/watch/?v=632557343838848> While some of the specialty grants mentioned in the workshop recording are not available for fall applicants (e.g., North Texas Pioneer Film Grant, Kodak Film In-kind Grant, etc.), the application and review overviews are still relevant and informative. Please take note of the updated timelines for fall applications.

One-on-one phone consultations with AFS staff will be offered from September 16th-September 20th. Consultation slots are limited and scheduled on a first come first served basis. Contact AFS at artistservices@austinfilm.org for more info and 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 201.

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 (\$2500 for Harrison McClure Endowed Film Fund)
- 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. Project Budget should encompass the entirety of your project's financial planning not just up to the production phase for which you are applying.

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 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 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.
- *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 link in application)

Please note that we are no longer accepting DVDs. 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 (October 7th - December 1st)

PROOF OF RESIDENCY (Required, Submit Online)

- You must have been a resident of Texas since October 1, 2018.
- Acceptable forms of proof of residency include:
 - o A Texas voter registration card
 - o A recent utility bill or receipt in your name with your Texas address.
 - o Current student registration at a Texas college or university.

Note: A Texas drivers license is no longer accepted as proof of residency.

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.

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 December. Follow-up letters are emailed to all applicants. Applicants whose projects are not selected for a grant may request written feedback on their application by emailing artistservices@austinfilm.org. Notifications will go out by December 2019.

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.

PROOF OF RESIDENCY

You must have been a resident of Texas since October 1, 2018. 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, not your in-kind totals.

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 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, the travel plans should appear in your production plan and budget as well.

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 video streaming platforms 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. Just make sure you use the written description of your sample 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

www.documentary.org

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

Arts Management And Technology Lab

amt-lab.org

Chicken & Egg Pictures

www.chickeneggspics.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/memberfoundations

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

www.arts.gov

National Endowment For The Humanities

www.neh.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

Tribeca Film Institute

www.tribecafilminstitute.org

PREVIOUS GRANT RECIPIENTS

2018 GRANT RECIPIENTS

FEATURES

1985

Narrative Feature in distribution

Director and writer: Yen Tan

Inspired by the award-winning short film of the same name, "1985" follows Adrian (Cory Michael Smith), a closeted young man returning to his Texas hometown for Christmas during the first wave of the AIDS crisis. Burdened with an unspeakable tragedy in New York, Adrian reconnects with his brother (Aidan Langford) and estranged childhood friend (Jamie Chung), as he struggles to divulge his dire circumstances to his religious parents (Virginia Madsen and Michael Chiklis).

BUILDING THE AMERICAN DREAM

Documentary Feature in post-production

Director: Chelsea Hernandez

In the shadow of a lucrative building boom in Texas, more construction workers die on the job than any other state. Building the American Dream follows the intimate stories of hard-working immigrant families fighting for their livelihood.

NOTHIN' NO BETTER

Documentary Feature in post-production

Directors: Ben Powell and Bo Powell

The people of Rosedale - black and white, rich and poor, young and old - invite you to peek into their lives in this fading Mississippi Delta town. A gently composed and subtly humorous portrait of the many personalities that make up a quintessential American community, still hanging on despite a painful past and an uncertain future.

PAHOKEE

Documentary Feature in post-production

Directors: Patrick Bresnan and Ivete Lucas

Cash grant and Stuck On On DCP In-Kind Grant

In an isolated Florida town where hardship has afflicted generations, hopes for the future are concentrated on the young. PAHOKEE is a poetic observation that follows four youth ascending heartbreak and relishing in the joyous ritual and rites of passage that serve as their send-off from home.

THE CARNIVORES

Narrative Feature in post-production

Director and writer: Caleb Johnson

Cash grant and Stuck On On DCP In-Kind Grant

Alice and Bret's dog Harvey is dying, and he's ruining everything. What had been a bright little family is quickly getting consumed by clouds of self-doubt, suspicion, and a disturbing amount of ground beef.

UNTITLED CRIMINAL JUSTICE / HIGH SCHOOL PROJECT

Documentary Feature in production

Director: Maisie Crow

XA-LYU K'YA

Documentary Feature in production

Directors: Carlo Nasisse and Geronimo Barrera

In "Xa-lyu K'ya" (World of Mountains), the Oaxacan Chatino people, international corporations, and environmental NGOs become entangled in the debate over the fate of Mexico's rapidly disappearing rainforest. What begins as a story of man's relationship to the land quickly evolves into something much more as the mist, jaguars, carbon, hallucinogenic mushrooms, and dreams announce themselves as crucial actors in an environmental and epistemic conflict

SHORTS

I AM TX

Narrative Short in post-production

Director and writer: Ryan Darbonne

On their last day of tour, a black punk band find themselves in awkward, surreal and life-threatening situations with an ignorant cast of characters.

JUANA DOE

Narrative Short in post-production

Director and writer: Ramon Villa

A forensic anthropologist discovers her supernatural abilities when working with unidentifiable skeletal remains of migrants.

PIOJO

Narrative Short in production

Director and writer: Miguel Alvarez

In the near future, a struggling, single father discovers the terrible consequences of his actions when he's caught stealing medicine for his sick son.

POR NADA

Narrative Short in production

Director: Vanessa Pla

Kodak Film Award and MPS Camera and Lighting Award

POR NADA, a timely & resonant short narrative, exposes the cruelty of immigration policy while spotlighting the resiliency & rebellious spirit of one Tejana punk girl.

SUMMER ANIMALS

Narrative Short in post-production

Director: Haley Anderson

Summer. Texas. Fifteen year old Tommy is tired of living in and out of motels with her family. She just wants to be a normal teen and escape the summer heat, but instead has to take care of her two younger siblings while her single mother, Lane, works as a housekeeper trying to secure a down payment on an apartment. When the family gets thrown out of a motel, Tommy, driven by her longing for freedom, risks Lane's reputation by breaking into the pool of her wealthy employer.

THINGS WE LEFT BEHIND

Documentary Short in post-production

Director: Amy Bench

Things We Left Behind is a visual diary film of an immigrant's experience, recounting objects and memories that connect her to her former life. It is a series of vignettes told by a young woman who came to the US as an unaccompanied minor, with nothing save for a plastic bag to protect her from the cold. The film is a story of survival and how the unfolding of memory can propel one beyond insufferable trauma and loss.

TIGHTLY WOUND

Animated Short in distribution

Director and writer: Shelby Hadden

A woman recounts her experience living with chronic pelvic pain - how health professionals have failed her,

men have rejected her, and shame, anger, and hatred have plagued her body.

SPECIAL GRANTS

New Texas Voices Grant: A TOWN CALLED VICTORIA

Documentary Feature in production

Director: Li Lu

Hours after the first travel ban takes effect, a mosque in Victoria, Texas erupts in flames. As details of the arson emerge and a suspect goes to trial, this quiet community must reckon with the deep rifts that drove a man to hate.

Harrison McClure endowed grant for an undergraduate filmmaker:

DEAR LEO

Narrative Feature in Post-Production

Filmmaker: Emma Rappold

When a witty, anxiety-prone teenager finally responds to her cousin's letters from the past six months, she's forced to relive the changes she's experienced since graduating high school — and come to terms with the people she's lost.

North Texas Pioneer Film Grant:

HURDLE

Documentary Feature in post-production

Director: Michael Rowley

In the shadow of a wall stands a new generation of Palestinian. With defiant creativity, they prove that no matter the height of the obstacle, one can always climb.

LULU STREET

Narrative Feature in production

Director and writer: Jazmin Diaz

Two decades after immigrating with her family from Mexico, an aging Dalia's previously buried struggles are laid bare before her granddaughter Sofia, an overwrought ten-year old with intentions of making it to an audition out of town.

THE UNKNOWN COUNTRY

Narrative Feature in production

Director and writer: Morrissa Maltz

Spurred by the discovery of a forgotten family photograph, a

PREVIOUS GRANT RECIPIENTS

young Lakota woman embarks on an epic journey that will take her from her home in Minneapolis all the way to the Texas border. This narrative/doc hybrid is an exploration of the American Midwest and the people and places found within it.

TRAVEL GRANT RECIPIENTS

Patrick Bresnan and Ivete Lucas, **ROADSIDE ATTRACTION**

Toronto Film Festival

Robert Byington, **INFINITY BABY**

Thessaloniki Film Festival

David Fenster, **OPUNTIA**

Viennale

Shelby Hadden, **TIGHTLY WOUND**

Anney International Animated Film Festival

Don Hertzfeldt, **WORLD OF TOMORROW EPISODE TWO: THE BURDEN OF OTHER PEOPLE'S THOUGHTS**

Sundance Film Festival

Anna Margaret Hollyman, **MAUDE**

Sundance Film Festival

Daniel Laabs, **UNTITLED EXPAT FILM**

Venice Biennale Cinema College

Huay-Bing Law, **JUNE**

CAAMFEST

Clay Liford, **TEXAS HIGH SCHOOL REGIONAL THEATER FESTIVAL MURDERS**

IFP No Borders

PJ Raval, **CALL HER GANDA**

Hot Docs

Tribeca All-Access

Iliana Sosa, **AN UNCERTAIN FUTURE**

DOCNYC

Seattle International Film Festival

Iliana Sosa, **JULIAN**

Berlin Film Festival

PANELISTS

Our 2018 Panelists included:

- Amman Abbasi
- Audrey Chang
- Jamie Meltzer