AFS
Austin Film Society
The AFS Grant
Before the webinar:

• **Can’t hear us?** Please click “Join With Computer Audio” in the pop-up.
• **Want a better view?** Click “View Options” at the top of the screen and select “Side-by-side Mode.”

During the webinar:

• **Want to ask a question?** Please “raise your hand” or write a note in the chat, and Holly or Erica will acknowledge and later unmute you.
  1. *To raise your hand:* click “Participants” on the features bar below. Once the box opens, click “Raise Hand” at the bottom.
  2. *To write in the chat:* click “Chat” on the features bar below. The chat box will open, and you can message Everyone.
    • Please reserve the chat box for questions only.
• **Webinar schedule:**
  • *Friday, May 15, 2020 at 12:30 PM CST* - AFS Grant Development Fund info session
  • *Tuesday, May 19 at 12:30 PM CST* - Documentary Feature focus info session
  • *Friday, May 22 at 12:30 PM CST* - Narrative Feature focus info session
  • *Thursday, June 4 at 7:00 PM CST* – Final General Webinar

• Questions during this process?
  • [filmmakerssupport@austinfilm.org](mailto:filmmakerssupport@austinfilm.org)

• After AFS grant award winners are announced, you may request feedback for projects that were not selected.
Established in 1985, AFS makes great film and independent filmmaking accessible in Texas.

We do this through our:

- Art house theater AFS cinema
- 160,000 square foot film production facility in Central Austin
- Grants, discounted production space and filmmaker support services
- Community media, classes & equipment via Austin Public
- Presenting the annual Texas Film Awards to raise funds for all of the above
AFS GRANT SUPPORTED FILMS

• Beginning in 1996, $2 million in cash grants and 340,000 in-kind goods and services have been given out to over 425 filmmakers.

• Funds short and feature length documentaries, narratives, experimental films, and animated films

• Intended for emerging filmmakers

• Competitive program – there are over 200 applications each year, and about 20 of those will receive funding.

• Formerly known as the Texas Filmmakers’ Production Fund (TFPF).
AFS GRANT SUPPORTED FILMS

2017/2018 Recipient (Narrative Feature)
1985

2017 Recipient (Short)
RENEEPOTOSIS
TWO application periods and deadlines!

**Spring Application:**  Now Open, Deadline Monday, June 8th, 2020
- Feature-length (over 40 minutes) documentary or narrative projects at any phase of production (pre-production, production, post-production)
- Feature-length films in development (separate application at [www.austinfilm.org](http://www.austinfilm.org))

**Fall Application:**  Opens Wednesday, July 29th, 2020, Deadline Friday, September 4, 2020
- Short film projects only (under 40 minutes)
WHAT YOU CAN APPLY FOR

• **AFS Grant - FOR PRODUCTION (Cash)** Up to $15,000 to fund projects at all stages of production. Up to $3,000 to support project distribution.

  - **New Texas Voices Grant (cash grant)** $10,000 and consultation for first-time filmmakers of color traditionally underrepresented in independent film

  - **North Texas Pioneer Film Grant (cash grant)** For emerging filmmakers who reside in the Dallas-Fort Worth area, with an emphasis on underrepresented perspectives

• **AFS GRANT DEVELOPMENT FUND** 5,000 for projects at the development phase.

*You may not apply for Development Fund if you are applying for Production.*
WHAT YOU CAN APPLY FOR - IN-KIND GRANTS

• **MPS Camera & Lighting Austin Production Services Grant (In-Kind)** Applicants can request up to $10,000 worth of services, which can include cameras, lenses, lighting/grip/electric equipment, and more.

• **Stuck On On DCP In-Kind 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. DCPs for two different short films and an additional offer of two days of sound mixing will be made available for the fall application period.
Eligibility

- For filmmakers with a body of work
- 1 application per filmmaker accepted
- May not also apply for the AFS Grant Production Fund*
  - If you have a project currently in production, we encourage you to apply for the Production Fund.
- Deliverable at end of application period required.

Application components:

- Application Form
- Artist Statement
- Project Description
- CV including filmography
- Up to 5 Video Samples
- Proof of TX residency
• Must be a resident of Texas since June 1, 2019.

• Applicant must be the principal creative author of the work, i.e. Director.

• You can request funding for pre-production, production, and post-production activities or for distribution support.

• Projects may only receive 2 grants. Project should apply for different stages of the production.

*You may not apply for Development Fund if you are applying for Production.*
Not Eligible for Grants:

- Commercials
- Music videos
- Promotional/instructional/educational films
- PSAs
- Ongoing episodic work (web series, television shows)
APPLICATION BASICS

- Grant application opened: **May 6, 2020**
- Online submission deadline: **Monday, June 8, 2020 by 5 pm**
- All applicants will be notified by September 2020
- Grant money will become available September 2020
- You can request feedback on your project
What gets picked?

• No typical project

• Projects are reviewed by panel with different panelists every year

• Good projects get turned down all of the time
2 rounds of review to come up with “finalists”:

- First-round reviewers: each application is looked at by at least two reviewers

- If the application receives low marks from two reviewers, it goes into a third round of review by an AFS staff member

- About half will be “semi-finalists” and go into the panel review
Panel Review:

• Invited filmmakers specializing in narrative, documentary, experimental, animation, or festival programmers

• Semi-finalist applications are split into thirds, an even mix sent to each panelist for review

• Panelists are also given a summary of all of the applications that did not advance to semi-finals, and may request to review any of those projects

• Panelists choose “finalists” (about half)

• Together as a group, the panelists have three days to review applications and finalize grants

• Panelists make all decisions about recipients and award amounts
APPLICATION FORM

Before you begin

• Download and read instructions and tip sheet

• Download and review previous examples

• Apply at www.austinfilm.org

Please email us at filmmakersupport@austinfilm.org if you have any questions regarding the grant.

APPLICATIONS

AFS GRANT

AFS GRANT - DEVELOPMENT FUND

REFERENCE DOCUMENTS

2020 AFS Grant Instructions

2020 Blank Budget Summary Cover Form

AFS Blank Budget Form

Sample Budget Summary Cover Form

2020 Narrative Feature Sample Application

2020 Doc Feature Sample Application

Watch a video sample from one of last year’s funded projects. Video sample password: august
The 2020 AFS Grant application for feature-length films is now open. The cycle closes on June 8th at 5 PM. Please visit the applications page to see our links to apply.

2020 DEADLINES

<table>
<thead>
<tr>
<th>AFS Grant for Feature Projects</th>
<th>AFS Grant for Short Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opens May 8th.</td>
<td>Opens July 29th.</td>
</tr>
<tr>
<td>Due Monday, June 8, 2020 (by 5 PM CT)</td>
<td>Closes Friday, September 4, 2020 (by 5 PM CT)</td>
</tr>
</tbody>
</table>

Since its inception in 1993, the AFS Grant has awarded over $2 million in cash grants and $340,000 in-kind goods and services to 425 Texas filmmakers, creating life-changing opportunities for artists traditionally under-represented in the film industry and working outside large industry centers. In addition to grants for development, production, post-production, and distribution, we provide cash stipends to Texas filmmakers traveling to prestigious film festivals through its AFS Travel Grant program. Check out past grant recipients [here](#).
Filling Out The Application Form

- Must sign up for a FREE account on our site.
  - Do not opt out of email communications from AFS

- Name the form after your project

- You can save and come back to it

- Once you fully submit, you **cannot** make changes
• Up to 6 minutes in running time

• No DVDs accepted; only password protected online links

• Submit your very best work, the strongest scenes or best examples of your strengths

• One continuous video track, control the viewing experience

• No trailers, scenes work best

• Do not switch out or update work sample after the deadline
VIDEO SAMPLE TIPS

The most important part of the application!

Choose something that will best give a flavor of the project

Order of preference:

- Footage from proposed project
- Previous work directed by the submitter
- Previous work from member of the production

If you have never directed before:

- Submit at least 1 clip from an “above the line” crew and something shot by your director of photography.
• Full rough cuts or video samples longer than 6 minutes can be submitted as additional supporting material

• There is a space on the application for 2 online links (1 work sample, 1 additional supporting)
APPLICATION ATTACHMENTS

• Submit as PDFs

• Use the naming conventions for each PDF
  • ProjectName_LastName_AttachmentName

• Remember, once you have submitted you cannot edit or resubmit
PROJECT DESCRIPTION

• 1-3 pages
• “Pitch” the story
  • What is special, original or exciting about this project?
  • What is the most exciting way to tell the story? Hook the reader!
  • Thesis statement
• Describe why are you are telling this story and the “tone” of the work artistically
• Describe the production plan
• Describe the fundraising plan
• Describe the distribution strategy

PROJECT STATUS AND PLAN

The project has secured $351,651.59 through funds such as Foprocine production fund and IMCINE grants for screenwriting in ’11, development in ’12 and the Tribeca Film Institute fund 18’, in addition to the contributions of Mexican companies such as production company Off-Hollywood Films/Minusfilms, NGO support from NALIP and post production house El Taller. We would like to finance the remainder of the project through a multilateral coproduction through public and private funds as well as pre-sales to secure limited theatrical distribution in as many markets as possible, including the US, Mexico and Europe.

We are planning and have been invited to apply to several funds to complete the remainder of the financing:
• Sorofund (results by June 2019)
• Hubert Bals + Europe coproduction scheme (results by June 2019)

We would complement those funds mostly through co-production and if possible, a few pre-sales in the U.S. and foreign territories, mostly to secure as wide a distribution as possible.

AUDIENCE AND DISTRIBUTION STRATEGIES

As filmmakers, we truly believe that films reach their true goal when they manage to engage with audiences in a meaningful way. This is what drew us to make a film like “MARTINEZ”, which is a reliable comedy that has a compelling premise and potential to have a positive reception at film festivals as well as a limited theatrical release and second life on a streaming platform. “MARTINEZ” is a dark comedy about very relatable experiences: Loneliness in big cities, gender-bias, isolation and identity, but everything seen through a comedic lens.

The project has been supported by several film festivals and institutions in Mexico, such as the Guadalajara International Film Festival and IMCINE, so we think we could have a premiere either in Guadalajara or Morelia International Film Festival. It has also been supported by Tribeca Film Fund; so there could be a possibility for an international premiere at Tribeca Film Festival. I took part of Torino Film Lab and Berlinale Talents; and Georgina Gonzalez, the producer, premiered at Rotterdam Film Festival “Reports on Sarah and Salomé”. After finishing the festival route, we think it could also have a theatrical release on alternative, cultural film theaters. In terms of box office, the presence of Francisco Reyes helps the film attract audiences in South America, especially older audiences. “Cinema Tropical” is the leader presenter of Latin America in the U.S. and Carlos Gutierrez has expressed his interest on the project. We think partnering with him would be the best way to engage with American audiences. “Figa Films” had also expressed its interest in being the sales agent for the project, and we have an intention letter from them. “Martinez” could also then have a great run on streaming services, like Netflix, Filminlatino and MUBI.

In terms of marketing, we plan to create a modular and dynamic low-cost social media campaigns that piggy back on content that touches upon zeitgeist issues and is related to our subject matter: Loneliness in today’s society, gender-bias, etc. The campaign would live on Facebook to reach older and broad audiences, as well as Instagram and Twitter to reach younger audiences. The cast would support this campaign. This would be supported by a moderate and highly localized outdoor print campaign for the limited theatrical release.
PROJECT DESCRIPTION TIPS

• Be very clear

• Demonstrate the feasibility of your project, but balance that with a strong description of the story, the tone and artistic approach.

• Don’t get bogged down in too much plot detail

• Don’t discuss things that aren’t reflected elsewhere

• Show that you have thought through your project from beginning to end

• Describe why the AFS grant is important to this project

• Have someone else read it!

LOGLINE
A gift from a dead neighbor opens up a lonely man’s discovery of life as he starts a relationship with her through her old belongings.

SYNOPSIS
Martinez is a lonely man who is forced to face the fact he is about to be retired when Pablo, the guy that is going to replace him starts working next to him. Martinez has a monotonous life, but one day, a neighbor is found dead in his building. The woman had been dead for months and no one noticed it. Oddly, she has left him a present. At first, Martinez doesn’t care about the gift, he is too busy applying for an extension to keep his job, but later, when he finds outside his building some rubbish bags with the dead woman discarded belongings, his curiosity is awoken. Her name was Amalia. Little by little, Martinez discovers this woman’s life, new places and foods, everything trough her old belongings. His behavior slightly starts to change at work, and Pablo thinks Martinez has a girlfriend, and the problem is that Martinez starts to believe it too. He isolates himself from the world getting more and more immersed in his fantasy. Suddenly, the boss informs him the extension has been given and he can keep his job. Martinez is very confused. He goes back home and stares at his apartment like if it was the first time he sees it in a long time. The place is full with Amalia’s discarded belongings, and looks just like her apartment after she died. But Martinez is not dead. He is alive and he has to make a choice. He can keep living his life as he did for the last 30 years or he can live this new fantasy life with Amalia. Martinez chooses a third option. He rejects the extension; he retires and starts enjoying life for the first-time trough his own eyes.

ARTISTIC APPROACH
Martinez is a dark comedy that explores themes that are important to me, such as machismo, loneliness, extreme individualism, and stereotypes about aging that prevail in our society. Deconstructing the stereotype of machismo is comical and heartbreaking at the same time. As a woman and a filmmaker, I can see and analyze our society not just from a point of view from which I judge, but also understanding it. We are all victims of machismo, and I wanted to portray that through Martinez, Pablo, Conchita and all the characters in the film. I’m interested in exploring the loneliness experienced in big metropolitan cities. We interact more with machines than we do with people. We live through life mechanically and have forgotten what is the point of it all.

Martinez is a character-driven film. He is complex because although he is cranky, audiences can connect with his loneliness. This is why I chose, Francisco Reyes, an experienced actor who co-protagonized Sebastian Leilo’s 2018 Oscar-Winner “Una Mujer Fantastica” to portray these intricate contradictions. The supporting characters in the film, Pablo and Conchita are also very
• Download and fill out our budget summary and budget form

• Be sure to fill out budget summary with funding sources

• Include in-kind resources

• Present entire budget, regardless of what stage you’re requesting

• Make sure the math works
<table>
<thead>
<tr>
<th>Expenses</th>
<th>Cash</th>
<th>In-Kind</th>
<th>Total</th>
<th>Resources</th>
<th>Actual</th>
<th>Anticipated</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-production</td>
<td>6,626</td>
<td>10,500</td>
<td>17,126</td>
<td>Grants (list)</td>
<td>7,000</td>
<td>13,245</td>
<td>20,245</td>
</tr>
<tr>
<td>Production</td>
<td>102,050</td>
<td>17,500</td>
<td>119,550</td>
<td>Kroil Film Fund</td>
<td></td>
<td>35,000</td>
<td></td>
</tr>
<tr>
<td>Post-production</td>
<td>99,420</td>
<td>31,000</td>
<td>130,420</td>
<td>Sundance Doc Fund</td>
<td></td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>Distribution</td>
<td>13,850</td>
<td></td>
<td>13,850</td>
<td>Cinereach</td>
<td></td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AFS Grant Cash Request</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Investors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Crowdfunding</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Credit Cards</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fundraising Events</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AFS MPS Camera and Lighting Award</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AFS Powered by Dell In-Kind Grant</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kocev Stock Matching Grant</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Collaborators Narrative Short Film Grant</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stuck On DCP In-Kind Grant</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other In-Kind</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>59,000</td>
<td>59,000</td>
</tr>
<tr>
<td></td>
<td>Others (list)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Napoot Foundation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>35,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other donations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>50,000</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Expenses</th>
<th>Total Cash &quot;=&quot;</th>
<th>Total In-Kind</th>
<th>Total Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>220,245</td>
<td>69,000</td>
<td>289,245</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Resources</th>
<th>&quot;=&quot; Total Expenses</th>
<th>Total Anticipated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>279,245</td>
<td>213,245</td>
</tr>
</tbody>
</table>
• The budget should prove feasibility of project

• Use realistic numbers. Do some research if necessary.

• Look at other budgets. Some examples on AFS grant page

• Include line-items for things reflected elsewhere

• Will the grant make a difference?
• 1 page

• Take project from beginning to end (pre-production to post-production)

• Are you giving yourself enough time?

### PROJECT TIMELINE

| Development | Script Re-write  
| March 2016 - August 2016 | Fundraise  
| | Concept Art (character design, background design)  
| Pre-Production | Finish Script  
| September 2016 – December 2016 | Finish Concept Art (character design, background design)  
| | Thumbnails  
| | Beat Boards  
| | Story Boards  
| | Rough Sound Design  
| Production | Animation  
| January 2017 – August 2017 | Composition  
| Post-Production | Narration  
| September 2017 – October 2017 | Sound Design  
| | Score Recording  
| | Editing  
| | Mastering/Exporting  
| Distribution | Film Festival run/submissions  
| October 2017 - October 2018 |
Project Timeline

- **July 2015** – First meeting/look at metal
- **August 2015** – Studio tour, first interview with Lance, b-roll of Lance working
- **September 2015** – Shoot Lance’s process, preparation for gallery exhibit, social media launch
- **October 2015** – Prepare/launch Kickstarter campaign, Sheri interview, Conduit Gallery opening with Lance and Nancy, Nancy Whitenack interview, Patti and Lance with metal, b-roll
- **November 2015** – Shoot series of interviews, transcriptions
- **December 2015** – Kickstarter completes successfully, shoot interviews, b-roll, travel to Canton for flea market shoot, transcriptions
- **January 2016** – Art Alliance Austin fundraiser for film, eight minute teaser edited, Key interviews (Evan Voyles, Steve Wilman, Patti Howell, Lance)
- **February 2016** – Key interviews, S. Congress Exteriors shot, Fundraiser at Austin Studios
- **March 2016** – Metal mural process shoots, begin edit
- **April 2016** – Installation of metal mural, cut-down of teaser, shoot Mary, Lance and Sheri reading
- **May 2016** – Pick up interviews, shoot additional b-roll, edit, website, shorter trailer for site
- **June 2016** – Edit
- **July 2016** – rough cut complete
- **August 2016** – Edit and test screen, outreach
- **September 2016** – Picture lock and festival submissions
- **October 2016** – Score, GFX, sound mix
- **November 2016** – On-line, color correction, create DCP
- **December 2016** – Continue outreach, PR, prepare for festival run and distribution
LORENA PADILLA – WRITER & DIRECTOR has a BA in Audiovisual Arts from the University of Guadalajara and an MFA in Dramatic Writing from Tisch School of the Arts/NYU, where she attended as a Fulbright scholar. In the last fifteen years, she has lived in Mexico, England, United States, Spain, Ecuador and Peru where she has worked as a producer, screenwriter and director. Her feature film script “MARTINEZ” participated at the Script Station/Berlínale Talents, Script & Pitch/Toronto Film Lab and Cine Qua Non Lab. This script has been supported by Tribeca Film Institute and by the Mexican Film Institute (ICINE) earning the Screenwriters and Development Grants and FOPROCINE. As an Executive Producer she won the TFI Latin America Arts Funds from Tribeca Film fund with the documentary “The Nanny.” With Rodrigo Rayes, Guggenheim Fellow and Sundance Fellow, she wrote his new documentary project “499.” She currently lives in Dallas, where she teaches Film Directing and Screenwriting at Southern Methodist University.

GEORGINA GONZALEZ – PRODUCER is VP of production at Off-Hollywood Films as well as Head of Development at Cinopolis the second largest theater chain worldwide. She is a CUBC-UNAM filmmaking BA & USC’s Peter Stark MFA producing program graduate, sponsored by Fulbright. Through her company, Off-Hollywood Films she’s produced “Kilowatt at Dusk” (ICINE) “Kings of Nowhere” (SXXSW, Zurich film fest winner), “Reports on Sansh and Sealeus” (IFFR 2018, Hubert Bals and World Cinema Fund, Hivos Tiger audience and jury prize winner at Rotterdam Film Festival, Best feature at Darbun Film festival and audience award at Seattle Film Festival), “Finding the Werewolf” (Ibermedia and ICINE development funds, PGA Diversity Workshop, IFFP Week, NALIP Latino Media Market, Guadalajara Film Festival coproduction forum; Cabos goes to Cannes), “Passion Drives Us” for NALIP’s Beyond Graduation Incubator, sponsored by Corporation for Public Broadcasting to air on World Channel.

DIANA GARAY – CINEMATOGRAPHER she specialized in cinematography at the Centro de Capacitación Cinematográfica, where she directed and shot the short film Pata de perro (Ichy Feet) and the feature documentary Mi amiga Bety (My Friend Bety) which received the José Revueltas Award for Best Mexican Student Documentary in 2012 and Best Feature Documentary in DoexDP. Distancias Cortas (Walking Distance) was her debut as a cinematographer for a fiction feature film and after that she has been the cinematographer of numerous narrative and documentary films, like “Leona”.

MAITE PEREZ – NIEVAS – PRODUCTION DESIGNER is a Spanish born, Brooklyn based Production Designer. She is, foremost, a storyteller and has been telling and reimagining stories for the last 10 years. She holds an MFA in Design for Stage and Film from NYU, A BA in Art Direction from Madrid Film School. She has designed for directors like Julia Solomonoff and Jim McKay, companies like Amazon and Sundance and she has worked on the art department for TV shows like The Knick and The Leftovers. She is a member of United Scenic Artists Union-Local 829, since 2013.

CARMEN JIMENEZ – ASSISTANT DIRECTOR is a Spanish filmmaker who lives and works between Spain, Mexico and New York. She holds and MFA in Directing from Columbia University. Her thesis film “Oasis” was awarded the Jury Honors distinction at the Columbia Film Festival. Her work has received the support of festivals and institutions around the world such as Cinéfondation at Cannes Film festival, Berlínale Talente Campus, CineQuaNon Lab and the Academy of TV Arts and Sciences.
Treatment
• Treatment describes the story of your movie
• Documentary treatments might include longer descriptions of storylines of each character, place or thing you are exploring, and longer descriptions of the story or themes you are looking for.
• Narrative features can submit a treatment rather than a script if the script is still too “in progress”

Script
• It’s OK if your script isn’t perfect! It’s not a screenplay competition. Feel free to let us know in your project description if you plan to go through other drafts before production.
PROOF OF TEXAS RESIDENCY

- Voter registration card
- Utility bill with your name and Texas address
- Certification of TX university enrollment
- Only 1 piece of proof required (we’re not the DMV)
ADDITIONAL SUPPORT MATERIAL

• 2 letters of support are encouraged but NOT REQUIRED

• Should be from someone familiar with the filmmaker’s work and the proposed project, often someone who has acted as a mentor or accomplished colleague

• Can be from someone involved in the project

• Should demonstrate support of both the artist and the project
ADDITIONAL SUPPORT MATERIAL

- Storyboards, articles, production design images, location photos
- Press articles or reviews of past work acceptable
- Materials should make the project more attractive, intriguing

Do not send:

- Actor headshots
- Hard copy press kits or printed images
- Additional images of production design or locations if they are in your video sample.
- DVD’s of your work sample
FINISHING YOUR APPLICATION

• Be sure you review and click “submit”!

• We will contact you with questions or missing materials.

• Wait! Notification by September 2020
• Webinar schedule:
  • **Friday, May 15, 2020 at 12:30 PM CST** - AFS Grant Development Fund info session
  • **Tuesday, May 19 at 12:30 PM CST** - Documentary Feature focus info session
  • **Friday, May 22 at 12:30 PM CST** - Narrative Feature focus info session
  • **Thursday, June 4 at 7:00 PM CST** – Final General Webinar

• Questions during this process?
  • [filmmakersupport@austinfilm.org](mailto:filmmakersupport@austinfilm.org)

• After AFS grant award winners are announced, you may request feedback for projects that were not selected.
GOOD LUCK!

SPRING DEADLINE IS MONDAY, JUNE 8TH @ 5PM CST

FALL DEADLINE FOR SHORTS IS FRIDAY, SEPTEMBER 4TH @ 5PM CST