



GRANTS

# SHORT FILM APPLICATION INSTRUCTIONS

2020



2018 Recipient: PAHOKEE



2019 Recipient: MISS JUNETEENTH

## THE 2020 AUSTIN FILM SOCIETY GRANT

The AFS 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 \$2M in cash and \$340,000 in-kind goods and services to 425 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.

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.

### 2020 AFS Grant Applications

must be made through our website at [www.austinfilm.org](http://www.austinfilm.org).

For more information, call 512-322-0145 or email [artistservices@austinfilm.org](mailto:artistservices@austinfilm.org).



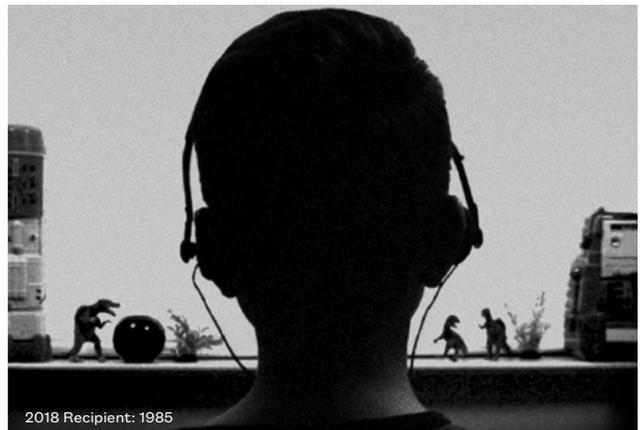
This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.



AUSTIN FILM SOCIETY



2017 Recipient: RENEEPOPTOSIS



2018 Recipient: 1985

**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 Thursday, October 8, 2020.** 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.

### I. Applicant and Project Eligibility

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

- This is a grant for filmmakers currently residing in the state of Texas.
- You must be the director or co-director of the project in order to apply.
- You must be a Texas resident since September 1, 2019.
- 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.
- All genres of film and video are eligible to apply, except industrial or promotional pieces, music videos and "works-for-hire."

Projects must meet the following requirements:

- 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.

### II. Eligibility for Previous Recipients

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

- If you received two previous AFS grants for the same project, you cannot apply for a third AFS Grant. This does not include AFS travel grants.

- If you have only received one AFS grant, you can reapply for the same project 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.
- AFS will send you a post-grant period questionnaire which serves as your report on your grant.

### 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 2020 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.

#### MPS Camera and Lighting Austin - In-Kind 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. 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.

### Webinar Schedule

Webinars will take place via the web-based Zoom application. These webinars will provide a general overview of the AFS Grant for short projects and all application areas. Advance registration is required to receive the Zoom link and instructions.

Wednesday, September 9, 2020 at 5:30pm CST  
Friday, October 2, 2020 at 12 noon CST

### Application Preparation

Applying for the grant is an online process. Applications and all supporting materials must be submitted online at <https://www.austinfilm.org/afs-grants-applications/> (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: <https://www.austinfilm.org/AFS-Grants-Applications/> (AFS Grant info is under the "Filmmaker Support" section if you don't find it on the home page). 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 December 2020.

### Project Information:

- Fill out a running time, even if it is an estimate. Remember, to be eligible for the AFS Grant for Shorts, the running time must be under 40 minutes.
- **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 AFS Grant cash request should not exceed \$10,000 or \$3,000 for distribution (in-kind request can exceed this cap)
- Project Summary: Write a short synopsis (1-2 sentences) that best describes your film's story/content.

### VIDEO SAMPLE (Required, submit links in application)

- A 6-minute or less sample is required. An additional work sample (with no set time limit) is highly encouraged. This should be a rough cut of the proposed film if one exists. This is submitted on the application form in the additional supporting material section.

- The video sample is the most important part of your application as this is a film grant. It must showcase your best work.
- The sample can include: a scene from the proposed project or prior work. Do not submit trailers for your required sample. For more information, check out the Grant Writing Tipsheet.
- For applicants requesting distribution funds: Footage from the submitted project must be part of the video sample.
- Online video links must not be replaced or changed during the application review period (October-December)

### Required Attachments:

Upload each of the attachments as PDFs with your application.

### PROJECT DESCRIPTION (Required, Submit Online)

Project Description should not exceed 2 pages and should include:

- Description of the story of the film with details about stylistic approach, visual elements, story structure, and thematic threads. (Recommend 2- 3 paragraphs).
- Description of your production plan, creative team, and information about project status to date. (Recommend 1 paragraph).
- 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).

### BUDGET SUMMARY FORM (Required, Submit Online)

- You must use AFS' Budget Summary form (note that this is NOT the same as your project budget), available for download on the AFS Grant home page.
- For "EXPENSES," summarize your expenses by production phase (preproduction, 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)

- Additional video samples, such as a link to a full feature or full short, are encouraged.
- In digital format, reviews, articles, images or letters of support that show your project in a favorable light.
- *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.

### PROOF OF RESIDENCY (Required, Submit Online)

- You must have been a resident of Texas since October 1, 2019.
- Acceptable forms of proof of current Texas 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), or seeking funding for a different project while you are still in production on one that you received a grant for previously, 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.

#### **SUBMITTING YOUR APPLICATION**

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 contact Sara Tynan at Sara@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?**

Contact filmmakersupport@austinfilm.org

Questions regarding the application will be answered during regular business hours, Mon- Fri, 10am - 6pm at filmmakersupport@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 mid- 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 filmmakersupport@austinfilm.org. Notifications will go out by September 1, 2020.

# GRANT WRITING TIP SHEET

## PROOF OF RESIDENCY

You must have been a resident of Texas since September 1, 2019. 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. Note: While you can apply for multiple grants for which you are eligible, the total of the cash award allotment will not exceed \$10,000 in total (\$3,000 for distribution). 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 preproduction 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 is important for your project to meet its goals.

## 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 two 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 1-2 page project description. Make sure your project description does ALL of these things:

- Describes the STORY or the CONTENT 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 so that reviewers don't have to cross-reference your application form while reading your narrative.
- 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 or contents 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. 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. Feel free to namecheck your influences here if you can avoid sounding overly 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 into 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 predisposed 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 advertise it on drag racing websites you could sell a few thousand downloads? Maybe you've made several short films that have done well on the festival circuit, and you've made friends with programmers who will 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 filmmaker and you haven't raised a dime yet for your \$50,000 budget, you'll need to make a convincing case that you have another source to supplement the \$10,000 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 strongly encourage submitting an additional video sample as "Additional Supporting Material" with the full length of a film: a rough cut of the project being proposed, if one exists, or a previous project. We suggest using a password protected Vimeo link but will accept links—from other platforms as long as they work—be sure to test your link before submitting.

You want the 6-minute 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. DO NOT send 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 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 that has some rapport in style and/or subject matter to the proposed project, which makes it easier for the jury to envision the



2019 Recipient: THE PAINT WIZZARD



2019 Recipient: HURDLE



2019 Recipient: CALL HER GANDA

approach to the new project. If your previous work is distant from the current project, it should show that you have a special vision and approach to the material. 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 best previous 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, or include as additional supporting material. 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.

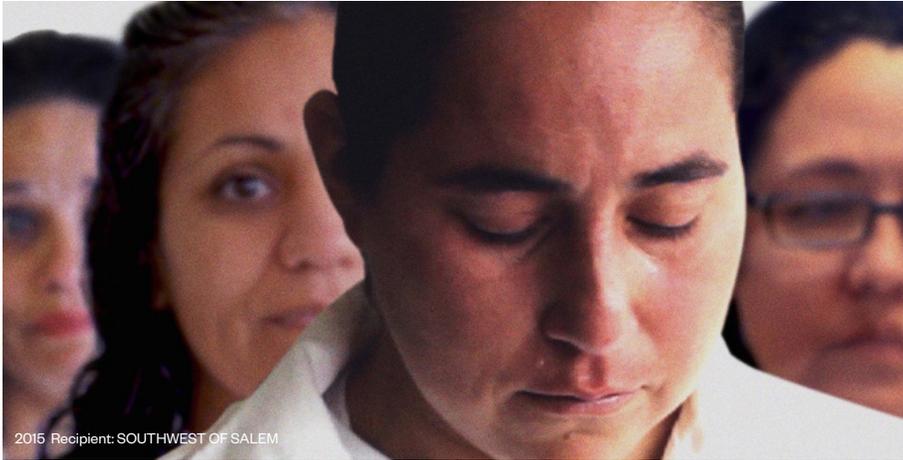
### First time filmmakers & the video sample

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 the 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.

**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](http://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](http://www.mwp.com)

**The Ultimate Film Festival Survival Guide**

Chris Gore

**FILMMAKER MAGAZINE**

[www.filmmakermagazine.com](http://www.filmmakermagazine.com)

**IFP**

IFP's Guide to Granting Organizations  
[IFP.org/resources/IFPs-Guide-to-Granting-Organizations/](http://IFP.org/resources/IFPs-Guide-to-Granting-Organizations/)

**INTERNATIONAL DOCUMENTARY ASSOCIATION**

[www.documentary.org](http://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](http://amt-lab.org)

**Chicken & Egg Pictures**

[www.chickeneggspics.org](http://www.chickeneggspics.org)

**Cinereach**

[www.cinereach.org](http://www.cinereach.org)

**Creative Capital**

[www.creative-capital.org](http://www.creative-capital.org)

**Film Independent**

[www.filmindependent.org](http://www.filmindependent.org)

**Ford Foundation**

[www.fordfoundation.org](http://www.fordfoundation.org)

**The Foundation Center**

[www.foundationcenter.org](http://www.foundationcenter.org)

**The Funding Exchange**

[www.fex.org/memberfoundations](http://www.fex.org/memberfoundations)

**The Grantsmanship Center**

[www.tgci.com](http://www.tgci.com)

**Hatchfund**

[www.hatchfund.org](http://www.hatchfund.org)

**Humanities Texas**

[www.humanitiestexas.org](http://www.humanitiestexas.org)

**Independent Television Service (ITVS)**

[www.itvs.org](http://www.itvs.org)

**Independent Feature Project**

[www.ifp.org](http://www.ifp.org)

**National Endowment For The Arts**

[www.arts.gov](http://www.arts.gov)

**National Endowment For The Humanities**

[www.neh.gov](http://www.neh.gov)

**P.O.V.**

[www.pbs.org/pov/](http://www.pbs.org/pov/)

**Roy W. Dean Film and Video Grants**

[www.fromtheheartproductions.com](http://www.fromtheheartproductions.com)

**Sundance Institute**

[www.sundance.org](http://www.sundance.org)

**Texas Commission On The Arts (TCA)**

[www.arts.state.tx.us](http://www.arts.state.tx.us)

**Texas Film Commission**

[www.governor.state.tx.us/film](http://www.governor.state.tx.us/film)

**Tribeca Film Institute**

[www.tribecafilminstitute.org](http://www.tribecafilminstitute.org)

# PREVIOUS GRANT RECIPIENTS

## 2019 GRANT RECIPIENTS

### FEATURES

#### HURDLE

Documentary Feature in distribution

Director: Michael Rowley

Hurdle is the story of a new generation of Palestinians using creativity as a form of resistance. Where walls were built to contain and control, Hurdle's characters lack freedom of movement. Through the sport of parkour and the documentation of daily life, the characters tell an untold story of what it means to strive for freedom in the modern era.

#### INBETWEEN GIRL

Narrative Feature in post-production

Director and writer: Mei Makino

Teenager Angie Chen finds herself in a cultural and personal identity crisis following her parents' recent divorce. Caught between her equal-parts Chinese and American upbringing, life is only further complicated when she begins a romance with Liam, a popular jock who wants to keep their relationship a secret. As Angie contends with her burgeoning sexuality, she must face a troubled home life, a confusing romantic relationship, and a growing sense of isolation as she is left alone to determine the ultimate question: Who is the real Angie Chen?

#### MARTINEZ

Narrative Feature in production

Director and writer: Maria Padilla

Martinez, a cranky and lonely bureaucrat resisting retirement, receives a surprise gift from a deceased neighbor. He finally begins to enjoy life through a love affair with her through her old belongings.

#### MISS JUNETEENTH

Narrative Feature in post-production

Director and writer: Channing Godfrey Peoples

Centered around the Juneteenth holiday (commemorating the day slaves in Texas were freed – two long years after everybody else), Miss Juneteenth tells the story of Turquoise, a former beauty queen turned hard working single mother, as she prepares her rebellious teenage daughter for the pageant, hoping to keep her from repeating her same mistakes. The Warbach Lighting

and Design New Texas Voices Grant is a \$10,000 cash grant for a filmmaker identifying with a community of color who is making his or her first feature length film.

#### NAMES IN THE PAVEMENT

Documentary Feature in production

Director: Jim Hickcox

Names in the Pavement is an unconventional documentary about infrastructure and the history of Austin, Texas.

#### NAN

Documentary Feature in post-production

Director: Zuqiang Peng

Nan follows the last two years of a living situation in which the filmmaker's uncle Nan shares an apartment with his parents, before the family of three separate and live in different homes. A reflection on time, aging, and the economies of care in contemporary China.

#### PRAIRIE DOGS

Narrative Feature in production

Director and writer: Dex Decker

Two wayfaring strangers meet in a rest stop bathroom and learn over French fries that they have more in common than the road and need each other more than they'll ever understand. Sometimes it's the kindness of a complete stranger that changes the course of one's life.

#### RAISING ANIYA

Documentary Feature in production

Director: John Fiege

A teenage African-American dancer in Houston must draw on her community and her own resilience when she sets out to choreograph a performance about her experience with Hurricane Harvey and environmental justice.

#### THE UNKNOWN COUNTRY

Narrative Feature in post-production

Director and writer: Morrissa Maltz

An unexpected invitation from her estranged Lakota family sends a young woman on a winding road trip through the Midwest all the way down to the Texas-Mexico border. A doc-drama observational film that takes a look at one less-traveled part of America, the people who

live there and the complexity of a Native woman traveling alone in the current cultural climate.

#### WE REAL COOL

Narrative Feature in production

Director and co-writer: Ryan Darbonne

Told over the course of one day, Austin's first POC punk festival provides the backdrop for three intersecting stories featuring a failed musician searching for his lost van, two strangers on an awkward road trip, and a Mexican punk band on the verge of a complete breakdown.

#### WHEN WE WERE LIVE

Documentary Feature in post-production

Director: John Moore

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.

#### SHORTS

##### BIRDS

Narrative Short in post-distribution

Director: Katherine Propper

Birds is a hybrid narrative short film featuring five moments in the lives of teenagers during the Texas summer.

##### CONTRAST

Narrative Short in production

Director: Tramaine Townsend

The story of a young black boy who is obsessed with cowboy culture. The film takes on the journey of him growing up with this secret obsession and the cultural differences of blacks and whites he encounters.

##### GREEN WATER

Narrative Short in production

Director: Carlos Estrada

Once their undocumented mother goes missing, 18-year-old Erik must learn to care for his younger sister during a hot summer day.

##### LOVE IS AN ACTION WORD

Documentary Short in post-production

Director: Liz Moskowicz and Riley Engemoen

A compassionate and effective female leader uses equine therapy to help military

veterans transcend traumatic pasts.

#### MEN WHO TALK

Documentary Short in production

Director: Cristin Stephens

At 18, Vinicius Dias began to see himself as a Black man. At 38, Dias helps other men in Brazil understand what blackness means in a racially fluid society. Men Who Talk follows black men who tell stories of their past to understand their present.

#### MICHELLE

Narrative Short in distribution

Director: Kenya Gillespie

A shy 10-year-old Asian American girl fights off her bullies with a little help from her idol: decorated US Olympic figure skater Michelle Kwan.

#### THE PAINT WIZZARD

Documentary Short in production

Director: Jessica Wolfson and Jessie Auritt

"The Paint Wizzard" is a transgender housepainter who lives in a bright yellow motorhome in Austin, Texas. A few years ago, at the age of 58, she gained the courage to leave "Michael" behind and embrace her authentic self, cat ears and all.

#### THIS WORLD IS NOT MY HOME

Documentary Short in production

Director: Jonathan Caouette

Experimental filmmaker Jonathan Caouette reflects on his relationship with his grandfather Adolph.

#### UNTITLED CAT BACKPACK SHORT

Narrative Short in production

Director: Katie Graham and Andrew Matthews

An existential horror/comedy short from the point of view of a cat, forced by his Instagram-influencer owners to travel the country with them in a backpack.

# PREVIOUS GRANT RECIPIENTS

## HARRISON MCCLURE ENDOWED GRANT

### FLYING IN THE DARK

Documentary Short in production

Director: Annika Horne

Why are we still surprised to see a woman pilot? Hear the stories of female pilots – their highs and lows – and see how they refused to be shut out of the skies, from World War II to the present.

### WHISTLE

Narrative Short in production

Director: Rachael Acosta

In the midst of 8th grade band practice a girl is harassed by her peers and forced to give up her instrument to one of her perpetrators.

## TRAVEL GRANT RECIPIENTS

Patrick Bresnan & Ivete Lucas,  
**PAHOKEE**

Visions du Réel

Patrick Bresnan & Ivete Lucas,  
**SKIP DAY**

International Documentary Festival

Bob Byington, **FRANCES  
FERGUSON**

San Francisco International Film Festival

Andrew Edwards, **FRIDAY'S  
CHILD**

Deauville American Film Festival

Kenya Gillespie, **JEREMIAH**

Cannes Film Festival

Shelby Hadden, **TIGHTLY  
WOUND**

New Orleans Film Festival

Daniel Laabs, **JULES OF LIGHT  
AND DARK**

American Film Festival  
(Wrocław, Poland)

& New Orleans Film Festival

Paloma Martinez,  
**ENFORCEMENT HOURS**

Slamdance Film Festival

& San Francisco International  
Film Festival

Katherine Propper, **STREET  
FLAME**

Tribeca Film Festival

PJ Raval, **CALL HER GANDA**

IDA Getting Real

PJ Raval, **COME & TAKE IT**

New Orleans Film Festival

Annie Silverstein, **BULL**

Cannes Film Festival

Yen Tan, **1985**

Hamptons Film Festival

Tim Tsai, **SEADRIFT**

Berkeley IRP Workshop & IDA  
Getting Real

Renee Zhan, **RENEEPTOSIS**

Sundance Film Festival

## PANELISTS

Our 2019 Panelists for feature projects included:

- Laura Mehlhaff
- Bernardo Ruiz
- Ingrid Veninger

Our 2019 Panelists for short projects included:

- Ina Pira
- Christopher Radcliff
- Dan Schoenbrun