• Life-changing opportunities for artists

• Bringing the community together around great film

• Providing access points and training for creative media makers

• Catalyst for economic development in the region by supporting infrastructure for the screen industries
ARTIST DEVELOPMENT PROGRAMS

Artists we support:

• Poised for career leaps

• Demonstrate vision, creativity and artistic ambition

• Dedicated to the moving image medium

• Focus on those traditionally underrepresented in the industry with gender and racial equity as the priority
• Since 1996, over $2.4 million in cash grants $340,000 in-kind goods and services have been given out to over 492 filmmakers.

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

• Intended for emerging and mid-career filmmakers

• Competitive program – there are over 200 applications each year, and about 20 of those will receive funding.
AFS Grant for Short Films - Fall
   Production and Distribution Support
   Harrison McClure Endowed Film Fund

AFS Grant for Feature Films - Spring
   Development, Production and Distribution Support
   New Texas Voices Award
   North Texas Pioneer Fund

AFS Travel Grant - Year Round
AFS Grant for Short Films

(40 minutes or less)

- Application opens **July 28, 2023**

- Application deadline is **Monday, September 11, 2023 at 6pm Central**
WHAT YOU CAN APPLY FOR

CASH GRANTS

**AFS Grant for Production** Up to $10,000 to fund projects at all stages of production. Up to $3,000 to support project distribution.

**OR**

**The Harrison McClure Endowed Film Fund** $2,500 supports an undergraduate student in a Texas university making a film that will complete a course or degree requirement

IN-KIND SERVICES

**MPS Camera & Lighting Production Services Grant (In-Kind)** Applicants can apply for a multi-day camera package valued up to $10,000.
• Filmmakers can only apply with one project per grant cycle.

• Treatments are required for every project application.

• Letters of recommendation encouraged only for first time filmmakers.
ELIGIBILITY

- Applicant must be a resident of Texas since July 1, 2022.
- Applicant must be the principal creative author of the work, i.e. Director.
- Students attending a program out-of-state are not eligible.
- Each project may only receive 2 grants. Filmmakers who have received a grant for a project must apply for a different stage of the production to qualify for a second grant.
Projects not eligible for grants include

- Commercials
- Music videos
- Promotional/instructional/educational films
- PSAs
- Ongoing episodic work (web series, television shows)
PROOF OF TEXAS RESIDENCY

• You will indicate that you have been a resident of TX since July 1, 2022 on the application

• You need to submit proof of **current** Texas Residency in the form of:
  • Voter registration card
  • Utility bill with your name and Texas address
  • Certification of TX university enrollment

• Only 1 piece of proof required

• **Do not submit a scan of a driver’s license** as it will not be accepted as a proof of residency
REVIEW PROCESS

• No typical project

• Aim to foster diverse and underrepresented voices in independent film

• 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. Reviewers include programmers and industry folks in TX and previous AFS Grantees.

• **Grant Panel**: filmmakers specializing in narrative, documentary, experimental, animation, or festival programmers from outside of Texas
APPLICATION FORM

Before you begin

• Download and read instructions and tip sheet
• Download and review previous examples
• Apply at www.austinfilm.org
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
• Submit as PDFs

• Use the naming conventions for each PDF
  • ProjectName_LastName_AttachmentName

• Remember, once you have submitted you cannot edit or resubmit
KEY APPLICATION COMPONENTS: THE VIDEO SAMPLE

- Up to 6 minutes in running time
- Only **downloadable** links will be accepted
- 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

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.

ON DYING OF DEMENTIA IN A CAPITALIST SYSTEM
• 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)
KEY APPLICATION COMPONENTS: THE PROJECT DESCRIPTION

• 1-2 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 you are telling this story and the “tone” of the work artistically

• Describe the production plan

• Describe the fundraising plan

• Describe the distribution strategy
• 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!
KEY APPLICATION COMPONENTS: THE BUDGET

- 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
# UNTITLED MUGENI PROJECT

## Austin Film Society Grant

You must provide a total project budget, regardless of the phase you are applying for. Please note that this is a general budget; not all line items must equal Total Resources.

### BUDGET SUMMARY

#### EXPENSES

<table>
<thead>
<tr>
<th>Phase</th>
<th>Cash</th>
<th>In-Kind</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-production</td>
<td>$2,800</td>
<td>$1,600</td>
<td>$4,400</td>
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<tr>
<td>Production</td>
<td>$19,950</td>
<td>$10,500</td>
<td>$30,450</td>
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<tr>
<td>Post-production</td>
<td>$8,500</td>
<td>$4,500</td>
<td>$13,000</td>
</tr>
<tr>
<td>Distribution</td>
<td>$8,250</td>
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#### RESOURCES

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<thead>
<tr>
<th>Phase</th>
<th>Actual</th>
<th>Anticipated</th>
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<tbody>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>Pre-production</td>
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<td></td>
</tr>
<tr>
<td>Production</td>
<td>$5,000</td>
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<tr>
<td>Post-production</td>
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<tr>
<td>Distribution</td>
<td>$1,000</td>
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</table>

### TOTAL EXPENSES

- **Total Cash** $39,500
- **Total Actual** $42,350
- **Total In-Kind** $19,350
- **Total Anticipated** $16,500

### TOTAL RESOURCES

- **Total Expenses** $58,850
- **Total Resources** $58,850
BUDGET TIPS

• 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?
PROJECT TIMELINE

• 1 page

• Take project from beginning to end (development through distribution)

• Are you giving yourself enough time?

<table>
<thead>
<tr>
<th>Development</th>
<th>March 2016 - August 2016</th>
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<tbody>
<tr>
<td></td>
<td>Script Re-write</td>
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<tr>
<td></td>
<td>Fundraise</td>
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<td></td>
<td>Concept Art (character design, background design)</td>
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<table>
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<tr>
<th>Pre-Production</th>
<th>September 2016 – December 2016</th>
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<tr>
<td></td>
<td>Finish Script</td>
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<tr>
<td></td>
<td>Finish Concept Art (character design, background design)</td>
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<td></td>
<td>Thumbnails</td>
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<td></td>
<td>Beat Boards</td>
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<td></td>
<td>Story Boards</td>
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<td></td>
<td>Rough Sound Design</td>
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<table>
<thead>
<tr>
<th>Production</th>
<th>January 2017 – August 2017</th>
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<tbody>
<tr>
<td></td>
<td>Animation</td>
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<td></td>
<td>Composition</td>
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<table>
<thead>
<tr>
<th>Post-Production</th>
<th>September 2017 – October 2017</th>
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<tbody>
<tr>
<td></td>
<td>Narration</td>
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<tr>
<td></td>
<td>Sound Design</td>
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<td>Score Recording</td>
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<td>Editing</td>
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<td>Mastering/Exporting</td>
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<table>
<thead>
<tr>
<th>Distribution</th>
<th>October 2017 - October 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Film Festival run/submissions</td>
</tr>
</tbody>
</table>
PROJECT PERSONNEL

- 1 page

- Bio for yourself and other attached personnel

- Opportunity to show that you are using the experience of others

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/ Bertinale Talents Script & Pitch/Terino Film Lab and CineQua Non Lab. This script has been supported by Tribeca Film Institute and by the Mexican Film Institute (IMCINE) earning the Screenwriters and Development Grants and FOPROCINE. As an Executive Producer she won the TV Latin America Arts Funds from Tribeca Film Fund with the documentary “The Naptime.” With Rodrigo Reyes, 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 CUCIC-UNAM Emirating BA & USC’s Peter Stark MFA producing program graduate sponsored by Fulbright. Through her company, Off-Hollywood Films she’s produced “Killing at Dusk” (IMCINE) “Kings of Nowhere” (SXXW, Zurich film fest winner), “Reports on Sarah and Salem” (IFFR 2018, Weber Bus and & World Cinema Fund, Hivos Tiger audience and jury prize winner at Rotterdam Film Festival), Best feature at Darlen Film Festival and audience award at Seattle Film Festival, “Finding the Wavepool” (Tornmedia and IMCINE development funds, PPA Diversity Workshop, IP Week, NALIP Latin Media Market, Guadalajara Film Festival co-production forum, Cabo goes to Cannes), “Passion Drives Us” for NALIP’s Beyond Graduation Incubator, sponsored by Corporation for Public Broadcasting to air on World Channel.

DIANA GABAY - CINEMATOGRAPHER has specialized in cinematography at the Centro de Capacitación Cinematográfica, where she directed and shot the short film Pats de perro (Silly Feet) and the feature documentary Mi amigo Bety (My Friend Bety) which received the Jose Ronces Award for Best Mexican Student Documentary at 2012 and Best Feature Documentary in DocDF. Distanzas 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 “Loosa”.

MAITE PEREZ - NIEVAS - PRODUCTION DESIGNER is a Spanish born, Brooklyn based Production Designer. She is, foremoast, 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 Solomonooff and Jim McKay, companies like Amazon and Samsung and has worked on the art department for TV shows like The Krinks 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 Cinefondation at Cannes Film festival, Berlinale Talent Campus, CineQuaNonLab and the Academy of TV Arts and Sciences.
TREATMENT AND SCRIPT

Treatment- up to 3 pages (Required)
• Treatment describes the story of your movie
• Narrative projects you will write out who the film is about and what happens in each act of your film
• Documentary treatments might include longer descriptions of storylines of each character, place or thing you are exploring, and the story or themes you are looking for.

Script (Optional)
• 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.
• Letters of support are highly encouraged for first time filmmakers but NOT REQUIRED – up to 2

• 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

• Script counts as 1 additional material

Do not send:

• Actor headshots

• Additional images of production design or locations if they are in your video sample.

• More than 3 pages of support materials
HELP!!

• Questions during this process?
  • filmmakersupport@austinfilm.org

• After AFS grant award recipients are announced, you may request feedback on the application.

• Announcement should be expected by mid-December
GOOD LUCK!

DEADLINE IS MONDAY, SEPTEMBER 11th
@ 6PM CST