



APPLICATION INSTRUCTIONS

2024 AFS GRANT FOR FEATURE FILMS CYCLE



2021 AFS Grant recipient
RANCHO, Dir. by Andrés Torres

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2022 AFS Grant recipient
STATE CHAMPS EAT FREE
Dir. by Adriane McCray



APPLICATION INSTRUCTIONS

2024 AFS GRANT FOR FEATURE FILMS CYCLE

INSTRUCTIONS FOR APPLYING TO THE 2024 AFS GRANT FOR FEATURE FILMS, WHICH INCLUDES THE FOLLOWING OPPORTUNITIES FOR FUNDING:

CASH GRANTS

- **The AFS Grant for Features in Production** (pre-production, production, and post-production)
- **The AFS Grant for Features in Development**

CASH AWARDS

- **New Texas Voices Award** — only awarded to those applying to the AFS Grant for Features in Production
- **North Texas Pioneer Award** — only awarded to those applying for either the AFS Grant for Features in Production or the AFS Grant for Features in Development

IN-KIND AWARDS (Only awarded to those applying to the AFS Grant for Features in Production)

- **MPS Camera and Lighting Austin Award**
- **Stuck On On DCP Award**

I. AFS GRANTS OVERVIEW

The AFS Grant awards funds annually to film and video artists in the state of Texas. Grants 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 providing support to women filmmakers and those who identify with communities of color.

Funded with revenue from the Texas Film Awards, the Texas Commission on the Arts, and private and corporate donations, the AFS Grant serves to redress the loss of public funds for filmmakers by disbursing funds for production and offering travel stipends to Texas filmmakers.

In 2020, AFS addressed the increasingly threatened livelihoods of artists due to the COVID-19 crisis and issued grants to artists for projects in development. Development support will continue in 2024. 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) nonprofit media arts organization. Established in 1985, the Austin Film Society makes great film and independent filmmaking accessible in Texas. The AFS Grant was started in 1996 as the Texas Filmmakers' Production Fund and was renamed the AFS Grant in 2013.



II. APPLICATION CYCLES

The AFS Grant is administered in two application cycles, one for feature films and one for short films.

AFS GRANT FOR FEATURE FILMS CYCLE

The AFS Grant for Feature Films is open to documentary and narrative film projects that are 40 minutes and longer. There is one application to apply for either the AFS Grant for Features in Development or the AFS Grant for Features in Production, which includes any of the following stages of production: pre-production, production, or post-production. The development grant application is open to filmmakers with an established body of work. NOTE: Filmmakers are restricted to submitting one application per grant cycle.

The AFS Grant for Feature Films deadline is **Thursday, June 6, 2024**. Applications must be submitted by 11:59 PM CT. Awards are announced at the end of August, and grant disbursements are made shortly thereafter.

AFS GRANT FOR SHORT FILMS CYCLE

The AFS Grant for Short Films will accept submissions for film projects under 40 minutes. Applications for short films will open in **late summer 2024**.

III. APPLICANT AND PROJECT ELIGIBILITY

In order to be eligible to apply for an AFS Grant, you must meet the following requirements:

- The Grant is intended to support the artist community in Texas and keep it thriving. You must have a current Texas residency.
- You must be the director or co-director of the project to apply.
- You **cannot** apply if you are:
 - *attending school full-time outside of the state of Texas*
 - *a previous Texas resident*
 - *an out of state director working on a Texas-based film*
- AFS staff or members of the board of directors are not eligible to apply.

A project is only eligible if it meets the following requirements for the AFS Grant:

- All genres of film and video are eligible, except industrial or promotional pieces, music videos, and “works-for-hire.”
- All projects must be single, stand-alone works intended to be distributed alone. Television or web series are not eligible at this time.
- Projects must be in development, pre-production, production, or post-production stages.
NOTE: We are no longer funding distribution as its own grant category. Distribution funds may be requested as part of a post-production ask.

Filmmakers must meet the following additional requirements if applying for development support:

- Development funding is geared toward filmmakers with an established body of film work. Qualifications include at least one completed and distributed feature-length film, a number of completed and distributed short films, or a background in television writing and directing.
- Applicants must provide, at minimum, two samples of previously completed work.
- You may not apply for both development and production support in the same grant cycle, even if they are for different projects.

IV. ELIGIBILITY FOR PREVIOUS RECIPIENTS

If you have already received an AFS Grant for the same project you plan to apply with this year, you must adhere to the following guidelines:

- If you have received two previous AFS Grants for the same project, you cannot apply for a third AFS Grant for that project. This includes AFS Grants for Features in Development but does not include AFS Travel Grants.
- If you have already received a development grant, you cannot reapply for development funding, even for a different project.
- If your project has previously received one AFS Grant (in development or production), you are eligible to apply for a second grant for the same project as long as you’re applying for a different stage in the process and are in good standing on your previous contract.
- In addition to all required materials, you must include a written progress report demonstrating significant progress on your project since the initial grant was awarded.

(Refer to page 16, G. “Status Report” for details.)



2022 AFS Grant recipient
FAMILY PORTRAIT, Dir. by Lucy Kerr



2022 AFS Grant recipient
I NEED SPACE
Dir. by Lauren Yap, Hannah Varnell and Ivy Chiu

V. APPLICANT RESPONSIBILITIES

All applicants are required to do the following after submitting their grant application:

- You must notify AFS immediately if your project changes significantly after you submit it.
- If you are awarded an AFS Grant, you are required to carry out a project consistent with the proposal submitted.
- If your project changes significantly from your proposal, you must send us a written request before expenditure of grant funds. Approval isn't guaranteed.
- Development grant recipients are required to submit one of the following at the end of the grant period (**August 31, 2025**):
 1. Screenplay draft or documentary treatment
 2. Test or sample footage
 3. Production progress report—a document detailing progress made (or not made) in the grant period, any pivots, and next steps for project completion.

VI. WHAT YOU CAN APPLY FOR

If eligible, applicants can apply for any of the following cash and in-kind awards in this 2024 AFS Grant spring cycle. Please read carefully as some grants have their own eligibility requirements.

AFS GRANT FOR FEATURES IN PRODUCTION—CASH GRANT

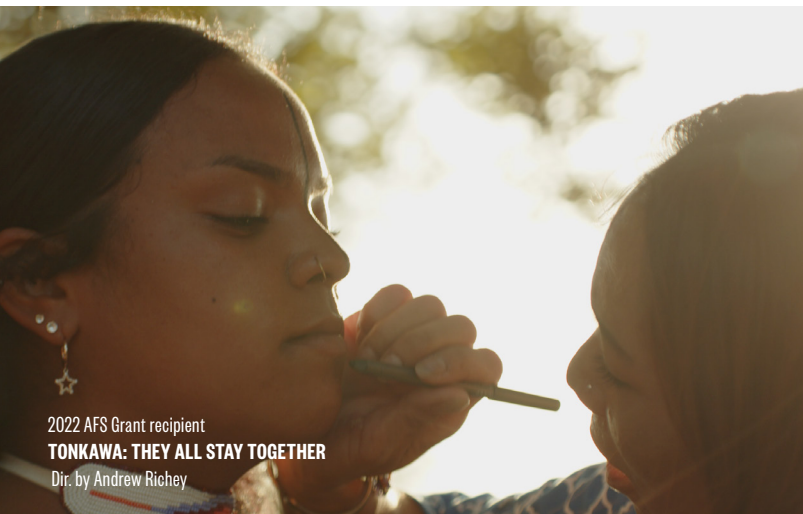
Filmmakers may apply for up to \$15,000 cash for pre-production, production, or post-production through the AFS Grant for Features in Production. Total cash support from the AFS Grant will not exceed \$15,000. However, applicants can apply to receive in-kind grants in addition to the \$15,000 cash request.

NOTE: We are no longer funding distribution as a separate stage. Distribution costs can be requested as part of a post-production ask.

AFS GRANT FOR FEATURES IN DEVELOPMENT—CASH GRANT

Intended to support a pipeline of independent film production in Texas, the AFS Grant for Features in Development will award two career artists a one-time, unrestricted grant in the amount of \$10,000 to go towards any activity that advances a feature-length film project – either narrative or documentary – in development. While we do not require reporting on how the money is spent, your proposal should include how the \$10,000 will help you make progress on this project. This includes paying yourself to work on the project. Please make sure to review eligibility for this grant.

REMINDER: You cannot apply for both development and production support in the same grant cycle, even if they are for different projects.



The following grants are special cash grants that are part of the overall AFS Grant:

NORTH TEXAS PIONEER FILM AWARD—CASH GRANT, DEVELOPMENT AND PRODUCTION (pre-production, production, and post-production)

\$30,000 in cash grants will be awarded to emerging and established filmmakers residing in the Dallas-Fort Worth area and surrounding counties. Grants ranging from \$5,000–\$15,000 will be awarded for the development, production, or post-production of feature-length films (40 minutes or greater). The grant aims to fund emerging filmmakers with first or second feature films and filmmakers with backgrounds that are traditionally underrepresented in independent film.

If opting into this grant for development, you must meet eligibility criteria, which includes having at least one completed and distributed feature-length film. See development funding eligibility for more information.

Filmmakers wishing to be considered for this fund must provide proof of residency in the North Texas region. If you have any questions about your North Texas residency, please email filmmakersupport@austinfilm.org.

All other eligibility and application requirements for the AFS Grant must be met.

NEW TEXAS VOICES AWARD—CASH GRANT, PRODUCTION (pre-production, production, and post-production)

Affirming its ongoing commitment to supporting diverse voices and growing new talent, AFS offers a \$10,000 New Texas Voices Award to filmmakers who identify with a community of color traditionally underrepresented in independent film. This award will be accompanied by specialized consultation for the awarded filmmakers. Filmmakers who wish to be considered must have a first feature-length film (narrative or documentary) in early to mid-production and must provide demographic data in the application. All other regular eligibility and application requirements for the AFS Grant must be met. This award is sponsored by the Warren Skaaren Charitable Trust.

The following grants are in-kind grants for goods and services offered through the AFS Grant:

MPS CAMERA AND LIGHTING AUSTIN AWARD—IN-KIND AWARD

The MPS Camera and Lighting Austin Award comes in the form of a multi-day camera package rental from MPS Studios with a value up to \$10,000. The award must be used by the awarded project and cannot be transferred or sold. Grantees must meet MPS’ minimum insurance requirements, and package rental is subject to availability. MPS must be acknowledged in the film’s credits.

STUCK ON ON DCP AWARD—IN-KIND AWARD

Stuck On On DCP awards theatrical digital cinema packages (DCPs) to two different AFS Grant applicant features. The project may be a theatrical documentary or narrative feature up to 100 minutes in length. This award includes one 2K DCP file creation. Hard drive and/or digital delivery costs are not included and vary depending on the time of request. Please keep in mind that January through May are peak times at Stuck On On when creating your Project Timeline. Stuck On On must be acknowledged in the film’s credits.

VII. ONLINE INFO SESSIONS

AFS Grant program staff will offer a series of live webinars to share tips, answer frequently asked questions, and provide guidance for applicants. We strongly encourage attending a webinar if you are a first-time applicant. Because of staffing limitations, we cannot offer one-on-one grant consultations or review materials beforehand.

WEBINAR SCHEDULE:

Webinars will take place via the web-based Zoom application. Advance registration is required to receive the Zoom link and instructions. See schedule below for details.

Tuesday, April 23, 2024, 6 PM

General Overview of AFS and all application areas

Monday, May 20, 2024, 6 PM

Narrative focus webinar

Tuesday, May 28, 2024, 6 PM

Documentary focus webinar



2023 AFS Grant recipient
TUSHURI: THOSE WHO STAY
 Dir. by Robert Hope & Anna Japaridze

VIII. APPLICATION PREPARATION

Applying for the grant is entirely an online process. Applications and all supporting materials must be submitted via an online portal at www.austin.org/afs-grants-applications. Unless marked as optional, all parts of the application are required. Please refer to the application form instructions below for more information on the required materials. See our “Tips” for advice on how to best approach each of the sections below.

GENERAL APPLICATION TIPS:

- Don't leave your application to the last minute. It's a lot to tackle in one go, and planning ahead will definitely work in your favor. You are able to save and edit your application before submitting so you don't have to complete the entire thing at once.
- Not sure what some of the terms in our application mean? Reference our new glossary on page 25!
- You can also review previous grant recipients' applications [here](#).
- Consistency is key to making a strong impression! Make sure that all of the various parts of your application work together to paint a clear picture of your film and your plan for bringing it to life.
- Don't be afraid to reiterate key points throughout the application. However, make sure not to overdo it to avoid redundancy.
- Visit our FAQs page [here](#).
- If you have any questions, feel free to contact us at filmmakersupport@gmail.com. Keep in mind that as the deadline gets closer, our staff's bandwidth is limited and our response times are longer.

IX. APPLICATION FORM INSTRUCTIONS

There is a single application to apply to either the AFS Grant for Features in Production or the AFS Grant for Features in Development. The application can be found at www.austinfilm.org/AFS-Grants-Application, or under the “Artist Development” menu on the AFS home page. You will need to register on our application website and be logged in to fill out the application. You will be able to save and edit your application before submitting.

SECTION 1 (FOR ALL APPLICANTS)

A. GENERAL INFORMATION

- Fill out this section in its entirety.
- Provide an email and mailing address that will be valid as of August 2024.
- For co-directors, a second name field will appear once you answer “Yes” to “Are you applying with a co-director?”

B. APPLICATION SELECTION

- Which grant are you applying for? Select the box for either the Development or Production application. Production encompasses pre-production, production, and post-production grants. Your selection will activate one of these two particular grant applications.
- You may only submit one application. Directors who apply with multiple projects for either development or production will not be considered.



2022 AFS Grant recipient
TONKAWA: THEY ALL STAY TOGETHER
 Dir. by Andrew Richey



2022 AFS Grant recipient
FAMILY PORTRAIT, Dir. by LUCY KERR

CHECKLIST IF APPLYING FOR THE AFS GRANT FOR FEATURES IN DEVELOPMENT:

- Project Information (online application form)
- Proof of Texas Residency
- Artist Statement
- Statement of Intent
- Curriculum Vitae or Filmography
- Video Samples (2-5 films, one must be a feature-length film)

Optional Materials

- Treatment, Script, or Outline
- Supporting Materials



If applying to the AFS Grant for Features in Production, jump to page 12.

SECTION 2: DEVELOPMENT ONLINE APPLICATION FORM

A. PROJECT INFORMATION

- **Project Working Title:** required even if it will change.
Example: “Untitled Animal Rescue Project”

B. DEVELOPMENT GRANT AND AWARD REQUEST

- Explain how you would use the unrestricted \$10,000 AFS Grant for Features in Development. Be specific but brief. You can expand in Section 3.
- Indicate if you are a North Texas resident to be considered for the North Texas Pioneer Award.

SECTION 3: DEVELOPMENT REQUIRED UPLOADS

The materials below will be uploaded to your online application as PDFs. Unless noted otherwise, all materials are required. Please use the following naming convention for each upload:

Project Name_Last Name_Attachment Name.pdf

A. PROOF OF TEXAS RESIDENCY

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

NOTE: A passport, Texas driver’s license, or state-issued identification card do NOT qualify as proof of residency.

B. ARTIST STATEMENT

Your Artist Statement should:

- Include approximately one page of background information describing yourself as a filmmaker, the principles driving your artistic inquiry, where you are coming from and headed creatively, and where this project fits into your artistic and/or career path.
- Help the committee understand why this project is the next best step for you.

DEVELOPMENT TIPS:

- We are looking to support artists with vision and promise. It is especially important for this grant that you are committed long-term to your filmmaking career and practice.
- Your Artist Statement should offer depth and background about you as an artist.
- Your Statement of Intent should show your curiosity and interest in what you hope to develop and how that intersects with your work and practice.

C. STATEMENT OF INTENT

Your Statement of Intent should include the following:

- Briefly describe the subject/story of the project (1–2 paragraphs)
- Why and how you want to explore the above (1–2 paragraphs)
- How AFS Grant funds will be used, and/or how the \$10,000 award will advance the project. NOTE: Paying yourself to work is acceptable and encouraged (1–2 paragraphs)
- Project history — how long the project has been in development and any progress that has been made to date (1 sentence–1 paragraph)

D. CURRICULUM VITAE OR FILMOGRAPHY

- Should list all past works and filmography of the project director

E. VIDEO SAMPLES

Video Samples will be uploaded as a pdf with the materials and information below:

- Please submit a minimum of two, and up to five, active links of previously completed and distributed work as a director or co-director.
- Samples can include short or feature films and TV episodes, but at least one video sample should be a completed and distributed feature film.
- Below each link, write a short sentence about each linked work.

SECTION 4: OPTIONAL DEVELOPMENT MATERIALS

A. TREATMENT OR SCRIPT

- One of the required deliverables at the end of the grant period is a treatment or script. If you have a working draft already, you may submit it with your application.

CHECKLIST IF APPLYING FOR THE AFS GRANT FOR FEATURES IN PRODUCTION

- Project Information
(online application form)
 - Proof of Texas Residency
 - Project Description
 - Budget Summary Form
 - Detailed Budget
 - Project Timeline
 - Project Personnel
 - Treatment
 - Status Report (required of previously-supported projects)
 - Video Sample + Description
- Optional Materials**
- Letter of Support
 - Additional Supporting Material
 - Additional Video Sample + Description



2023 AFS Grant recipient
TUSHURAI: THOSE WHO STAY
Dir. by Robert Hope & Anna Japaridze

To apply for Production (Pre-production, production, post-production) support:

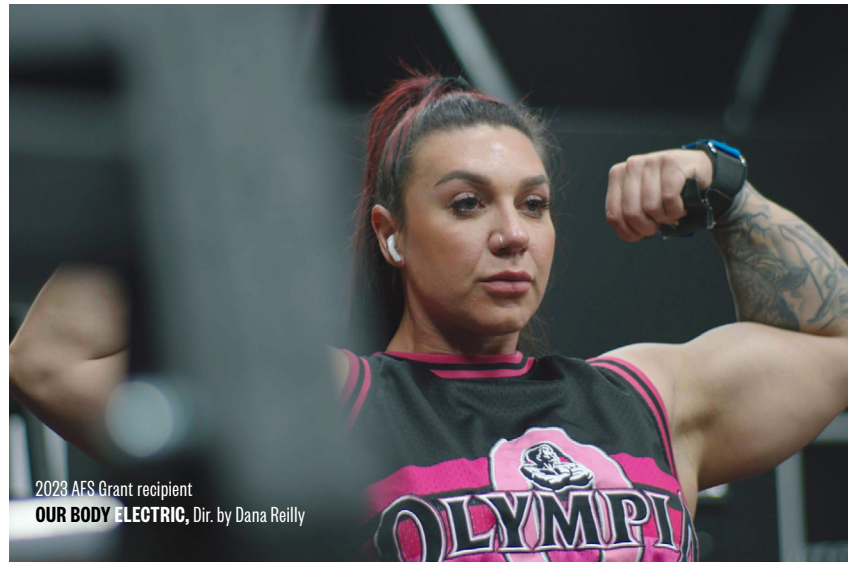
SECTION 2: PRODUCTION ONLINE APPLICATION FORM

A. PROJECT INFORMATION

- **Project Title:** Feel free to use a working title if you know that it will change.
- **Logline:** See glossary for more information.
- **Brief Project Summary:** Write a short synopsis (1-2 sentences) that best describes your film's story/content.
- **Project Website:** If a website exists for your film, please include here. Social media accounts are accepted as well.
- **Project Length:** Fill out a runtime for your film, even if it is an estimate or projection.
- **Format:** Please select whether your film is a Documentary Feature, Narrative Feature, Animated Documentary Feature, or Animated Narrative Feature.
- **Stage Applying For:** You can only apply for one stage of production. Since we no longer fund distribution, you can include some distribution activities in your post-production request.
- **Budget Total:** Fill this and the box below in after completing your Detailed Budget.
- **Total Cash Request Amount:** Your AFS Grant cash request should not exceed \$15,000. Your total cash request should only include cash, not in-kind totals. Explain why you are requesting this amount. Be specific, but keep it short and concise. You can expand in Section 3.



2022 AFS Grant recipient
LOST SOULZ, Dir. by Katherine Propper



2023 AFS Grant recipient
OUR BODY ELECTRIC, Dir. by Dana Reilly

B. PRODUCTION GRANT AND AWARD REQUEST

- **Current Budget Total:** Enter the Cash total from your Detailed Budget. Leave out In-Kind.
- **Total Cash Request Amount:** Your AFS Grant cash request should not exceed \$15,000.
 - Explain why you are requesting this amount: Be specific, but keep it short and concise.
 - Your total cash request should only include cash, not in-kind totals.
- **Cash Awards:** Opt into any Awards for which you may be eligible.
 - North Texas Pioneer Film Award
 - New Texas Voices Award
- **In-Kind Awards:** Opt into any In-Kind Awards for which you would like to be considered.
 - Stuck On On DCP Award
 - MPS Camera and Lighting Austin Award
 - Briefly explain the use of the MPS Camera and Lighting Austin Award

SECTION 3 - PRODUCTION REQUIRED UPLOADS

The materials below must be uploaded to your online application as PDFs. Unless noted otherwise, all materials are required. Please use the following naming convention for each upload:

Project Name_Last Name_Attachment Name.pdf

A. PROOF OF TEXAS RESIDENCY

- You must prove that you are a current resident of Texas.
- Acceptable forms of proof include:
 - A Texas voter registration
 - A recent (within two months) utility bill or record with your name and Texas address
 - Your current student registration from a Texas college or university

NOTE: A Texas driver's license or state-issued identification is no longer accepted as proof of residency.



B. PROJECT DESCRIPTION (3 page max)

Make sure that 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 (3 paragraphs recommended)
- Briefly describes your production plan, creative team, and information about the project status to date (2 paragraphs recommended).
- Provides information about your goals, target audience, and distribution plan (1 paragraph recommended).
- Details regarding your fundraising strategy and how AFS Grant funds would be used (1 paragraph recommended).

PROJECT DESCRIPTION TIPS:

- 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 summarize your entire proposal. The other materials (Budget, Timeline, Treatment, Video Sample, etc.) are there to expand in more detail on what you've laid out in your 1-3 page Project Description.
- Clearly state your project's format, runtime, tone, and genre early in the Project Description.
- Illustrate your unique approach to your project. What makes it stand out, and why are you the best person to bring it to life?
- Clarity and brevity are key! You want to keep your reviewer's attention. Have a friend or colleague read through your Project Description and give you feedback so that you can make it as clear and concise as possible.

See more tips for each section of the Project Description continued on page 21.

C. PROJECT BUDGET

Your project budget should include the following required documents and be very specific about the applicant’s plans to seek funds from sources outside of the AFS Grant. Regardless of what stage of funding you are applying for, include budget amounts for pre-production through distribution.

1. Budget Summary Form

- You must use AFS’s Budget Summary Form template, available for download on the AFS Grant home page. NOTE: This is NOT the same as your detailed budget, which is also required.
- For “EXPENSES,” summarize the expense totals of each production phase (pre-production, production, etc.) from your detailed budget.
- For “RESOURCES,” list all income sources, including your own contributions, in-kind donations, grants, individual and corporate donations, sponsors or investors, and crowdfunding campaigns.
- If you’ve already secured a resource, or income, list it in the “Actual” column. If you plan to acquire it, list it in the “Anticipated” column.
- Your “Total Resources” should equal your “Total Expenses.”

BUDGET SUMMARY TIPS:

- While there are no hard budget limitations, we are looking to fund projects where the AFS Grant will make a difference.
- Resources are how you will cover your expenses. List out how much money you have raised, hope to raise, and from what sources.
- If your resources don’t match your expenses, check your math because something is off. You’re either about to overspend or you’re planning on raising more money than you need.
- If one of your resources is a crowdfunding campaign, set yourself up for success by setting achievable crowdfunding goals and staying away from unrealistic or overly ambitious targets.

2. Detailed Budget

- Provide a detailed budget that includes all phases of production: pre-production, production, post-production, and distribution costs, regardless of what stage of funding you’re applying for.
- You may use an existing budget sheet or download our template from our website. Not all line items in our template will be relevant to your production, so feel free to omit the unnecessary ones.
- Be sure to double-check your math and balance your budget.
- Export a PDF and ensure your export is legible and appropriately scaled onto the page. Please make sure that your columns or rows are not cut off across various pages.

DETAILED BUDGET TIPS:

- Complete your Detailed Budget first so that your cash request is backed up by numbers you've calculated for your entire film: pre-production through distribution. You don't want to lay out a proposal in the Project Description that your other materials do not support. If you describe a cinematic vision with a lot of Steadicam moves all over the place but the budget has none of that priced out, the project's execution might seem unrealistic.
- Keep your rates reasonable and aligned with the scale of your overall budget. For example, if your budget total is \$8,000 and you are not paying your actors or crew, list their "in-kind" services at a rate in scale with your budget (say \$50/day), not at full union rates.
- "In-kind" refers to any good or service 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.
- Not sure what to pay your crew? Research by asking people for their rates, searching online, and consulting indie producers.

D. PROJECT TIMELINE (1 page max)

- Outline the key stages of your production with the time allotted to each and anticipated dates. It's helpful to see these in a bulleted list or a chart.
- The timeline should cover the project from development all the way through distribution, regardless of the stage you are applying for.

E. PROJECT PERSONNEL (1 page max)

- Write up to one page detailing the bios of your key creative team.
- Make sure to include their name and their role on the project as a heading on each.

F. TREATMENT (1-10 pages)

- Write a treatment focusing entirely on the story and characters. Please refer to the definition in our glossary. NOTE: We are not looking for visual treatments or pitch decks.

G. STATUS REPORT (Only required for projects previously funded by AFS)

- For 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 of one that you received a grant for previously, we require a one-page status report.
- This report should detail how the previous grant funds were used and where the project is on its road to completion.
- This report will be filed with your previous application.

H. VIDEO SAMPLE (2-6 minutes):

In the final round of review, your video sample is the most important part of your application, so think carefully about how you will curate it. The video sample is submitted directly into the online application form and must satisfy the following requirements:

- Must be 6 minutes or less.
- Must showcase your best work and give the review panel a sense of what the completed proposed project will be like. Below is an outline of AFS's order of preference for your primary work sample. If available:
 1. Submit material from the proposed project.
 2. Submit material from a previous project you directed.
 3. Submit materials from 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.)
- Must be a downloadable, password-protected video link.
 - We recommend links from the following platforms: Vimeo, Google Drive, Dropbox, Frame.io, and unlisted or private YouTube links. Please do not send links that require a username to log in. Be sure to test your link before submitting.
- Online video links must not be replaced or changed during the application review period (June–September)
- Use the Video Description area of the online application to:
 - Give context to what you are showing us. Feel free to also use brief title cards between segments to explain what you are showing.
 - Indicate anything that is incomplete about your work sample (e.g. unmixed sound levels, temporary music, a temporary voiceovers, or uncleared music — whatever the issues may be.)

VIDEO SAMPLE TIPS:

- Submit a Video Sample that best supports your project's goals.
- Samples can consist of different scenes or clips, but you must submit one continuous video piece.
- Choose strong scenes that highlight your filmmaking skills and that align with your project's style and themes. Do not randomly select the first six minutes of a feature film unless that is definitely your strongest work.

For more tips on the types of samples to consider, go to page 22.

SECTION 4 OPTIONAL PRODUCTION MATERIALS

A. LETTERS OF SUPPORT

- Only recommended for first-time applicants.
- You may submit up to two letters of support with your application.
- Letters of support should be uploaded by the applicant and not sent separately.

B. ADDITIONAL SUPPORT MATERIALS (3 page max)

- You may submit reviews, articles, storyboards, or images that help put your project in a favorable light.
- All materials must be uploaded to the online application as a single PDF.
- Do not send any hard copies of actor headshots/photos or DVDs.

C. ADDITIONAL VIDEO SAMPLE (no time limit)

- An additional work sample is highly encouraged. We recommend including a rough cut of the proposed film if available.
- You may also choose to include previously completed work that represents your tone and style if a rough cut does not exist.
- Submit the Additional Video Sample link directly into the online application form.
- Downloadable links are recommended for additional work samples where possible.
- *NOTE: Reviewers are not required to view the additional video sample in its entirety*

D. SCRIPT (no page limit)

- For narrative projects, submitting a script in addition to the treatment is optional. This is not a screenplay competition, and early drafts are fine. You can indicate any rewrites you plan to do in your Project Description or Timeline.
- *NOTE: Reviewers are not required to read scripts in their entirety.*

X. SUBMITTING YOUR APPLICATION

You'll receive a confirmation email from us once you submit your online application and supporting materials. If you do not receive a confirmation email within an hour after submitting, it is possible that we did not receive your application OR that your email preferences need to be adjusted. We advise first checking your spam folder. If it's not there, contact our team at filmmakersupport@austinfilm.org

AFS STAFF WILL CONTACT YOU IF:

- Your proof of residency is invalid
- Your sample link is not operating

Due to the volume of applications, we cannot guarantee that we will contact you if your materials are incomplete or missing. Incomplete applications will be ineligible for consideration and will not be reviewed.

QUESTIONS?

Contact filmmakersupport@austinfilm.org

Questions regarding the application will be answered during regular business hours, **Monday–Friday, 10 AM–6 PM**, via email at filmmakersupport@austinfilm.org. We do not respond to phone calls. 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, and we will try to accommodate the call.

As we get closer to the deadline, our staff's bandwidth becomes more limited, and response times will be longer. You may not get a response until after the deadline. Please plan accordingly.

Grant award announcements will be posted on our website by mid-September at the conclusion of the panel session. Applicants whose projects are not selected for a grant may request written feedback on their application by filling out the Feedback Request Form included in the declination letter. We do not provide feedback for Development applications. Notifications are expected to go out by **September 15th**.

GOOD LUCK!

ADDITIONAL RESOURCES

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 frequently recommend.

Overviews of filmmaker grant funds:

Doc Society Resources: <https://docsociety.org/resources>

The Gotham’s Guide to Granting Organizations:
<http://www.ifp.org/resources/IFPs-Guide-to-Granting-Organizations>

Below is a list of other grants and grant resources available:

Chicken & Egg Pictures: www.chickeneggspics.org

Cinereach: www.cinereach.org

Creative Capital: www.creative-capital.org

Doc Society (formerly Brit Doc): <https://docsociety.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 Gotham: www.ifp.org

The Grantsmanship Center: www.tgci.com

Hatchfund: www.hatchfund.org

Humanities Texas: www.humanitiestexas.org

International Documentary Association: www.documentary.org

Independent Television Service (ITVS): www.itvs.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

PROJECT DESCRIPTION TIPS (continued from p. 14):
The Story

- Tell your story in a clear and engaging way. Stick to the main points. You can expand on the full plot or story details in your Treatment.
- Introduce key characters or subjects and, using the active voice, describe what they're doing and why.
- Describe the obstacles your characters face, how they overcome them (or don't), and how everything ties into the themes, ideas, critiques, or issues that you're exploring.
- Don't be afraid to give away the ending. The reviewer needs to know the story that they're funding.

The "Why"

- Share your passion for this story and why you're the right person for this project.
- Feel free to share personal connections or experiences to show the depth and authenticity to your proposal.

The "Look"

- Tell us how you're going to translate this story into visual language so that the reviewer knows what they will actually see in the finished film.
- Explain your visual goals and how these choices support your film. Do you plan to use static or moving shots, specific color palettes, or framing? If you're making a documentary, do you plan to utilize vérité, talking heads, or archival material?
- Talk about your influences. Avoid sounding derivative by emphasizing your unique vision for the film's aesthetics.

Production Plan

- Describe how you're going to make everything happen for your film.
- Consider any resource limitations or specific needs. Let us know what or who you have access to.
- Let us know where you are currently in the process. Are you about to start casting with the hopes of filming in the next two months? Are you 14 weeks into your post-production schedule but need a little more time with your documentary subject to finalize the ending of your story?
- Cross-check your production plan to ensure consistency with your Project Description, Budget, and Timeline. For example, if you identify in your Project Timeline that you will be traveling to Australia for six weeks, the travel plans should also appear in your production plan and budget.

Target Audience and Distribution Plan

- Show that you've put thought into your film's audience and how you'll reach them. Will you submit to film festivals, post your film online, or are you pursuing another creative route?
- Are there communities or audiences – either niche or mainstream – who will connect with your vision?
- Outline your distribution strategy and goals, and tell us backup plans if the best-case scenarios don't work out.
- Pay close attention to festival deadlines so that your timeline matches the distribution goals communicated in your Project Description.

PROJECT DESCRIPTION TIPS (continued from p. 21):

Fundraising Strategy

- We want to see that you've got a realistic plan in place to pay for this production.
- Tell us what types of fundraising avenues you plan to pursue and where you are in the fundraising process.
- Explain how the requested funds will be used.
- If your budget is over \$500,000, you will have to let us know why AFS Grant funding will benefit your project and how the requested funds will move it forward.

VIDEO SAMPLE TIPS (continued from p. 17):

Below are more tips for the types of samples to consider as you curate your video sample.

1. Material from the Proposed Project

- Ideally, you will be able to submit a polished scene or a solid interview from your film to give our reviewers a good sense of what your project will be like.
- Only have raw footage? Choose some select moments to highlight the project's potential.
- Avoid sending trailers as the main video sample. Trailers cannot convey pacing, character development, or your directorial style in the way that a continuous scene can.
- Some of the most successful Video Samples have included a few selected scenes and, as Additional Supporting Material, a rough cut of a film in its entirety.

2. Previous Projects (If you do not have a video sample from the proposed project)

- Submit previous work that shares stylistic or thematic similarities with your current project to demonstrate continuity in your filmmaking approach.
- If the proposed project is noticeably different from previous films, take some time to explain how your vision will carry over to this new material. This will help reviewers see where you're coming from and where you're going.

3. Materials from someone on your team (If you do not have either of the above)

- If this is your first film and you haven't shot anything yet, submit a work sample from a key member of your team to help reviewers envision the final result. This is also helpful if you have only made 1-2 films and want to add more dimension to your sample.
- Make sure to use the Video Description to explain the connection to the work and who on your crew it showcases.



2023 AFS Grant recipient
IMPOSSIBLE
Dir. by Seckeita Lewis



2023 AFS Grant recipient
RUSTY LIGHTNIN', Dir. by Jack Kyser

2023 AFS GRANTS FOR FEATURE FILMS RECIPIENTS

- Amy Bench, WALKER — MPS Camera and Lighting Austin Grant
- Benjamin Flaherty, SHUFFLE — Stuck On On DCP Grant
- Cesar Aranda, SLEEPING WITH YOUR EYES WIDE OPEN — North Texas Pioneer Award
- Dana Reilly, OUR BODY ELECTRIC - Stuck On On DCP Grant
- Edwin Oliva, 3RD PLACE
- Hang Nguyen, ROOFTOP LEMPICKA
- Jack Kyser, RUSTY LIGHTNIN'
- Lauren Yap, Ivy Chiu, and Hannah Varnell, I NEED SPACE
- PJ Raval, UNTITLED PHILLIPPINES PROJECT
- Robert Hope and Anna Japaridze, THE TUSHURAI
- Sachin Dheeraj Mudigonda, A SILENT WAVE — New Texas Voices Award
- Seckeita Lewis, ImPOSSIBLE
- Shaun Michael Colón, AGE OF AUDIO
- Vanessa Uhlig, DEFENDER

2023 AFS GRANT FOR SHORT FILMS GRANT RECIPIENTS

- Emery Jones, HALFWAY TO HEAVEN — Harrison McClure Endowed Film Fund
- Jhad Villena, AS WE LEAVE, IT FOLLOWS
- Sergio Muñoz Esquer, BALLAD OF AN IMMIGRANT WITH MEMORY
- Chinwe Okorie, CYCLES
- Alyssa Taylor Wendt, DOPPELWELT
- Em Shapiro, EARTH TO KB
- Bitá Ghassemi, FIREWALL
- Sabiha Ahmad Khan, FLATBREAD FRIENDS
- Nicole Chi, LOS MOSQUITOS
- Hosanna Yemiru, MOTHER
- Megan Trufant Tillman & Kimiko Matsuda-Lawrence, NEWBIES
- Kayla Lane Freeman, PLANT MOMS
- Edna Diaz & Arturo R. Jiménez, SANGRE VIOLENTA/SANGRE VIOLETA
- Laura Santucci, TEDDY
- Travis Lee Ratcliff, UNDER MY COMMAND
- Cristin Stephens, UNTITLED YEAH PHILLY DOCUMENTARY



2023 AFS Grant recipient
BREAKING THE SILENCE
Dir. by Amy Bench

2023 AFS TRAVEL GRANT RECIPIENTS

Fernando Echeverria, THREE HEADED BEAST
Esmeralda Hernandez, DREAM CARRIERS
PJ Raval, IN PLAIN SIGHT
Megan Tillman, little trumpet
Kayla Robinson, QUILTED EDUCATION
Kayla Galang, WHEN YOU LEFT ME ON THAT BOULEVARD
Amy Bench, BREAKING THE SILENCE
Iliana Sosa, WHAT WE LEAVE BEHIND
Chelsea Hernandez, BREAKING THE NEWS
Nicole, Chi GUIAN
Hang Luong Nguyen, SUPERMARKET AFFAIRS
Robert Byington, LOUSY CARTER
Katherine Propper, LOST SOULZ
Chase Musselwhite, COWGIRL
PJ Raval, KAPWA TEXAS



XI. GLOSSARY OF TERMS

Budget Summary

Sometimes called the top sheet of a budget, the budget summary shows a quick glance of totals across each stage of the filmmaking process. Our required template also shows the resources that are either already secured or anticipated to be secured. The Budget Summary summarizes the totals established in the Detailed Budget.

Crowdfunding Campaign

This is a type of fundraising where a filmmaker uses a website to take donations online for a specific amount of time. Filmmakers will typically assign rewards for specific donation tiers. Some platforms take admin fees for processing the donations and hosting the film's page.

Detailed Budget

A detailed budget is a line-by-line projection of labor and expenses for a production from pre-production to distribution. If you've already wrapped certain stages of the filmmaking process, you might be working with actual numbers instead of expenses.

Development

The development phase of the filmmaking process is the initial stage where the idea and creative vision for a film is refined, scripts and treatments are written, and key crew is assembled. A filmmaking team will build pitch materials and pitch the project in order to secure funding and support. For a documentary, the development stage refers to the period that involves researching the topic or subject matter, identifying key interviewees to feature, and conducting pre-interviews to help solidify interviews.

Distribution

Once a film is complete, it is ready to be shown to an audience. This is the distribution phase. Depending on a filmmaker's goals, a film can be distributed in various ways, including: submitting to film festivals for festival distribution, self-releasing online, holding screenings, and pursuing distribution via streaming or broadcast platforms. This stage of the filmmaking process involves implementing marketing strategies and promoting the film.

In-Kind Donation

"In-Kind" donations refer to either goods or services that are donated to a production. All goods and services have a monetary value assigned to them. Anything donated to your production is given "In-Kind" at that amount. This could be someone working at a reduced or waived rate for your production. It can also be an item that is being loaned to you that would typically have cost money. If something is not In-Kind, we refer to it as Cash, even though it does not literally mean that it will be paid with physical cash.

Investors

Investors are people who provide funds for your film with the expectation that they will receive a return for their investment. This typically comes in the form of being promised a percentage of sales for the film.

Logline

A logline is one or two sentences that are designed to convey the essence of the story, characters, and central conflict of a film.

Pre-production

The pre-production phase is where planning and preparation take place before filming begins. For narrative films, this involves script revisions, storyboarding, casting, location scouting, set and costume design, and hiring a crew. For documentaries, pre-production includes securing access to locations or events, creating filming schedules, and filming.

Production

For narrative films, the production stage of filmmaking involves capturing scenes as they are written in the script, directing actors, managing technical aspects (like lighting and camera work), and coordinating various crew members to bring the vision of the film to life. For a documentary, the production stage refers to the phase of filming interviews, documenting events, and capturing B-roll footage.

Post-Production

The post-production phase of filmmaking occurs after filming is complete. It involves editing the footage, adding visual effects, sound design, and scoring to create the final version of the film. Color correction, sound mixing, graphics, and other technical processes are complete to ensure the film is ready for distribution.

Project Synopsis

A synopsis of a film is a brief summary that outlines the main plot points, characters, and key events of the project. The purpose of a synopsis is to give reviewers a clear understanding of the narrative arc, themes, and central conflicts of the film.

Treatment (Documentary)

A documentary treatment is a detailed document that outlines the concept, objectives, structure, and intended approach for a documentary film. It provides a detailed overview of the subject matter, themes, key characters or interviewees, and the filmmaker’s perspective or angle on its topic.

Treatment (Narrative)

A narrative treatment is a detailed document that outlines the story, characters, themes, and structure of a project. It provides a comprehensive overview of the proposed narrative, often including scene-by-scene descriptions, character arcs, and key plot points.

Vérité

In documentary filmmaking, this is a choice to film things as they play out, rather than staging them.

Works-for-hire

This is work that is commissioned by a third party. This can include a project that is spearheaded by, and that will be owned by, a company or an organization.