



GRANTS

AFS GRANT SHORT FILM APPLICATION INSTRUCTIONS

2023



2022 Recipient: TUSHURAI (THOSE WHO STAY)

THE 2023 AUSTIN FILM SOCIETY GRANT

I. AFS Grants Overview

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 providing 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. In 2020, AFS addressed the increasingly threatened environment for the livelihoods of artists due to the COVID-19 crisis and issued grants to artists for projects in development. Development support will continue in 2023. 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 grant was started in 1996 as the Texas Filmmakers' Production Fund and was renamed the AFS Grant in 2013.

2022 AFS Grant Applications

must be made through our website at www.austinfilm.org.

For more information, email filmmakerssupport@austinfilm.org.

Thanks to our AFS Grant for
Short Films supporters



AUSTIN
FILM
SOCIETY



II. Applications cycles

The AFS Grant is administered with two application periods and deadlines.

SPRING APPLICATION: The spring application is open for feature-length (over 40 minutes) documentary and narrative film projects in any phase of production or feature-length films in development. There is one application to apply for either development or production. Please note: Applicants will not be considered for both a development grant and a production grant in the same cycle. Additionally, filmmakers are limited to submitting one application in either category. Awards are announced at the end of August, and grant disbursements are made shortly thereafter. The spring deadline has passed for 2023.

FALL APPLICATION: The fall application cycle will accept submissions for short film projects only (under 40 minutes). The fall application deadline is **September 11, 2023**. Applications must be submitted by 6 PM CT. Awards are announced before the end of December 2023, and grant disbursements are made shortly thereafter.

THE 2023 AUSTIN FILM SOCIETY GRANT

I. Eligibility for Previous Recipients

Shorts and Student Film Application: The AFS Grant for Short Films call for entries will accept applications for short film projects (under 40 minutes) in any phase of production. This cycle also includes the Harrison McClure Endowed Film Fund, which is geared towards full-time undergraduate students making short films (a full listing of requirements is detailed in the next column). These applications will open on July 27, 2023.

The deadline for short projects is Monday, **September 11, 2023 at 6 PM CT**. Applications must be submitted by 6 PM CT. In December,

an independent panel of professionals from the national film community will convene to review applications and administer awards. Recipients will be notified in December

Features Application: The AFS Grant for Feature Films accepts documentary and narrative feature-length film projects (over 40 minutes) in any phase of production, or feature-length films in development. This deadline is currently closed and will reopen in April 2024.

II. Applicant and Project Eligibility

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

- You must be a filmmaker 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 for at least 1 year to qualify (since July 2022).
- You must not be part of the AFS staff or board of directors.

Projects must meet the following requirements for the AFS Grant:

- All genres of film and video are eligible to apply, except industrial or promotional pieces, music videos, and “works-for-hire.”
- All projects must be stand-alone single works. TV or Web series are not eligible at this time.
- Projects must be in pre-production, production, post-production, or distribution stages.

Projects must meet the following additional requirements if applying for the Harrison McClure Endowed Film Fund:

- Applicants must be incoming juniors or seniors enrolled as full-time students in a four-year college or university located in Texas.
- The short film proposed will complete a course or degree requirement.
- Those applying for Harrison McClure funds will only be considered for this special grant and will not be considered for other AFS cash grants.

III. Eligibility for Previous Recipients

If you have already received an AFS Grant for

the same project you plan to apply with this year, these guidelines must be followed:

- 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 re-apply 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 time it was awarded funding.

IV. 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.

V. AFS Grant Awards: What You Can Apply For

Applicants can apply for any and all of the following cash and in-kind awards offered as part of the 2023 AFS Grant for Short Films, noting that cash grants will be awarded up to but will 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 \$3,000 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 a \$10,000 cash).

The Harrison McClure Endowed Film Fund - Cash Grant

The \$2,500 Harrison McClure Endowed Film Fund Grant will be awarded to an undergraduate student for the making of a short film that will complete a course or degree requirement. Students eligible to receive the grant must be incoming 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 thank-you message 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. Those applying for Harrison McClure funds will only be considered for this special grant and will not be considered for other AFS cash grants.

The MPS Camera And Lighting Austin - In-Kind Grant

The MPS Camera and Lighting Austin In-Kind Grant comes in the form of a multi-day camera package rental from MPS Camera Austin valued up to \$10,000. The award must be used by the awarded project and cannot be sold. Grantees must meet MPS' minimum insurance requirements, and package rental is subject to availability. MPS must be credited in the project credits.

V. Online Informational Workshops

AFS Grant program staff will offer a series of live webinars via the Zoom web-based meeting application 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.

WEBINAR SCHEDULE:

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

Wednesday, August 9 at 6 PM CT - AFS Grant for Short Films General Webinar 1

Wednesday, August 30 at 6 PM CT - Harrison McClure Endowed Film Fund Webinar

Tuesday, September 5 at 6 PM CT - AFS Grant for Short Films General Webinar 2

VI. Application Preparation

Applying for the grant is an online process. The application and all supporting materials, including video samples, must be submitted online at www.austinfilm.org/AFS-Grants-Application.

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 Tip Sheet.

APPLICATION FORM INSTRUCTIONS:

Go to the grant section of our website www.austinfilm.org/AFS-Grants-Application. (AFS Grant info is also under the "Filmmaker Support" section of the menu bar on the home page.) You will need to register on our website and be logged in to fill out the application. You will be able to save and edit your application prior to submitting.

GENERAL INFORMATION:

- Fill out this section in its entirety.
- Use the second name field if you are working with a co-director.
- Provide an email and a mailing address that will be valid in December 2023.

PROJECT INFORMATION:

- Fill out a running time for your project, even if it is an estimate. Remember, to be eligible for the AFS Grant for Short Films, 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 requests 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):

Password-protected video links are accepted as part of the video sample and must satisfy the following requirements:

- A sample that is six minutes or less is required and must be downloadable. 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. For more information, check out the "Grant Writing Tip Sheet."

- 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 (September–December).
- Downloadable links are recommended for additional work samples where possible.

Required Attachments:

Upload each of the attachments as PDFs with your application.

PROJECT DESCRIPTION (Required, Submit Online)

Project Description should not exceed two pages and should include:

- Description of the story of the film with details about the stylistic approach, visual elements, story structure, and thematic threads. (Recommendation: 2–3 paragraphs.)
- Description of your production plan, creative team, and information about project status to date. (Recommendation: one paragraph.)
- Information about your target audience and distribution plans. (Recommendation: one paragraph.)
- Details regarding your fundraising strategy and how AFS Grant funds will be used. (Recommendation: one paragraph.)

PROJECT BUDGET

Project Budget should include the following required documents and be very specific about the applicant's plans to seek funds from sources outside the AFS Grant.

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 (pre-production, production, etc.) from your detailed budget.
- For "RESOURCES," list out all of the income sources including your own contributions, 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 postproduction 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 for each as well as anticipated dates.
- Your timeline should cover the project from pre-production all the way through distribution.
- Project timeline should not exceed one page.

PROJECT PERSONNEL (Required, Submit Online)

- Write up to one page detailing the bios of your key creative team.

TREATMENT (Required, Submit Online)

Write a treatment (1–3 pages) that focuses entirely on the overall story and the characters in your project. The treatment should expand on your project description. Treatments should be written in simple non-technical language and ideally tell the reviewer what they will see and hear on the screen as the film unfolds.

For narrative projects, submitting a script in addition to the treatment is optional. This is not a screenplay competition, and drafts are fine. You can indicate rewrites you plan to do in your description or timeline. While submitting, a script is recommended if you have one completed. Note that the reviewers are not required to read scripts in their entirety.

ADDITIONAL SUPPORT MATERIAL (Optional, Submit Online)

An additional video sample, link to a rough cut, or a previously completed work is preferred.

This should be submitted as a link in the designated space in the application.

- You may submit a screenplay draft for narrative projects.
- In digital format, you may submit reviews, articles, or images that help put your project in a favorable light.
- Letters of support are only recommended for first-time applicants and are optional. You may submit up to two letters of support with your application.
- All materials must be uploaded to the online application as a single PDF.
- Additional support material should not exceed three pages (excluding a screenplay).
- Do not send any hard-copy actor headshots, photos, or DVDs.

PROOF OF RESIDENCY (Required, Submit Online)

You must prove that you are a current resident of TX.

- Acceptable forms of proof of 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 Texas driver's license or state-issued identification card 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 of one that you received a grant for previously, we require a one-page status report. This report should detail how the previous grant was used and where the project is on its road to completion. This will be filed with your previous application.

VII. 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 an hour after submitting, it is possible that we did not receive your application OR your email preferences need to be adjusted. If you think there's an issue with your application, please contact filmmakersupport@austinfilm.org so we can correct the problem.

Please note that AFS staff will not contact you for replacement materials if:

- You fill out your budget cover sheet or budget incorrectly. We will use what you submit as is.
- Your project description 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, 10 AM–6 PM 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 at and times that you are available. Award Announcements will be posted on our

website at the conclusion of the panel session by early January. 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.

GRANT WRITING TIP SHEET

OK, now you've read the guidelines and visited the FAQ page; it's time to begin. A word to the wise, give yourself plenty of time to complete the application. There are several documents that you need to prepare and upload. It's not something you can complete in one day, and if you try to, it'll probably show.

PROOF OF RESIDENCY

The director or co-director must be current residents of Texas and have been residents since July 1, 2022. 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 have been attending a college or university outside of the state for the past year or more, you won't 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: The total of the award allotment will not exceed \$10,000 in total for production or \$3,000 for distribution. The Harrison McClure Endowed Film Fund will not exceed \$2,500. Be specific about how cash funds requested would be used towards your project. Fill this in after you've completed your full budget. This will help to show that you've thought through your project.

Regardless of what phase of funding you are applying for, include budget amounts for pre-production through distribution. Not all line items will apply to your project.

Be sure to double-check your math and balance your budget. "In-kind" refers to anything that is donated outright. For example, if a friend is loaning you a camera for the shoot, you would place a value on the use of the camera and list it in the in-kind column — likewise with donated time on the part of your cast and crew.

Be sure that the rates you list are in scale with your budget. For example, if your actual out-of-pocket costs are \$8,000 and you are not paying your actors or crew, list their "in-kind" services at a rate in scale with your budget (say \$50/day), not at SAG or full union rates.

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 on the "larger" side, 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 summarize 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 documentary or narrative project and whether it is a specific genre — early in your description so that reviewers don't have to cross-reference your application form while reading your description narrative.

Briefly describes the production plan and provides information on the project's 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 and contents of your film are what will make it interesting and unique. Do your best to describe the story using clear but evocative language. Don't be afraid to give away the ending. Your "audience" (the panel) needs to know the story they're funding.

In describing the story, take the advice of *The Elements of Style* by Strunk and White: "omit needless words" and "use the active voice." Identify who in your story (whether it's a documentary or a narrative project) is the active subject and describe what they're doing in clear terms (as well as and how and why they're doing it). Describe their obstacles and how they overcome them (or don't). Then, tie their story to the themes you're hoping to explore or what ideas/issues you're hoping to illustrate or critique

making this film. Avoid getting bogged down by superfluous detail that will lose the attention of your reviewer. If you have a complex plot with many twists and turns, don't try to explain them all — use the treatment to tell the whole story. Get a friend who doesn't know the story to read your description and see if they can easily understand it.

The "Why"

Recognize that the panel may want to know why you in particular want to tell this story and why you are the best person to do so. If your story is based on a personal experience, let them know. If the subject matter is something you have familiarity with, describe how that came to be the case. Putting a little bit of yourself into your proposal helps the panel see the person behind the project, especially if your story or subject is heady or abstract.

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 with statistics, anecdotal evidence, and pleas for justice, but the panel wants to know what they will actually see in the finished film.

Does that include expert interview "talking heads?" Or maybe you have uncovered an incredible wealth of archival material that is going to bring a 75-year-old story to life. Likewise, if you are making a narrative, describe the visual strategy of your film. Feel free to name-check your influences if you can avoid sounding overly derivative of work that already exists. Think about what films inspire you when you envision 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 it all off. Chances are you have more ambition than you have cash in the bank. What specific resources do you need that the average filmmaker cannot support? If you describe a Stanley Kubrick-like cinematic vision or something with lots of drone and crane shots but the budget has none of the necessary items priced out, it will look like you don't understand the scope of your budget.

And on that note, don't reference anything in your project description that isn't explained in your supplemental materials. 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. Are you attending a well-funded film school where you can get all

the lights, dolly tracks, and free student labor you need? Be sure to let us know. For your documentary about Irish mine workers, do you have an aunt in Dublin who will let you and your entire crew stay with her for three months? Explain that in your supplemental materials.

Also, be sure to tell us where you're at in the fund-raising process. Have you raised \$45,000 of your \$50,000 budget and secured all your cast and crew? Are you ready to get started filming once you get that last chunk of funds? Are you fourteen weeks into your post-production schedule but need a little more time with your documentary subject to finalize the ending of your story? These types of things are extremely helpful for us to know.

Target Audience and Distribution Plan

We want to see that you've given thought to how you're going to get your film out into the world, including your backup plan if the best-case scenario (premiering it at Sundance and selling it for a million dollars, let's say) doesn't work out. Think about the communities that you engage with that might have an interest in your finished project. Are there any specific niche audiences that would be predisposed to like or identify with your work? How are you going to reach them? Say you're making a documentary about drag racing, and perhaps you've come from that world yourself. 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. Which communities will get behind this film?

Fundraising Strategy

We also want to see that you've got a plan to pay for everything. 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 of 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 AFS for.

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 crowdfunding attempt 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 a thoughtful and researched approach to your campaign in the amount of money you plan to raise, the team assembled to raise it, and the timeline.

Project Description vs. Other Materials

As stated above, it's important to make sure your project description and the rest of the application materials (budget, timeline, personnel page, treatment etc.) all work together to make it clear that you have thought the entirety of your project through. 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.

THE VIDEO SAMPLE

In the final round of review, your video sample is the most important part of your application, so think carefully about what it will be.

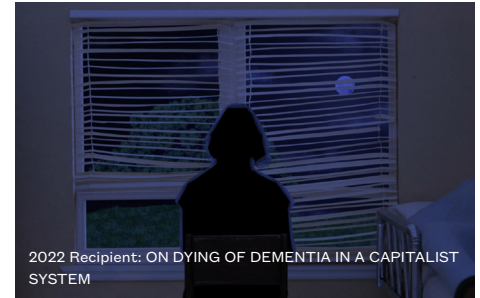
AFS requires a six-minute-or-less downloadable video sample submitted via online link. We strongly encourage submitting an additional video sample as "Additional Supporting Material" with a rough cut of the project being proposed, if one exists, or a previously completed project. We suggest using a password-protected Vimeo link but accept links from other platforms as long as they work for our reviewers, so be sure to test your link before submitting.

Your six-minute video sample should give the review panel a sense of what the completed proposed project will be like. In 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 will be able to submit a polished scene(s) or an interview that will give the panel a good sense of what your project will be like. Even if you just have raw footage, we recommend you choose some select moments to highlight your best material. Avoid sending in trailers for your film as your video sample.



While trailers can show off your production value and the scope of your project, they won't necessarily convey your directorial style, the pacing, or the character development of your piece. Some of the most successful work samples have included a few selected scenes and, as additional supporting material, the rough cut in its entirety. Just make sure you use the written description of your sample to give context to what you are showing us. Feel free to use brief title cards between segments as well to explain what you are showing.

Previous Projects

It is always best to submit your strongest previous work as your sample in order to demonstrate your filmmaking abilities. Most successful projects have been preceded by an older piece that has some style and/or subject matter in common with the proposed project, which makes it easier for the jury to envision a director's approach to the new project. If you submit a previous work that is vastly different from your current project, you should also show us that you have a special vision and approach to the new material. The review panel will be creative enough to see how you will apply your new ideas to your latest project but only if you explain those ideas clearly in your project description. If your previous projects are drastically different from what you are doing now but you also have a short sample of something closer to your current work, in form or genre, you can submit several select scenes in your six-minute video sample (or you can include them as additional supporting materials). Do not randomly select the first six minutes of a film unless that is definitely your strongest work. We recommend pre-selecting the strongest scenes for your six-minute sample.

First-Time Filmmakers and 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 previous work from one of the key members of your production team. Again, any resemblance to the

proposed project makes envisioning the final result easier for the review panel.

Use the description area of the video sample to indicate anything that is incomplete about your work sample — like if the sound levels haven't been mixed; if you're using temporary music, a temporary 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 cost of copyright clearance, they may question the thoroughness of your application.

GOOD LUCK!



2021 Recipient: BURY ME SOFTLY IN THIS WORLD

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 find ourselves frequently recommending.

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>

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

Chicken & Egg Pictures: www.chickeneggpics.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.thegotham.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

PREVIOUS GRANT RECIPIENTS

2022 AFS GRANTS FOR FEATURE FILMS GRANT RECIPIENTS

- Adriane McCray, STATE CHAMPS EAT FREE — North Texas Pioneer Film Grant and MPS Camera and Lighting Austin Grant
- Katherine Propper, LOST SOULZ — Stuck On On DCP Grant
- Estefania Contreras and Silvia Castaños, HUMMINGBIRDS — New Texas Voices Award and Stuck On On DCP Grant
- Don Swaynos, PROFESSIONAL TEXAN
- Hammad Rizvi, PRECIOUS CARGO
- LaTasha Taylor Starr, STEM ROOTS
- Lucy Kerr, THE CHRISTMAS CARD
- Huay-Bing Law, THE MOTION
- Andrew Richey, TONKAWA: THEY ALL STAY TOGETHER
- PJ Raval, UNTITLED PHILLIPPINES PROJECT
- Alexis Franco, WHERE THE TREES BEAR MEAT

AFS GRANT FOR SHORT FILMS 2022 GRANT RECIPIENTS

- Ramina Ramazani, BURY ME SOFTLY IN THIS WORLD — Harrison McClure Endowed Film Fund Grant
- Amy Bench, BREAKING SILENCE
- Monika Watkins, DABNEY
- Kenya Gillespie, GIVE
- Anne Lewis, ON DYING OF DEMENTIA IN A CAPITALIST SYSTEM
- Diffan Norman, PASTURE PRIME — MPS Award
- Hang Nguyen, ROOFTOP LEMPICKA
- Isaac Garza, THE SON WHO CAN'T PLAY TRUMPET
- Robert Hope, TUSHURAI (THOSE WHO STAY)



2022 Recipient: THE SON WHO CAN'T PLAY TRUMPET



2022 Recipient: DABNEY