



APPLICATION INSTRUCTIONS

2024 AFS GRANT FOR SHORT FILMS CYCLE



2023 AFS Grant Recipient
SANGRE VIOLENTA / SANGRE VIOLETA
Dir. by Edna Díaz and Arturo Jiménez

- [I. AFS GRANT OVERVIEW](#)
- [II. APPLICATION CYCLES](#)
- [III. APPLICANT AND PROJECT ELIGIBILITY](#)
- [IV. APPLICANT RESPONSIBILITIES](#)
- [V. WHAT YOU CAN APPLY FOR](#)
- [VI. ONLINE INFO SESSIONS](#)
- [VII. APPLICATION PREPARATION](#)
- [VIII. APPLICATION FORM INSTRUCTIONS](#)
- [IX. SUBMITTING YOUR APPLICATION](#)
- [X. GLOSSARY OF TERMS](#)



THANKS
TO OUR
SPONSORS





2023 AFS Grant Recipient
LOS MOSQUITOS
Dir. by Nicole Chi



APPLICATION INSTRUCTIONS

2024 AFS GRANT FOR SHORT FILMS CYCLE

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

CASH GRANTS

- **The AFS Grant for Short Films** (pre-production, production, and post-production)
- **The Harrison McClure Endowed Film Fund** (for undergraduate students)

IN-KIND AWARDS (only awarded to those applying to the AFS Grant for Short Films)

- **MPS Camera and Lighting Austin Award**

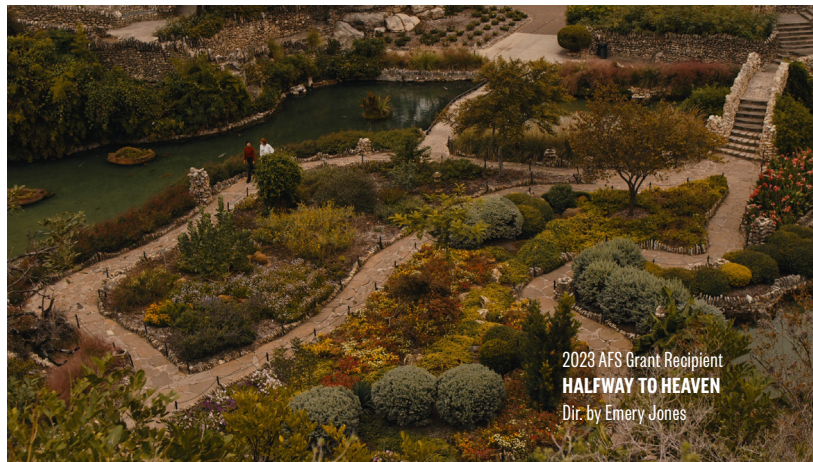
I. AFS GRANTS OVERVIEW

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 with the intention of focusing on communities of color through an intersectional lens.

Funded by philanthropic revenue from Austin Film Society's annual Texas Film Awards and by private and institutional donations throughout the year, 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.

AFS Grant recipients have shown their films at renowned festivals like Sundance, Berlin, Cannes, Toronto, Venice, Tribeca, Rotterdam, and SXSW, they have won Independent Spirit Awards and have even received nominations at the 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 SHORT FILMS CYCLE

The AFS Grant for Short Films is open to documentary, narrative, animation, and experimental film projects under 40 minutes in length and in any of the following stages of production: pre-production, production, or post-production. This grant cycle also includes the Harrison McClure Endowed Film Fund, which is geared toward full-time undergraduate students making short films (a full listing of requirements is detailed in the section below). NOTE: Filmmakers are restricted to submitting one application per grant cycle.

The AFS Grant for Short Films deadline is **Thursday, September 12, 2024.**

The Harrison McClure Endowed Film Fund extended deadline is **Thursday, September 19, 2024.**

Applications must be submitted by 6:00 PM CT on the day they're due. Applicants will be notified of their final application status in mid-December, and grant disbursements will be made shortly after.

AFS GRANT FOR FEATURE FILMS CYCLE

The AFS Grant for Feature Films will accept submissions for film projects 40 minutes and longer. Applications for feature films will open in **spring of 2025.**

III. APPLICANT AND PROJECT ELIGIBILITY

Please review all eligibility criteria below before starting your application.

1. Applicant Eligibility

We have added an eligibility quiz to the application form that will help ensure you meet the grant qualifications before applying. We recommend that you take this quiz before you start putting together your materials once you've created an account on FormAssembly.

In order to be eligible to apply for an AFS Grant, you must meet the following requirements at the time of application. If selected to receive an AFS Grant, you may be asked to confirm your eligibility at the time of the offer.

- The AFS Grant is intended to support the artist community in Texas and keep it thriving. **You must be a current Texas resident.**
- 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 full or part-time staff or on the AFS board of directors
 - a current AFS Creative Careers participant

2. Project Eligibility:

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 pre-production, production, or post-production stages.

**NOTE: We are no longer funding distribution as its own grant category. Distribution activities can be supported as part of a post-production ask.*

3. Harrison McClure Endowed Film Fund Eligibility:

Filmmakers 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 awards in the same grant cycle.



2023 AFS Grant recipient
HALFWAY TO HEAVEN
Dir. by Emery Jones



2023 AFS Grant recipient
UNTITLED YEAH PHILLY DOCUMENTARY
Dir. by Cristin Stephens

4. 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 does not include AFS Travel Grants.
- If your project has previously received one AFS Grant, 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 the page 12 "Status Report" for details.)
- If you are a previous Harrison McClure Film Fund recipient, you cannot apply to receive funding twice for the same project. You are only eligible to apply to the Harrison McClure Film Fund if you are applying with a new project, or you are welcome to seek funding for your previously funded film by applying to the AFS Grant for Short Films.

5. Eligibility After Submission:

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

AFS Staff will contact you if:

- your proof of Texas residency is invalid
- your video sample link is broken or not working

IV. 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.



2022 AFS Grant Recipient
HIJO, Dir. by Oscar Perez-Chairez



2023 AFS Grant Recipient
TEDDY, Dir. by Lauren Santucci

V. 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 for Short Films cycle. Please read carefully, as some grants have their own eligibility requirements.

AFS GRANT FOR SHORT FILMS — CASH GRANT

Filmmakers may apply for up to \$10,000 cash for pre-production, production, or post-production through the AFS Grant for Short Films. Total cash support from the AFS Grant will not exceed \$10,000. However, applicants can apply to receive in-kind awards in addition to the \$10,000 cash grant.

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

THE HARRISON MCCLURE ENDOWED FILM FUND — CASH GRANT

A \$2,500 grant from the Harrison McClure Endowed Film Fund will be awarded to an undergraduate student making 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 or in-kind awards.

The following award is an in-kind award for goods and services offered through the AFS Grant for Short Films:

MPS CAMERA AND LIGHTING AUSTIN AWARD—IN-KIND AWARD (not available for Harrison McClure applicants)

The MPS Camera and Lighting Austin Award is given in the form of a multi-day camera package rental from MPS Studios with a value of up to \$10,000. You can only request this award if you’ve requested a cash grant as well. The camera package must be used by the awarded project and cannot be transferred or sold. Grantees must meet MPS’ minimum insurance requirements, and package rentals are subject to availability. MPS must be acknowledged in the film’s credits.

VI. 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.

VII. 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.austinfilm.org/afs-grants/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 “General Application 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 it 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 22!](#)
- You can also review previous grant recipients' applications [here](#).
- Consistency is key to making a strong impression. Make sure that all 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.
- If you have any questions, feel free to contact us at filmmakersupport@austinfilm.org. Keep in mind that, as the application deadline gets closer, our staff's response times will be longer, and we cannot guarantee that we will respond in time to answer your questions. Please plan accordingly.

VIII. APPLICATION FORM INSTRUCTIONS

There is an application to apply for the AFS Grant for Short Films and a separate application to apply for the Harrison McClure Endowed Film Fund. Both applications 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 it.

APPLICATION MATERIALS CHECKLIST

Required Materials

Read the document for instructions and page limits for each material.

- 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)
- Proof of Enrollment (only for Harrison McClure applicants)
- Video Sample & Description

Optional Materials

- Letter(s) of Support
- Additional Supporting Material
- Additional Video Sample & Description
- Script



2022 AFS Grant Recipient
GIVE, Dir. by Kenya Gillespie

The following application form instructions apply to both the AFS Grant for Short Films and the Harrison McClure Endowed Film Fund with any exceptions noted below. The instructions apply regardless of whether you are applying for pre-production, production, or post-production support.

SECTION 1 - GENERAL INFORMATION **(required for all applicants)**

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

SECTION 2 - PROJECT INFORMATION AND REQUEST DETAILS

A. PROJECT INFORMATION

- **Project Title:** Feel free to use a working title if you know the title will change.
- **Project Logline:** See our glossary for more information.
- **Brief Project Summary:** Write a brief project summary or synopsis (1 paragraph) that best captures your film’s story or intent.
- **Project Website:** If a website exists for your film, please include it here. Social media accounts are accepted as well.
- Has the project received an AFS Grant in the past? If so, you will need to include the year and project title for the film.

- **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 Short, Narrative Short, Animated Documentary Short, Animated Narrative Short, or Experimental Short.
- **Stage Applying For:** You can only apply for one stage of production. Since we no longer fund distribution as its own grant category, you can include some distribution activities in a post-production request.

B. GRANT AND AWARD REQUEST

If you are applying for the AFS Grant for Short Films:

- **Budget Total:** Fill this in and the box below it after completing your Detailed Budget.
- **Total Cash Request Amount:** Your AFS Grant cash request should not exceed \$10,000. 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 on this in Section 3.
- **MPS Camera and Lighting Austin Award:**
 - Opt into this in-kind award if you would like to be considered for it.
 - Only those applying to the AFS Grant for Short Films are eligible for this award.
 - Briefly explain how you would use the MPS Camera and Lighting Austin Award.

If you are applying for the Harrison McClure Endowed Film Fund:

- **Budget Total:** Fill this in after completing your Detailed Budget.
- Explain how the grant funds will be used for your film.

SECTION 3 - REQUIRED MATERIALS

The materials below must be uploaded to your online application as PDFs. Unless noted otherwise, all other materials are required. Individual PDF files can not exceed 4MB. 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 card
 - 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 card is no longer accepted as proof of Texas residency.*

B. PROJECT DESCRIPTION (two pages 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 (2-3 paragraphs recommended).
- Briefly describes your production plan, creative team, and information about the project's status to date (one paragraph recommended).

- Provides information about your goals, target audience, and distribution plan (one paragraph recommended).
- Provides details regarding your fundraising strategy and how AFS Grant funds would be used to move the project forward (one 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 two 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 1–2 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 18](#).

C. PROJECT BUDGET UPLOADS

Your project budget is represented by the two following required documents. Regardless of what stage of funding you are applying for, include budget amounts for pre-production through distribution. Please be very specific about your plans to seek funds from sources outside of the AFS Grant.

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. You will need the numbers from your Detailed Budget in order to fill out the Budget Summary Form.
- 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 (one 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 (one 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 (three pages max)

- 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.

H. PROOF OF FULL-TIME ENROLLMENT (only required for Harrison McClure Endowed Film Grant applicants)

- Submit a certificate of enrollment verification from your university registrar. Must be uploaded as a PDF.



2022 AFS Grant Recipient
LOST SOULZ
Dir. by Katherine Propper

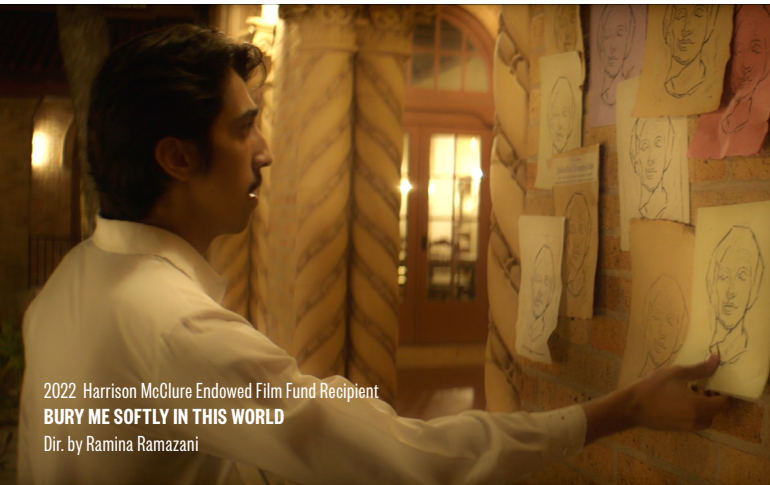


2023 AFS Grant Recipient
OUR BODY ELECTRIC
Dir. by Dana Reilly

I. VIDEO SAMPLE (six minutes max)

The video sample is one of the most important parts 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 six 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 video link.
 - We recommend links from the following platforms: Vimeo, Google Drive, Dropbox, Frame.io, and YouTube links. If your film is password protected, please make sure to include the password. 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 (September-December).
- Use the Video Description area of the online application to:
 - Give context to what you are showing us.
 - If you did not direct the video sample, please indicate that. Give context to whose work it is and why you have chosen to show it.
 - Indicate anything that is incomplete about your work sample (e.g. unmixed sound levels, temporary music, 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. Feel free to use brief title cards between segments.
- 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 19](#).

SECTION 4 - OPTIONAL PRODUCTION MATERIALS

The materials below are optional. Optional materials must be uploaded to your online application as PDFs. Reviewers are not required to view your optional materials in their entirety. However, if your required materials capture their attention, they may refer to them to help make their decision.

Individual PDF files can not exceed 4MB. Please use the following naming convention for each upload: **Project Name_Last Name_Attachment Name.pdf**

A. ADDITIONAL VIDEO SAMPLE (no time limit)

- An additional work sample is highly encouraged but is not required. 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.

B. LETTERS OF SUPPORT

- Only recommended for first-time filmmakers.
- You may submit up to two letters of support as one single PDF upload.
- Letters of support should be uploaded by the applicant and not sent separately.

C. ADDITIONAL SUPPORT MATERIALS (three pages 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.

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.*





2022 AFS Grant Recipient
THE SON WHO CAN'T PLAY TRUMPET
Dir. by Isaac Garza

IX. 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.

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, response times will be longer. You may not get a response until after the deadline. Please plan accordingly.

Applicants will be notified about their status by mid-December. Grant award announcements will be posted on our website by early January 2025. 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.

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.

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

- Chicken & Egg Pictures: <https://chickeneggpics.org>
- City of Austin Cultural Arts Division: www.austintexas.gov/department/cultural-arts
- Cinereach: www.cinereach.org
- Creative Capital: www.creative-capital.org
- Doc Society (formerly Brit Doc): <https://docsociety.org>
- Doc Society Resources: <https://docsociety.org/resources>
- Film Independent: www.filmindependent.org
- Ford Foundation: www.fordfoundation.org
- Candid Foundation Center: www.foundationcenter.org
- The Gotham: <https://thegotham.org>
- The Grantsmanship Center: www.tgci.com
- 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.texas.gov
- Texas Film Commission: gov.texas.gov/film

PROJECT DESCRIPTION TIPS (continued from p. 10):

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. 18):

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.
- Because AFS Grant awards will have a smaller impact on films with budgets over \$500,000, filmmakers with projects of this size or larger must let us know how the AFS Grant is essential to their overall fundraising effort

VIDEO SAMPLE TIPS (continued from p. 14):

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 PHILIPPINES 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 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 and Kimiko Matsuda-Lawrence, NEWBIES
- Kayla Lane Freeman, PLANT MOMS
- Edna Diaz and 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
LITTLE TRUMPET
 Dir. by Megan Tillman

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
- An Thien Pham, INSIDE THE YELLOW COCOON SHELL
- Fernando Echeverria, KNOWING YOU, KNOWING ME
- Kayla Abuda Galang, WHEN YOU LEFT ME ON THAT BOULEVARD
- Sarah Joy Byington, LABOR + JUSTICE
- Lucy Kerr, FAMILY PORTRAIT
- Ryan Polly, I BET YOU'RE WONDERING HOW I GOT HERE



XI. GLOSSARY OF TERMS

Below is a glossary of terms that you will find in the AFS Grant for Short Films application. We start by defining four stages of the filmmaking process that are referenced in this cycle. After that, the rest of the glossary is in alphabetical order.

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.

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.

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 estimates.

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.

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.