THE 2021 AUSTIN FILM SOCIETY GRANT
The AFS Grant makes annual grants to film and video artists in the state of Texas. Awards are provided to artists whose work shows promise, skill, and creativity. AFS is committed to fostering diverse and underrepresented voices in independent film. Special attention is paid to provide support to women filmmakers and those who identify with communities of color. Funded through revenues from the Texas Film Awards, the Texas Commission on the Arts and private and corporate donations, the grant serves to redress the loss of public funds for filmmakers by disbursing funds for production and distribution and offering travel stipends to Texas filmmakers. AFS Grant recipients have shown their films at renowned festivals like Sundance, Berlin, Cannes, Toronto, Venice, Tribeca, Rotterdam and SXSW, and have won Independent Spirit Awards and Student Academy Awards.

The Austin Film Society is a 501(c)(3) non-profit media arts organization. Established in 1985, the Austin Film Society makes great film and independent filmmaking accessible in Texas. The grant was started in 1996 as the Texas Filmmakers’ Production Fund, and was renamed the AFS Grant in 2013.

2021 AFS Grant Applications
must be made through our website at www.austinfilm.org.
For more information, email filmmakersupport@austinfilm.org.
The AFS Grant is administered with two application periods and deadlines.

**Fall Application:** The fall call for entries will accept applications for short film projects only (under 40 minutes) in any phase of production. The application for short films will open on August 2, 2021.

The deadline for short projects is **Monday, September 13th, 2021.** Applications must be submitted by 6pm CST. In December, an independent panel of professionals from the national film community will convene to review applications and administer awards. Awards are announced in December.

**Spring Application:** The spring application is open for documentary and narrative feature-length film projects (over 40 minutes) in any phase of production, or feature-length films in development. The spring deadline is currently closed and will reopen in June 2022.

**I. Applicant and Project Eligibility**

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

- This is a grant for filmmakers currently residing in the state of Texas.
- You must be the director or co-director of the project in order to apply.
- You must be a Texas resident since July 1, 2020. You cannot apply if you are attending school full-time outside the state of Texas.
- AFS staff and Board members may not be the project applicant.

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**

- Applicant must be a rising junior or senior 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

**II. 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, including a development grant, you can re-apply for the same project as long as you are in good standing on your contract with us. This includes having submitted the required materials if you have previously received a development grant. You must include a written progress report that shows your project’s status has advanced significantly since the last time it was awarded funding. (Listed in the Required Attachments section).

**III. Applicant Responsibilities**

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

- You must notify AFS immediately of any significant changes to your project that occur after you submit your project.
- If you are awarded an AFS grant, you are required to carry out a project that is consistent with the proposal you submitted.
- If your project changes significantly from your proposal, you must write us a written request before expenditure of grant funds. Approval isn’t guaranteed.

**IV. 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 2021 AFS Grant fall cycle, noting that cash grants will be awarded up to but not exceed $10,000 per project. Please note that some cash grants and in-kind grants have their own eligibility requirements, so please read over the requirements for each grant carefully.

**AFS Grant - Cash Grant**

Projects may apply for up to $10,000 cash for production or post-production through the AFS Grant fund. Projects may apply for up to $3000 for distribution support. Total cash support from the AFS Grant fund will not exceed $10,000. However, applicants can receive in-kind support valued in excess of the $10,000 cash grant (in other words, applicants can apply to receive in-kind grants on top of $10,000 cash).

**The Harrison McClure Endowed Film Fund - Cash Grant**

The Harrison McClure Endowed Film Fund, $2,500, goes to an undergraduate student for the making of a short film that will complete a course or degree requirement. Students eligible to receive the grant must be rising juniors or seniors and must be enrolled as full-time students in a four-year college or university located in Texas.
The selected film must agree to include a credit or thanks to the "Harrison McClure Endowed Film Fund" in addition to the crediting requirements of the AFS Grant. Additionally, the selected filmmaker is required to supply a copy of the finished film to the Endowment donors and the parents of Harrison McClure, a promising Texas film student whose life and passion for filmmaking are memorialized by this fund.

In-Kind Grants

MPS Camera and Lighting Austin - In-Kind Grant

AFS partners with MPS Camera and Lighting Austin to offer 1 in-kind multi-day camera package rental to 1 award recipient. The grant comes in the form of a certificate from MPS Camera Austin. An awarded certificate must be used by the applying project and cannot be sold. Any unused certificate must be returned to the Austin Film Society. 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. Because of staffing limitations due to the Covid-19 crisis, one-on-one grant consultations will not be offered in the 2021 application cycle.

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 AFS Grant and all application areas.

• Wednesday, August 11th at 6PM CST
• Thursday, September 2nd at 5PM CST

VI. Application Preparation

Applying for the grant is an online process. Applications and all supporting materials must be submitted online at https://www.austinfilm.org/AFS-Grants-Applications/ (including video sample submissions). Please refer to the application form instructions for more information on the required materials. For advice on how to best approach each of these sections, you can refer to our Grant Writing Tipsheet.

Application Form Instructions:

Go to the grant section of our website www.austinfilm.org/AFS-Grants-Applications/ (AFS Grant info’s under the "Filmmaker Support" section if you don't find it 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 return to your application.

General Information:
• Fill out this section in its entirety.
• Use the 2nd name field if you are working with a co-director.
• Provide an email and mailing address that will be valid as of December 2021.

Project Information:
• Fill out a running time, even if it is an estimate. Remember, to be eligible for the AFS Grant for Shorts, the running time must be under 40 minutes.
• Please check all boxes for funds that you are eligible for
• Your total cash cost should only include cash costs, not in-kind totals.
• Your AFS Grant cash request should not exceed $10,000 or $3,000 for distribution (in-kind request can exceed this cap)
• Project Summary: Write a short synopsis (1-2 sentences) that best describes your film’s story/content.

Video Sample (Required, submit links in application):

Password-protected video links are accepted as part of the video sample and must satisfy the following requirements:
• A 6-minute or less sample 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 Tipsheet.

• For applicants requesting distribution funds: Footage from the submitted project must be part of the video sample.
• Online video links must not be replaced or changed during the application review period (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 2 pages and should include:
• Description of the story of the film with details about stylistic approach, visual elements, story structure, and thematic threads. (Recommend 2-3 paragraphs).
• Description of your production plan, creative team, and information about project status to date. (Recommend 1 paragraph).
• Information about your target audience and distribution plans. (Recommend 1 paragraph).
• Details regarding your fundraising strategy and how AFS Grant funds will be used. (Recommend 1 paragraph).

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 contribution, in-kind donations, grants, individual and corporate donations, sponsors or investors, and fundraising.
- Total Resources should equal Total Expenses.

**DETAILED BUDGET**
(Required, Submit Online)
- Provide a detailed budget that includes pre-production, production and post-production costs.
- You may use your own budget sheet or download our form from the site.

**PROJECT TIMELINE**
(Required, Submit Online)
- In bullet points, list the key stages of your production, with the time allotted to each and anticipated dates.
- Timeline should cover the project from pre-production all the way through distribution.
- Project timeline should not exceed 1 page.

**PROJECT PERSONNEL**
(Required, Submit Online)
- Write up to 1 page detailing the bios of your key creative team.

**TREATMENT OR SCRIPT**
(Required, Submit Online)
- Write a treatment (1-5 pages) that focuses entirely on the story and the characters.
- For narrative projects, a full script is preferred to a treatment. This is not a screenplay competition and so early drafts are fine. You can indicate how many rewrites you plan to do in your project description or timeline.

**ADDITIONAL SUPPORT MATERIAL**
(Optional, Submit Online)
- Additional video samples, such as a link to a full feature or full short, are highly encouraged.
- In digital format, reviews, articles, images or letters of support that show your project in a favorable light.
- Letters of support are encouraged but not required. You may submit up to two letters of support with your application. See “Grant Writing Tips” for advice about letters of support.
- All materials must be uploaded to your online application as a single PDF, video samples must be submitted as links in the designated space on the application.
- Additional support material must not exceed 5 pages.
- Do not send: any hard copy material, actor headshots or DVDs.

**PROOF OF RESIDENCY**
(Required, Submit Online) - You must prove that you are a current resident of TX.
- You must have been a resident of Texas since July 1, 2020.
- 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 drivers 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 on one that you received a grant for previously, we require a 1-page status report. This report should detail how the previous grant was used and where the project is on its road to completion. This will be filed with your previous application.

**VII. SUBMITING YOUR APPLICATION**
Once you submit your online application and supporting materials, you’ll receive a confirmation email from us. If you do not receive a confirmation email within the hour after submitting, it is possible that we did not receive your application, OR your email preferences need to be adjusted. Please contact filmmakersupport@austinfilm.org so that we can correct the problem.
Please note that AFS staff will not contact you for replacement materials if:
- You fill out your budget cover sheet or budget incorrectly. We will use what you submitted as is.
- Your project description seems incomplete.
- There is any piece of your application missing
- Your proof of residency is invalid
- Your sample link doesn’t work

Questions?
Contact filmmakersupport@austinfilm.org

Questions regarding the application will be answered during regular business hours, Mon- Fri, 10am - 6pm at filmmakersupport@austinfilm.org. No phone calls please. If you’d like to speak with us by phone, please send an email request with the best number to reach you and times that you are available.

Award Announcements will be posted on our website at the conclusion of the panel session by early December. Follow-up letters are emailed to all applicants. Applicants whose projects are not selected or a grant may request written feedback on their application by emailing filmmakersupport@austinfilm.org. Notifications will go out by December 15, 2021.
PROOF OF RESIDENCY
You must be a current resident of Texas and have been a resident since July 1, 2020. A “resident” means someone who has lived in the state of Texas for one full year at the time of application to the AFS grant. If you are a permanent resident of Texas but are attending a college or university outside of the state for the past year or more, you would not be eligible. The Grant is intended to support the artist community in Texas and keep it thriving. As such, we are not able to award grants to previous Texans or Texas-based projects where the director is residing out of state.

CASH REQUEST AND BUDGET INFORMATION
The Total Cash Cost will come out of your completed budget and should only include your out-of-pocket (Cash) costs, not your in-kind totals.

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 services “in-kind” not at SAG or full union rates, but at a rate in scale with your budget (say $50/day).

Note: While there are no hard budget limitations, remember that we are looking to fund projects where the AFS grant will make a difference. If your budget for a short is over $100,000, it is important to make the case about why the AFS Grant is important for your project to meet its goals.

PROJECT DESCRIPTION
In the first round of review, the project description is the most significant written part of your application. Think of it this way - you’ve got two pages to make a summation of your entire proposal. The other materials (the budget, the timeline, the personnel page, the video sample, etc.) are there to expand in more detail on what you’ve laid out in your 1-2 page project description.
• Make sure your project description does ALL of these things:
• Describes the STORY or the CONTENT of the film, with details on the stylistic approach, visual elements, story structure, characters, and thematic threads. Clearly state the format, including whether it is a documentary or narrative, or a specific genre, early in your description so that reviewers don’t have to cross-reference your application form while reading your narrative.
• Describes the production plan and provides information on the project status to-date, as well as your unique approach to the material.
• Provides information about your goals, target audience and distribution plan.
• Details your fundraising strategy and how AFS funds would be used.

The Story
Of these four elements, the first one is the most important. The story or contents of your film is what will make it interesting and unique. Do your best to describe the story in clear but evocative language. Don’t be afraid to give away the ending. Your “audience” (the panel) needs to know what story they’re funding.

In describing the story, take the advice of Strunk and White - “omit needless words,” and “use the active voice.” Identify who in your story (whether it’s a documentary or a narrative) is active and is striving for something and describe in clear terms what they’re doing and how and why they’re doing it. Describe their obstacles and how they overcome them (or don’t!). Then, tie this story to the themes you’re hoping to explore or what ideas or issues you’re hoping to illustrate or critique by making this film. Avoid getting bogged down in superfluous detail that will lose your reader. If you have a complex plot with many twists and turns, don’t try to explain it all — submit a treatment or screenplay to tell the whole story. Get a friend who doesn’t know the story to read your description and see if they can follow it.

The “Why”
Recognize that the panel may want to know why you, in particular, want to tell this story, or why you are the best person to do so. If it’s based on a personal experience, let them know, or if the subject matter is something you have some familiarity with, describe how that came to be. Especially if your story or subject is rather heady or abstract, putting a little bit of yourself into your proposal helps the panel see the person behind the project.

The “Look”
Let the panel know how you’re going to translate this story into visual language. If your project is a documentary about a historical event, you can explain it perfectly with statistics, anecdotal evidence and pleas for justice, but the panel wants to know what they will actually see in the finished film. Expert interview “talking heads”? Or have you uncovered an incredible wealth of archival material that is going to bring a 75-year-old story to 21st Century life? Likewise, if you’re making a narrative, describe your visual strategy with your film. Feel free to name-check your influences here if you can avoid sounding overly derivative of work that already exists. What films inspire you when you think about how you want your film to look?

The Production Plan
Now that you’ve laid out your story, its themes and its visual style, describe how you’re going to pull all this off. Chances are you have more ambition than you have cash in the bank, so what specific resources do you have to bring to bear that the average filmmaker doesn’t? Are you attending a well-funded film school where you can get all the lights, dolly tracks and free student labor you need? For your documentary about Irish mine workers, do you have a kindly aunt in Dublin who will let your entire crew stay with you for 3 months?

Also, be sure to let us know where you’re at in this process. Have you raised $45,000 of your $50,000 budget and secured all your cast and crew and are ready to go once you get that last chunk of funds in? Are you fourteen weeks into your post-production schedule but need to shoot for one more week with the subject of your documentary to finalize the ending of your story?

Target Audience and Distribution Plan
You need to make it clear that you’ve given some thought to how you’re going to get your film out into the world, including your back-up plan if the best-case scenario of premiering it at Sundance and selling it for $1 million doesn’t
work out. Think about the communities that you engage with who would have an interest in the project. Are there any specific niche audiences that would be predisposed to like or identify with your project? How are you going to reach them? Say you’re making a documentary about drag racing, perhaps you’ve come from that world yourself and you know that if you advertise it on drag racing websites you could sell a few thousand downloads? Maybe you’ve made several short films that have done well on the festival circuit, and you’ve made friends with programmers who will look at your first feature with some heavy interest. Or, you know of certain film-focused websites who love to discover new artists. Which communities will get behind this film?

Fundraising Strategy
You also need to make it clear that you’ve got a plan to pay for all this stuff. Describe how much money you’ve raised and from what sources. Describe the sources of funding, which you are going to go after in addition to the AFS grant. Plausibility is important! If you are a first-time feature filmmaker and you haven’t raised a dime yet for your $50,000 budget, you’ll need to make a convincing case that you have another source to supplement the $10,000 you’re asking for from AFS.

It is important to be realistic about your crowdfunding goals. While crowdfunding is now essential to almost every independent project at some phase of production, it is not a given that every project will be successful. Our juries tend to be critical of overly ambitious crowdfunding aspirations particularly when they are unarticulated in this section of the application. You must demonstrate that you have a thoughtful and researched approach to your campaign: in the amount of money you plan to raise, the team assembled, and the timeline.

Project Description vs. Other Materials
As stated above, make sure that your project description and the rest of the application materials (budget, timeline, personnel page, etc.) are all working together to make it clear that you have thought this project through in full. You don’t want to lay out a proposal in the project description that your other materials do not support. If you describe a Stanley Kubrick-like cinematic vision, with lots of dolly shots & crane shots & Steadicam moves all over the place, but the budget has none of those items priced out, it will look like you don’t know what you’re talking about.

And vice-versa – don’t reference things in your supplemental materials that aren’t addressed in your project description. For example, if you identify in your project timeline that you will be traveling to Australia for six weeks, the travel plans should appear in your production plan and budget as well.

The Video Sample
In the final round of review, the video sample is the most important part of your application so think carefully about what it will be! AFS requires a downloadable 6-minute or less video sample submitted via online link (No DVDs). We strongly encourage submitting an additional video sample as “Additional Supporting Material” with the full length of a film: a rough cut of the project being proposed, if one exists, or a previous project. We suggest using a password protected Vimeo link but will accept links from other platforms as long as they work—be sure to test your link before submitting.

You want the 6-minute video sample to give the panel a sense of what the completed proposed project will be like. In descending order of preference, the best way to do that is:
1. Submit material from the proposed project
2. Submit a previous project you directed
3. Submit a project from someone on your production team (if you have never directed something yourself, consider submitting several examples of work from members of your production team; we recommend samples from your DP, creative producer or writer)

Material from the proposed project
Ideally you can submit a polished scene or two that will give the panel a good sense of what this project will be like. Even if you just have raw footage, choose some select moments that highlight your best stuff. Avoid sending in a trailer 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 the real substance, the pacing or the character development of your piece. Some of the most successful work samples have included a few selected scenes followed by the rough cut in its entirety (as additional supporting material). Just make sure you use the written description of your sample to explain and give context for what you are showing. Feel free to also use brief title cards between segments to explain what you are showing.

Previous projects
It is always best to submit your very best previous work as your sample in order to demonstrate your filmmaking ability. Most successful projects will have an older piece that has some rapport in style and/or subject matter to the proposed project, which makes it easier for the jury to envision the approach to the new project. If your previous work is distant from the current project, it should show that you have a special vision and approach to the material. The jury will be creative enough to see how that will apply to your next project, but only if you make a great case for this transition in your project description. If your very best work is a very far cry from what you are doing now, but you also have a short sample of something closer in form or genre, you can submit several select scenes in that 6-minute timeline to make your case, or include as additional supporting material. Do not randomly select the first 6 minutes of your feature film unless that is
definitely your strongest work. We recommend preselecting the strongest scenes for your 6-minute sample.

First time filmmakers & the video sample
If this is your first film ever, and you haven’t shot anything yet, you still need to submit a work sample. You can submit a previous work from one of the key players on your production team. Again, any resemblance to the proposed project makes it easier for the panelists to assess.

Use the description of video sample area to indicate anything that is incomplete about your work sample - if the sound levels haven’t been mixed, if you’re using temp music or a temp narrator or uncleared music, if the image is low-resolution, whatever the issues may be. You might know that the Rolling Stones song you’re using is a temporary placeholder, but if you don’t tell the panelists that and your budget doesn’t reflect the costs for copyright clearance, they may question the thoroughness of your application.

GOOD LUCK!
There is no right way to seek funding—your approach will be dictated by your material. And there is no magic list of sources of funds. Here are some of the resources that we find ourselves recommending over and over.

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.chickeneggspictures.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.fax.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
PREVIOUS GRANT RECIPIENTS

Production

Shadi Qutob, FANDOM

Jeremy Rodgers, FROM THE GROUND UP

Angela Chen, FLY GIRL - New Texas Voices Grant

Robie Flores, THE IN BETWEEN

Clint Bentley, JOCKEY - North Texas Pioneer Film Grant

Christian Vasquez, A RECKONING: STORIES FOR RACIAL HEALING WITH DR. NJOKI MCELROY - North Texas Pioneer Film Grant

Solomon Onita, TAZMANIAN DEVIL

Alejandro Sescosse and Anna Veselova, TLALOC

Margaret Crow, AT THE READY (UNTITLED CRIMINAL JUSTICE HIGH SCHOOL PROJECT)

Development

Lizette Barrera, CHICLE - North Texas Pioneer Film Fund

Kelly Daniela Norris, LOS BLACKALLERES

Ray Santisteban, THE RIVER

Ya'Ke Smith, SAN ANTONIO

Annie Silverstein, A TIME, A PLACE

Kim Tran, ZOE AND HAHN

Shorts

Spencer Cook, ACT OF GOOD

Prakshi Malik, BAHAAR (OUTSIDE)

Deborah Valcin, CATHARSIS: A JOURNEY THROUGH ANGER

Ramon Villa-Hernandez and Alejandra Aragon, DISRUPTED BORDERS

Wren Lee, DUMPLINGS - Harrison McClure Endowed Film Fund Grant

Chinwe Okorie, ELEPHANT!

Paul Lovelace, POSTMAN

Kenya Gillespie, GIVE

Sachin Dheeraj Mudigonda, TESTIMONY OF ANA

Amy Bench, "Untitled Mugeni Project"

Ryan Darbonne, WHAT THEY FOUND

The entire list of past AFS Grant recipients can be found on austinfilm.org.