

The Documentary Core Application Project



The Documentary Core Application is a collaborative effort by grantors who regularly fund documentary projects to standardize application requirements, with the aim of fostering greater access and a more equitable and sustainable documentary field.

Filmmakers have often shared with us their frustration over the amount of time and effort involved in writing and revising grant applications to suit the varied requirements of documentary funders. We estimate that applying for grants alone represents tens of thousands of hours of unpaid labor on

the part of documentary filmmakers each year.

In response, Sundance Institute and the IDA joined forces to create and disseminate a common funding application to the field. With the Documentary Core Application Project, a small but growing group of documentary funders have made a commitment to a more filmmaker friendly way of grantmaking.

Collectively, participants in the Documentary Core Application Project represent more than 5 million dollars in funding for independent documentaries annually. By adopting a standardized set of proposal requirements, participating grantors hope to ease the significant burden that has traditionally been placed on filmmakers and contribute to a more equitable and sustainable documentary field.

Currently, the project consists of a core proposal checklist that filmmakers can use to create a single proposal that will satisfy the primary requirements of participating fiscal sponsors and grantors. In the next phase of the project, we are exploring standardizing other elements, such as work sample lengths, budgets, and grant reporting requirements.

[+ CORE PROPOSAL CHECKLIST](#)

[\(https://www.documentary.org/sites/default/files/images/pages/t](https://www.documentary.org/sites/default/files/images/pages/t)

[+ FREQUENTLY ASKED QUESTIONS](#)

[\(https://www.documentary.org/funding/documentary-core-application-project/faq\)](https://www.documentary.org/funding/documentary-core-application-project/faq)

The following organizations and grantors are currently using the Documentary Core App:

Chicken and Egg Pictures [+ ACCESS APPLICATION](#)

[\(https://chickeneggpics.org/how-to-apply/\)](https://chickeneggpics.org/how-to-apply/)

DCTV Docu Work-In-Progress Lab [+ ACCESS APPLICATION](#)

[\(http://www.dctvny.org/workshops/post/docu-wip-lab\)](http://www.dctvny.org/workshops/post/docu-wip-lab)

Fork Films + [ACCESS APPLICATION \(HTTP://WWW.FORKFILMS.NET/APPLY/\)](http://www.forkfilms.net/apply/)

Frameline Completion Fund + [ACCESS APPLICATION \(HTTP://WWW.FRAMELINE.ORG/YEAR-ROUND/FILMMAKER-SUPPORT/COMPLETION-FUND\)](http://www.frameline.org/year-round/filmmaker-support/completion-fund)

IDA Enterprise Documentary Fund + [ACCESS APPLICATION \(HTTPS://WWW.DOCUMENTARY.ORG/FUNDING/IDA-ENTERPRISE-DOCUMENTARY-FUND\)](https://www.documentary.org/funding/ida-enterprise-documentary-fund)

IDA Pare Lorentz Documentary Fund + [ACCESS APPLICATION \(HTTPS://WWW.DOCUMENTARY.ORG/PARE-LORENTZ-GUIDELINES\)](https://www.documentary.org/pare-lorentz-guidelines)

Latino Public Broadcasting Public Media Content Fund + [ACCESS APPLICATION \(HTTP://LPBP.ORG/FUNDING-GUIDELINES/\)](http://lpbp.org/funding-guidelines/)

LEF Foundation Moving Image Fund + [ACCESS APPLICATION \(HTTPS://LEF-FOUNDATION.ORG/NEWENGLAND/GUIDELINES/TABID/162/DEFAULT.ASPX\)](https://lef-foundation.org/newengland/guidelines/tabid/162/default.aspx)

The Miller/Dozier Film Fund + [ACCESS APPLICATION \(HTTP://DOCSV.ORG/FILM\)](http://docsv.org/film)



[The IDA](#)

[Programs](#)

[Funding](#)

[Advocacy](#)

[IDA Awards](#)

[Getting Re](#)

Sundance Institute + [ACCESS APPLICATION \(HTTP://APPLICATIONS4.SUNDANCE.ORG/\)](http://applications4.sundance.org/)

Tribeca Film Institute + [ACCESS APPLICATION \(HTTPS://TRIBECAFILMINSTITUTE.ORG/PROGRAMS/DOCUMENTARY\)](https://tribecafilminstitute.org/programs/documentary)

The following organizations will accept the documentary core application with their next round of funding:

Doc Society + [ACCESS APPLICATION \(HTTPS://BRITDOC.ORG/FUNDS/\)](https://britdoc.org/funds/)

Catapult Film Fund + [ACCESS APPLICATION \(HTTP://CATAPULTFILMFUND.ORG/HOW-TO-APPLY/\)](http://catapultfilmfund.org/how-to-apply/)

The Chicago Media Project (*application coming soon*)

ITVS + [ACCESS APPLICATION \(HTTPS://ITVS.ORG/FUNDING/OPEN-CALL\)](https://itvs.org/funding/open-call/)

The Redford Center + [ACCESS APPLICATION \(HTTP://REDFORDCENTER.ORG/FOR-FILMMAKERS/GRANTS-PROGRAM\)](http://redfordcenter.org/filmmakers/grants-program/)

The following organizations will accept the documentary core application for fiscal sponsorship applications:

The Film Collaborative + [ACCESS APPLICATION \(HTTP://WWW.THEFILMCOLLABORATIVE.ORG/FISCALSPONSORSHIP/\)](http://www.thefilmcollaborative.org/fiscal-sponsorship/)

Film Independent + [ACCESS APPLICATION \(HTTPS://APPLICATIONS.FILMINDEPENDENT.ORG/WA/APPLICATIONS/FISCAL-SPONSORSHIP/\)](https://applications.film-independent.org/wa/applications/fiscal-sponsorship/)

IDA + [ACCESS APPLICATION \(HTTPS://WWW.DOCUMENTARY.ORG/FISCAL-SPONSORSHIP\)](https://www.documentary.org/fiscal-sponsorship/)

Women Make Movies + [ACCESS APPLICATION \(HTTP://WWW.WMM.COM/FILMMAKERS/FISCAL_SPONSORSHIP.SHTML\)](http://www.wmm.com/filmmakers/fiscal_sponsorship.shtml)

Utah Film Center + [ACCESS APPLICATION \(HTTPS://WWW.UTAHFILMCENTER.ORG/FISCALSPONSORSHIP/\)](https://www.utahfilmcenter.org/fiscal-sponsorship/)



THE DOCUMENTARY CORE APPLICATION PROPOSAL CHECKLIST

1. Project Description

- a. **Logline** – Provide a brief, catchy summary of your story.
Suggested Length: Approximately 2-3 sentences
- b. **Story Summary / Synopsis** - What is your story and story structure? Give an overview of your story, introducing the main characters and potential plot points. Describe the anticipated story structure and narrative trajectory, or potential character arcs for your project. Discuss your access to the story and characters.
Suggested Length: Approximately 1 to 2 pages
- c. **Topic Summary** - Describe why this topic is important, timely or relevant. Things to consider include: Why are you the best person to make a film about this? Explain the cultural or social relevance and context for the topic, and why this project is timely or urgent. Detail the topics, issues, themes, challenges, stakes, or questions that your project will cover.
Suggested Length: Approximately 1 to 2 pages
- d. **Artistic Approach** - How are you going to tell this story? Describe your creative vision for the finished project – its visual look and feel. Explain your intended use of cinematic language or any particular artistic approach that informs the storytelling. *If applicable*, mention any creative elements and assets, interactive elements, new technologies or non-traditional mediums that you intend to utilize. Explain how these elements will enhance the experience and interaction between viewers and the world of the story.
Suggested Length: Approximately ½ page
- e. **Project Stage and Timeline** - Explain the current status of the project. Outline the projected production timeline from the project's current state to the anticipated completion date. Your timeline should cover both the creative and production processes and should detail major project activities, production schedules, and anticipated post-production and release dates. If you have applied to this fund previously, please share how your project has progressed since the last time you applied.
Suggested Length: Approximately 1 paragraph

2. Audience and Distribution

- a. **Distribution and Marketing Strategy** - Characterize the intended distribution life for your film. Specify plans for festival, theatrical, and/or community screenings, as well as your plans for securing broadcast and/or distribution
Suggested Length: Approximately 1 paragraph

- b. **Intended Audience** - Describe the anticipated audience for your project, including any underserved audiences. How do you plan to reach your target audience? How have you addressed the needs and interests of this audience in your film? What is your relationship and access to this community?

Suggested Length: Approximately 1 paragraph

- c. **Audience Engagement and Social Impact – IF APPLICABLE** - Audience Engagement is a strategy designed to activate audiences and constituencies toward specific goals. Not all films are suited for social engagement, but if yours is, what actions do you hope for viewers to take after seeing your film? Potential activities could include organizational partnerships, educational guides, targeted stakeholder/community screenings, social media strategies, multi-platform activity, or social change campaigns. Do you have partnerships with organizations in your issue area already, and if so, how are these relationships informing your project development?

Suggested Length: Approximately 1 to 2 paragraphs

3. Key Creative Personnel

- a. **Bios of Key Creative Personnel** - Provide brief biographies for the director(s), and if attached, the producer(s), cinematographer, and/or editor. Include notable credits and/or major recognition or award information. For each key creative team member, include information about relevant expertise and the individual's role in the project. Bullet list names and titles of any attached advisors and/or consultants.

Suggested Length: Approximately 1 paragraph/short bio

4. Fundraising Strategy and Grant Impact

- a. **Fundraising Strategy** - Describe the strategy for raising the additional funds necessary to complete the project. Be specific.

Suggested Length: Approximately 1 paragraph

- b. **Funding to Date** - Provide a list of all sources and amounts raised to date. Distinguish between potential sources of funding and secured amounts. List the status of other sources of funding currently under consideration, whether to be applied for or pending.

Example:

Source	Amount	Status
Foundation A	\$x	Secured
Private Investment	\$x	Secured
Foundation	\$x	Applied
Broadcast License A	\$x	In Negotiation
Crowdfunding Campaign	\$x	In Process (end date MM/DD/YY)

- c. **Amount Requested/Grant Impact** - Should you receive a grant, describe how any granted funds would be spent and how the amount requested would help you move forward with your project.

Suggested Length: Approximately 1 paragraph

5. Budget

- a. **Comprehensive Line Item Expense Budget** - Please provide a breakdown of your project's projected expenses, from development through release, in U.S. dollars, including a budget total. *Provide budget notes* for any areas that may be viewed as out of the ordinary or which requires further explanation.

6. Work Sample

- a. **Director's Prior Work – IF APPLICABLE** - Describe the sample you are submitting for consideration, including its narrative, aesthetic, or communication intentions. Discuss the relevance of the work to the current project, if any. If the current project is a departure from the prior work, how will this film differ?

Suggested Length: Approximately 1 paragraph

- b. **Current Sample/Rough Cut –IF APPLICABLE** – Describe the sample you are submitting for consideration. What should reviewers be looking for in your sample? Explain what is present or absent in the sample, and how it will differ as a finished film. How is it representative of the intended story, style, subject, or another aspect of the project? If you submitted a rough cut, what changes or additional material are planned?

Suggested Length: Approximately 1 paragraph

7. Supplemental Questions

- a. **Supplemental Question – IF APPLICABLE** – In this section, grantors will detail any additional questions/information requested, following the same format as above.

August 30, 2019

Oakley Anderson-Moore

CALL FOR ENTRIES

A Massive List of Fall 2019 Grants All Filmmakers Should Know About



Fall is upon us, and money is dropping faster than leaves from trees!

Quit jumping in that pile of leaves and start raking in the funds for your next film project if you snag these grants, initiative, contests, and opportunities coming up this autumn. As always, the following opportunities are organized by deadline—from late August through early December—and by category: documentaries, narratives, screenwriting, and new media.

If you're looking for a head-start on a different granting season, check out our most recent spring grants (<https://nofilmschool.com/massive-list-spring-2019-grants-all-filmmakers-should-know-about>), summer grants (<https://nofilmschool.com/massive-list-summer-2019-grants>), and winter grants (<https://nofilmschool.com/2018/11/massive-list-winter-2019-grants-all-filmmakers-should-know-about>) roundups.

Note: An asterisk next to the grant title means there is an equivalent grant for both doc and narrative.

As always, use your best judgment when deciding to apply.

Documentary



Still from feature documentary 'Always in Season' directed by Jacqueline Olive was a grantee of the IDA Enterprise Documentary Fund.

Credit: Always In Season (<https://www.documentary.org/project/always-season>)

IDA Enterprise Documentary Fund: Development Grant
(<https://www.documentary.org/enterprise-documentary-fund/development-grant-application-guidelines>)

The International Documentary Association will award up to \$15,000 from the Fund for feature-length documentaries that are contemporary and of an urgent or critically important nature. From IDA (<https://www.documentary.org/funding/ida-enterprise-documentary-fund>):

The IDA Enterprise Documentary Fund provides development funds to documentary film projects taking on in-depth explorations of original, contemporary stories and integrating journalistic practice into the filmmaking process. Inclusion and diversity, both in terms of the filmmaking team and subject matter, are a priority of the fund.

Deadline: September 2

Tribeca Film Institute IF/Then Short Documentary Program: American South Pitch 2019 **(https://www.tfiny.org/pages/american_south_new_orleans_film_festival_2019)**

Are you a short documentary filmmaker working or living in the Northeast or the South? If you make it through this pitch process presented by TFI, the Surdna Foundation (<https://surdna.org>) and New Orleans Film Society (<http://neworleansfilmsociety.org>), you could score \$25K to make your short. From TFI (https://www.tfiny.org/pages/american_south_new_orleans_film_festival_2019):

We are inviting diverse filmmakers (POC, Indigenous, LGBTQ+, women, nonbinary, people with disabilities) from the American South to apply for a new TFI IF/Then Shorts pitch opportunity at the 2019 New Orleans Film Festival, centered on the topic of Inclusive Economies. The pitch calls for original stand-alone short documentaries (10-20 minutes) that explore themes of economic inclusion and resilience through a regional and place-based lens.

Deadline: September 2

Tribeca Film Institute IF/Then Short Documentary Program: Global Pitch 2019 **(https://www.tfiny.org/pages/global_pitch_with_IDFA_and_RYOT_2019)**

Are you a short documentary filmmaker from around the world who wants to make a 10-20 minute film about climate change? If you make it through this pitch process presented by TFI, IDFA (<https://www.idfa.nl/en/>) (International Documentary Film Festival Amsterdam), and RYOT Films (<https://ryotfilms.com>), you could score \$25K to make your short. From TFI (https://www.tfiny.org/pages/global_pitch_with_IDFA_and_RYOT_2019):

Climate change is seen and felt in every region. It has devastating impacts on our agriculture, ecosystems, economic well being, energy supply, food security, human health, transportation, water supply, and more. The rapid warming of Earth's climate will have a ripple effect on societies and ecologies for generations to come. We believe the documentary film community has a responsibility to highlight these issues and ground this topic in the personal, emotional or philosophical realms. Through creative, nuanced, and emotional storytelling, we have the opportunity to connect to international audiences in profound and meaningful ways.

Deadline: September 15

The Scottish Documentary Institute Consultancies (<http://www.scottishdocinstitute.com/apply/consultancies/>)

The Scottish Documentary Institute is rapidly becoming a renowned force behind interesting documentaries coming out of the region, so if you're based in Scotland, these Consultancies held every two months are a good way to get your foot in the door. From SDI (<http://www.scottishdocinstitute.com/apply/consultancies/>):

Throughout the year we can offer professional consultancies to Scotland-based filmmakers and for projects (shorts and features) in development, production or distribution. Our consultants include SDI core team members as well as first rate UK based and international external advisors.

Deadline: September 6 for next consultancy session

ITVS Diversity Development Fund (<https://itvs.org/funding/diversity-development-fund>)

If you have a diverse background and could use \$25,000 in research and development funding for your single nonfiction program for broadcast on public television, check out this fund from ITVS (<http://itvs.org/funding/ddf>):

We're looking for exceptional stories by filmmakers from diverse backgrounds: stories that take creative risks, inspire dialogue, and are rarely seen on public media. We are committed to supporting producers of color and creating public media programming that is truly inclusive.

Deadline: September 13

Sundance Institute 2019 Documentary Short Film Fund (https://apply.sundance.org/prog/2019_documentary_short_film_fund/)

In a partnership with The Marshall Project, five filmmakers could score \$25,000 to make short film that focuses on the criminal justice system through journalistic, investigative, historical, animated, vérité-led stories. From Sundance (https://apply.sundance.org/prog/2019_documentary_short_film_fund/):

Sundance Institute's Documentary Film Fund and The Marshall Project have partnered on a series of short film projects aimed at finding, nurturing, and elevating documentary stories about the U.S. criminal justice system. We are looking for filmmakers or teams with an individual in a key creative position (director, producer, director of photography, or editor) who has been impacted by the U.S. criminal justice system to develop stories that take a fresh approach to criminal justice narratives.

Deadline: September 30

The Fledgling Fund Open Call: Climate Change **(<https://www.thefledglingfund.org/documentary-fund/>)**

Are you working on a short or long-form project that tackles climate change, and will be ready to launch in the next 6 months? This new initiative will give 3 - 5 projects from \$15-\$25K to help you make an impact. From the Fledgling Fund (<https://www.thefledglingfund.org/documentary-fund/>):

Strong stories can help keep this issue at the forefront of the public conversation as critical decisions are being made by policymakers, businesses and communities about how to best protect against and mitigate the effects of climate change. To that end, we are looking for projects that provide new perspectives on climate change. More specifically, we are interested in stories that highlight how climate change exacerbates economic inequality and health disparities. We seek projects that have a unique power to inspire, educate and mobilize diverse audiences.

Deadline: October 1

Screen Australia: Documentary Development **(<http://www.screenaustralia.gov.au/funding-and-support/documentary/development/documentary-development>)**

If you're looking to develop an Australian documentary or co-production, you could get up to \$30,000 for development from Screen Australia (<http://www.screenaustralia.gov.au/funding/documentary/development.aspx>):

Screen Australia's Documentary Development program assists experienced documentary makers to achieve planned outcomes for the development of their projects. This could include further research, writing the next draft of a script or treatment, strategic shooting and/or editing to attract marketplace development or production finance, or compiling a sizzle reel.

Deadline: October 18 (for November 29 decision)

Sundance Documentary Fund (<http://www.sundance.org/programs/documentary-film>)

A core component of Sundance's Documentary Film Program, this competitive grant looks for artful films about relevant topics, and it can get you \$15,000 for development and \$40,000 for Production/PostProduction when you have 10+ minutes to show. From the Sundance Institute (<http://www.sundance.org/programs/documentary-film>):

The Sundance Documentary Fund supports the work of nonfiction filmmakers from around the globe. In a changing media landscape, the Fund has been a stable, progressive force in supporting work that has expressed the world in creative, complex, beautiful and provocative ways, and has created real cultural and social impact around some of the most pressing issues of our time.

Deadline: October 20 (for this round)

Frameline Completion Fund (<https://www.frameline.org/year-round/filmmaker-support/completion-fund>)*

For films that reflect the complexity of the LGBTQ community, this grant offers up to \$5,000 per film for finishing funds. From Frameline (<http://www.frameline.org/filmmaker-support/frameline-completion-fund>):

This program seeks to provide a much-needed source of financial contributions to artists who often struggle to secure funding to complete their works...For over a quarter century, Frameline has provided more than 140 grants to help ensure that LGBTQ+ film/video projects are completed and viewed by wider audiences. Projects finished with assistance from the Frameline Completion Fund include CALL HER GANDA, CHAVELA, PARIAH, APPROPRIATE BEHAVIOR, CALL ME KUCHU, TO BE TAKEI, LAST CALL AT MAUD'S, THE NEW BLACK, BROTHER TO BROTHER, KUMU HINA, THE COCKETTES, VITO, FREEHELD, WE WERE HERE, and GUN HILL ROAD.

Deadline: October 31



Still from feature documentary 'Knock Down the House' by Rachel Lears which was a grantee of the IDA Enterprise Documentary Fund.

Credit: Knock Down the House (<https://www.documentary.org/project/knock-down-house>)

California Documentary Project: Research & Development Grant (<http://calhum.org/funding-opportunities/california-documentary-project/>)

California Humanities offers grants from the California Documentary Project are intended for films that have some kind of connection to California and strengthen the understanding of the humanities for the state, and range up to \$10,000.

From CalHum (<http://www.calhum.org/grants/california-documentary-project-grant>):

CDP Research and Development grants are designed to strengthen the humanities content and approach of documentary media productions in their earliest stages. Projects must actively involve at least three humanities advisors to help frame and contextualize subject matter throughout the research and development phase.

Deadline: November 1

California Documentary Project: Production Grant (<http://calhum.org/funding-opportunities/california-documentary-project/>)

If you have a work-in-progress for a film that features humanities in the state of California, the CalHum CDP Production grant can range up to \$50,000. From CalHum (<http://www.calhum.org/grants/california-documentary-project-grant>):

CDP Production grants are designed to strengthen the humanities content and approach of documentary media productions and help propel projects toward completion. Projects must be in the production stage, have a work-in-progress to submit, and actively involve at least two humanities advisors to help frame and contextualize subject matter throughout the production process.

Deadline: November 1

EURODOC 2020 (<https://eurodoc-net.com/en/programme/objectives>)

If you're looking to pitch your documentary to Europe's leading commissioning editors, and you've got the budget for the participation fee, this networking workshop could be for you. There are scholarships that help offset the fee if you are from a qualifying country! From (<http://www.eurodoc-net.com/en/prg/participants.php>)Eurodoc (<https://eurodoc-net.com/en/programme/objectives>):

Throughout the 3 sessions, all of the basic fundamentals of production are covered: from the analysis of the artistic quality of the project, to reflecting on the relationship between the director and the producer; from the negotiations for rights clearance to the financing of the development stage; from the transmission of different production methods and budgeting to the identification of potential partners on an international level; from the drafting of different co-production agreements to the making of trailers and the pitching preparation; from the overview on the management of a production company, to the promotion and distribution (traditional and alternative) of the film once it is finished; from an insight on the documentary film market landscape to individual meetings with some of the main figures of the documentary world (commissioning editors, programmers, distributors, curators, producers).

Deadline: October 31

HotDocs Ted Rogers Fund (<http://www.hotdocs.ca/i/hot-docs-ted-rogers-fund>)

Canadian documentary filmmakers with docs in production who have commercially released a documentary or fiction film in Canada are eligible for this fund. From HotDocs (<http://www.hotdocs.ca/i/hot-docs-ted-rogers-fund>):

In June 2016, Hot Docs and the Rogers Foundation founded the \$1-million Hot Docs Ted Rogers Fund to support Canadian documentary filmmakers. Over the coming 10 years, production grants will be distributed to Canadian documentary filmmakers. Up to \$20,000 will be granted to three or four projects each year.

Deadline: Opens September 4, Closes November 13

Film Independent Documentary Lab (<https://www.filmindependent.org/programs/artist-development/documentary-lab/>)

If you've got a feature documentary at the rough cut stage (or in early post-production in a few exceptional cases), why not apply to Film Independent's mentorship program that includes exposure to industry professionals, a pass to the LA Film Festival, and year-round mentorship. Additionally for 2019, one lab participant will snag \$10K in support from Susan Murdy Documentary Film Fellowship. From FIND (<http://www.filmindependent.org/programs/filmmaker-labs/documentary-lab/>):

An intensive five-week program designed to help filmmakers who are currently in post-production on their feature-length documentary films. Through a series of meetings and workshops, the Documentary Lab provides creative feedback and story notes to participating filmmakers, while helping them to strategize for the completion, distribution, and marketing of their films.

Deadline: Not yet open, closes December 3

Catapult Film Fund (<http://catapultfilmfund.org/>)

If you're just starting out on a documentary, you know how hard it is to raise money when you have nothing to show. Because, hey, you need money to shoot something to show! The Catapult Film Fund will give you \$5,000 to \$20,000 to shoot enough footage so you can fundraise for the rest of the project. From Catapult (<http://catapultfilmfund.org/>):

Catapult Film Fund provides development funding to documentary filmmakers who have a compelling story to tell, have secured access to their story, and are ready to shoot and edit a piece for production fundraising purposes. Our mission is to enable filmmakers to develop their films to the next level at a moment where funding is hard to find.

Deadline: Rolling

Narrative



A still from short film 'Pioneers' directed by all-woman collective SLMBR PRTY, a recipient of the SHIFT Creative Fund.

Credit: Pioneers (<https://shift.io/creativefund/behindthescenes>)

EAVE Producers Workshop 2020 (<https://eave.org/programmes/eave-producers-workshop-2020/>)*

For producers looking to join and co-produce with a network of other European producers who have a budget for the participation fee (or are eligible for a scholarship), this workshop could be valuable. This round of workshops will take place in Luxembourg, Galway, and Rijeka/Opatija. From EAVE (<https://eave.org/programmes/eave-producers-workshop-2020/>):

Train, develop, network. A year long programme focused on three intensive weeks featuring professional development through working on the development of fiction and documentary projects. EAVE is aimed at producers, both fiction and documentary, who are already working in the film and television industries

who wish to begin to operate on a European wide basis by increasing their knowledge of producing and co-producing in Europe and by building up a pan European professional network. We also welcome applications from associated branches of the industry – e.g. commissioning, funding, legal and finance, festivals & markets, media administration. Each year fifty participants are selected from most of the EU countries and beyond and take part in three one-week long workshops.

Deadline: August 30

CineMart Co-Production Market (<https://iffr.com/en/professionals/iffr-industry/cinemart/cinemart-project-entry>)*

If you're looking to get your film seen—and possibly financed—by the international film community, CineMart, hosted by the prestigious International Rotterdam Film Festival, is a great place to be. This year CineMart is happening from January 26 - 29. From IRFF (<https://www.filmfestivalrotterdam.com/professionals/cinemart/>):

Our international co-production market offers a selection of 25 carefully curated feature film projects— independent art- house films with market potential. CineMart was the first platform of its kind to offer filmmakers the opportunity to launch their ideas to the international film industry and to find the right connections to get their projects financed. CineMart heralds an important start of the 'film year'.

Deadline: September 2

The Hubert Bals Fund: Script & Project Development Support Voices (<https://iffr.com/en/hbf-script-project-development-support>)*

This is an initiative from the prestigious International Film Festival Rotterdam dedicated to funding script development by filmmakers from developing countries. Since the fund started in 1988, well over 530 projects from independent filmmakers in Asia, the Middle East, Eastern Europe, Africa and Latin America have received support. From IFFR (<https://iffr.com/en/hbf-script-project-development-support>):

A Script and Project Development grant can be used for the further development of a script (e.g. research, writing, translation or hiring a coach or script consultant), but can also be used to present a project to financiers or other potential partners at (international) co-production meetings or film festivals. The maximum contribution for Script and Project Development is €10,000.

Deadline: September 1

Screen Australia's Feature Film Production Program (<http://www.screenaustralia.gov.au/funding-and-support/feature-films/production/feature-production>)

If you're an Australian-based filmmaker, you have got to get in touch with Screen Australia. The government film agency throws down major funds for low-budget features, documentaries, and large format programs, including up to 65% of your feature film budget if it meets the criteria. From Screen Australia (<http://www.screenaustralia.gov.au/funding/default.aspx>):

Screen Australia's Feature Film Production Program aims to assist in the creation of a diverse range of successful Australian films that resonate with their audiences – films that entertain, enlighten and reflect an Australian sense of identity both domestically and internationally.

Deadline: September 20 (for November 12 decision)

SHIFT Creative Film Fund Grant (<https://shift.io/creativefund>)

Need funding for your short film? Of course you do! Submit your project and you could score \$5,000 and \$40,000 in this rare short film grant. From SHIFT (<https://shift.io/creativefund>):

Film grants come in all shapes and sizes—supporting filmmakers of many different backgrounds. When looking at the landscape of grants available to filmmakers, there's a gap around one particular format: narrative short films. However, that format is an important stepping stone in a filmmaker's journey, which is why the SHIFT Creative Fund is dedicated to filmmakers specifically seeking funding for such projects.

Deadline: Opens September 1, Closes September 30

American Zoetrope Coppola Shorts 2019 (<https://www.zoetrope.com/coppolashorts/>)

The Francis Ford Coppola founded American Zoetrope offers this contest calling for a short film. This year, David Benioff of *Game of Thrones* will select the winner of the grand prize. From American Zoetrope (<http://www.zoetrope.com/contests/index.cgi>):

The mission of the Coppola Short Film Competition is to find and promote new and innovative voices in cinema...The winning filmmaker will receive \$5,000. American Zoetrope will invite select talent agencies and production companies to view the winning film and four honorable mentions at CoppolaShorts.com. The talent agencies include William Morris Endeavor, CAA, the Gersh Agency, Exile Entertainment, ICM, Oasis Media, UTA, the Radmin Company, Prolific Entertainment, Energy Entertainment, and Dontanville/Frattaroli. And the production companies include American Zoetrope, Samuel Goldwyn Films, Fox Searchlight, Sony Pictures Classics, IFC Entertainment, Verisimilitude, Lionsgate, Icon Pictures, Lleju Productions and Films, Working Title, Dimension Films, Michael London Productions, Hope for Film, Kulture Machine, Number 9 Films, Folo Films, Pretty Pictures, Roserock Films, Astrakan Films, Industry Entertainment, Anonymous Content, Jim Wedaa Productions, Robert Evans Company, Fortis Films, Jean Doumanian Productions, Agape Media International, and Ziskin Productions.

Deadline: September 1 (Early), October 15 (Regular)



Still from short film 'Lobster Dinner' directed by Gregorio Franchett, the winner of the Zoetrope Coppola Short Film Competition.

Credit: Lobster Dinner (<https://vimeo.com/309136206>)

ScreenCraft Film Production Fund (<https://screencraft.org/fund/>)

Brought to you by ScreenCraft and Bondit, if you've got a short script or a short film, feature film, documentary, or series pilot at the early stages of production, this fund could now score you up to \$30K in financing and production services. From ScreenCraft (<https://screencraft.org/fund/>):

Whether you have a simple screenplay or a film that's already in production, we want to consider it for our grant program. We consider a range of projects, from standalone screenplays, to fully packaged projects seeking finishing funds. If your aspirations are solely to become a produced screenwriter, you can rely on ScreenCraft and Bondit to package the winning script with a talented director and in-house production resources with up to \$30,000 in cash financing, judged on a case-by-case basis, depending on each project's budget and needs as determined by our internal jury of industry professionals.

Deadline: August 31 (Early), October 31 (Final)

The Roy Dean Grant/From the Heart Productions (<https://fromtheheartproductions.com/how-to-apply-for-grants/>)*

This fall, Roy Dean Grant will give out \$3K in cash and over \$30K of in-kind services and products, and is open for shorts, docs, and features films with a budget under \$500,000. From FTHP (<http://fromtheheartproductions.com/roy-w-dean-film-grants-and-awards/>):

We fund compelling stories about little known subjects, historical films, and films that touch hearts. We like films that expose, and bring, important information to light; as well as films about little known people when there is a good story.

Deadline: October 31

Tribeca Film Institute All Access (https://www.tfiny.org/programs/detail/tribeca_all_access)*

If you're a narrative or documentary filmmaker from communities not well represented in the film industry, TFI's flagship program would be a great place to nurture your career with mentorship and discretionary grants. From TFI (https://www.tfiny.org/pages/taa_rules):

Tribeca All Access® seeks feature-length scripted and documentary projects from both established and emerging storytellers whose team includes a director that is underserved in the U.S. industry. Projects may be in any stage of development, from the treatment/screenplay stage through post-production. Projects of

any genre and/or budget range are welcome to apply. Directors should be applying with their first or second feature films.

Deadline: Opens September 5, closes November 5

National Film Board of Canada Filmmaker Assistance Program (<http://onf-nfb.gc.ca/en/produce-with-the-nfb/filmmaker-support-programs/fap-filmmaker-assistance-program/>)*

If you're a Canadian citizen or a landed immigrant, the Film Board of Canada has ten provinces that offer emerging filmmakers \$3,000 - \$5,000 grants a year in technical services to complete your film. Deadlines depend on the province, so be sure to check them out individually. From NFBC (<http://onf-nfb.gc.ca/en/produce-with-the-nfb/filmmaker-support-programs/fap-filmmaker-assistance-program/>):

The National Film Board's mandate is to reflect Canadian values and perspectives through the production and distribution of innovative Canadian audiovisual works accessible in relevant media of today. The Filmmaker Assistance Program (FAP) is designed to help developing independent filmmakers complete their films/videos by providing technical services and support.

Deadline: Check for your specific region

Sundance Creative Distribution Fellowship (<https://www.sundance.org/programs/creative-distribution-initiative>)

Need help releasing your film as far and wide as it can possibly go? Why not let the people at Sundance be your guide. From the Sundance Institute (<https://www.sundance.org/programs/creative-distribution-initiative>):

We are seeking films at all budget levels featuring distinctive, singular voices. We will select three or four films on a rolling basis, and we will support fellows during their initial release period (6 - 12 months). Films will be selected by a committee comprised of the Creative Distribution team along with key representatives from the Institute's Feature Film, Documentary, and Festival programs. Our evaluation process will have two stages. We will initially review applications reviewing essay questions and a trailer or clip. After this initial review, we will invite select applicants to submit their feature in its entirety, and notify others that their project has been declined.

Deadline: Open Until Full

Cinereach Film Grants (<http://cinereach.org/submissions/>)*

Back with a new submission process and portal, Cinereach will award between \$5,000-\$50,000 to over 20 films each year! From Cinereach (<http://cinereach.org/submissions/>):

Cinereach develops, produces, finances, and supports feature-length fiction, nonfiction and hybrid films crafted for the big screen. We look for projects (at any stage) that create deep and lasting impressions through story, character, or cinematic approach. We seek to work with both unknown and established filmmakers who may face creative, financial or systemic obstacles to realizing ambitious visions.

Deadline: Rolling

Panavision's New Filmmaker Program (<http://www.panavision.com/new-filmmaker-program>)

If you are a student or a low-budget indie maker, Panavision might supply you with free camera packages. From Panavision (<http://www.panavision.com/new-filmmaker-program>):

The New Filmmaker Program loans film or digital camera packages (based on availability) to filmmakers for student thesis films, "low-budget" independent features, showcase reels, Public Service Announcements, or any other type of short not-for-profit project.

Deadline: Rolling

Film Independent Sloan Distribution Grant (<https://www.filmindependent.org/programs/grants-and-awards/sloan-distribution-grant/>)

If you have a nearly completed (or finished) a narrative film with a leading character that is a scientist, engineer or mathematician, this grant could be for you. From FIND (<https://www.filmindependent.org/programs/grants-and-awards/sloan-distribution-grant/>):

The Sloan Distribution Grant will be a \$50,000 grant awarded by Film Independent to a film that is entering its distribution phase...Eligible films must depict themes, stories, and characters grounded in real science, technology or economics.

Deadline: Rolling

Screenwriting



American Zoetrope Screenwriting Contest (<https://www.zoetrope.com/contests/screenplays-2019/>)

Here's your chance to win \$5,000 and get your script recognized for its compelling narrative by Francis Ford Coppola in the 17th Annual Zoetrope Screenwriting Contest. From American Zoetrope

(<https://www.zoetrope.com/contests/screenplays-2019/>):

The mission of the American Zoetrope Screenplay Contest is to find and promote new and innovative voices in cinema. Every script is read closely by a select handful of professional readers, and Francis Ford Coppola selects a grand prize–winner from among the top ten finalists. The grand prize–winner receives a cash prize, and the scripts of all top ten finalists are sent by Zoetrope to leading production companies and talent agencies for consideration.

Deadline: September 5

Cinequest Screenwriting Competition (https://www.cinequest.org/screenplay_submissions)

The competition associated with the Cinequest Film Festival offers \$5,000 for the winning feature script, and \$1,000 for a short/teleplay as well as recognition during the Writers Celebration at the fest. From Cinequest

(http://www.cinequest.org/screenplay_submissions):

The Cinequest Screenwriting Competition continues to empower global connectivity between screenwriters, filmmakers, producers, and innovators. Cinequest loves writers, and we welcome you to submit your screenplay or teleplay to our renowned competition. The Top 10 Finalists receive many empowering benefits including: VIP All Access passes to the Cinequest Film Festival and exclusive Writers Celebration, plus exposure to leading industry players and inspiring luminaries.

Deadline: September 20 (Regular)

BAFTA Rocliffe TV Drama Call (<http://www.rocliffe.com/competitions.php>)

If you are a UK-based writer with a script, you could be one of three projects selected for the BAFTA showcase.

From Rocliffe (<http://www.rocliffe.com/competitions.php>):

Not only do the finalists receive a selection of fantastic prizes, including an industry showcase at BAFTA, but unlike other initiatives with thousands of entries, our more personal approach gets the finalist and Forum List entries directly in front of execs, agents and producers at our selection panels and juries. To be selected as a finalist, your entry has to have been read and recommended at least four times. That's a lot of eyes on your work and it's before we even announce the winners!

Deadline: October 1

ScreenCraft Action & Adventure Script Contest (<https://screencraft.org/action/>)

If you have a heart-pumping action or adventurous odyssey penned down, you could win \$1000 plus industry exposure, with judges from Apelles, Bad Robot, Columbia Pictures, Donners' and Elevate. From ScreenCraft

(<https://screencraft.org/bootleguniverse/>): (<https://screencraft.org/action/>)

The action genre is the one genre that producers and literary managers have recently requested the most, and which we have the least. So this could be one of our most successful competitions! Our jury is looking for emerging voices in the action movie genre. Whether you have a big-budget, tentpole family adventure

movie, or a taut, low-budget action film, we want to read your screenplay. Professional feedback from studio-trained readers is available on all entries.

Deadline: August 31 (Early), October 31 (Final)

ScreenCraft Family Script Contest (<https://screencraft.org/family/>)

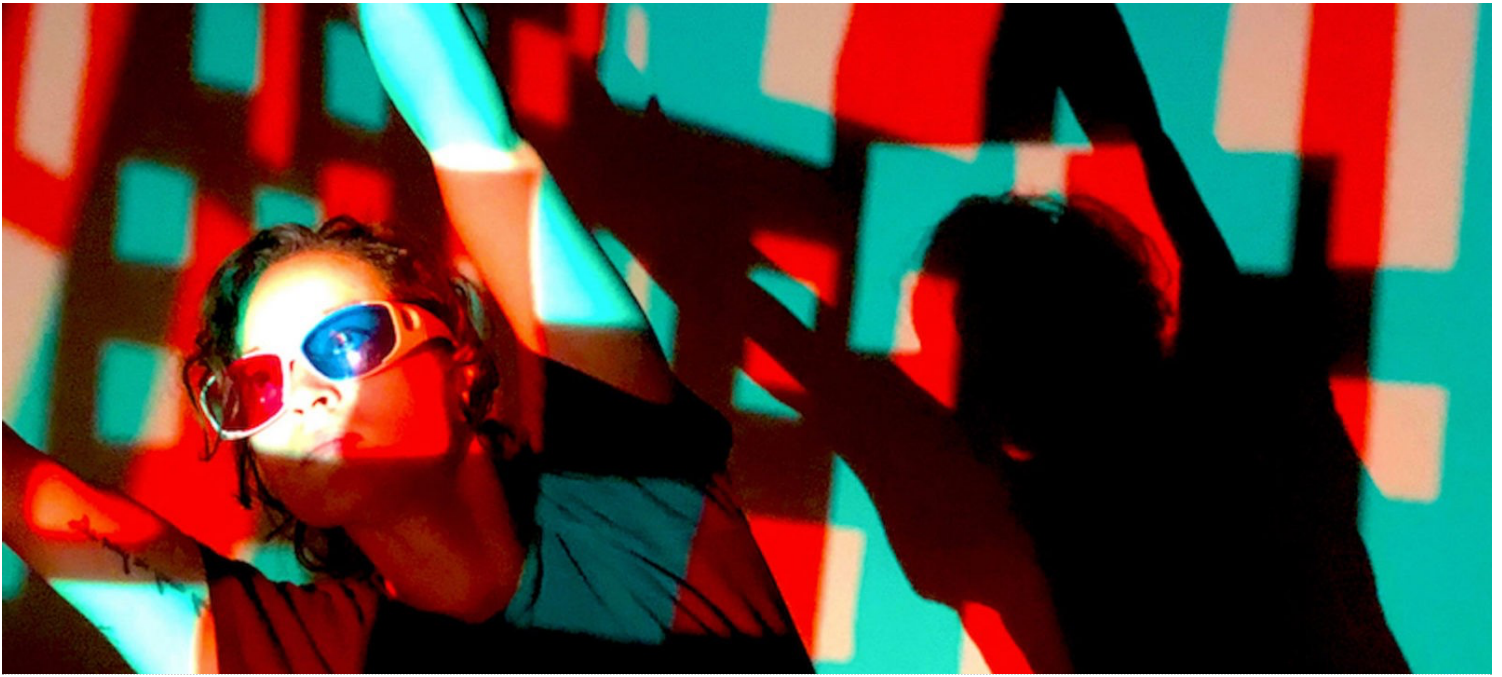
If you have a script that the whole family would enjoy at the movieplex, submit and you could win \$2K plus industry exposure. From ScreenCraft (<https://screencraft.org/family/>): (<https://screencraft.org/action/>)

Families are the most influential moviegoing audience, yet there's a surprising lack of high-quality films that appeal to the WHOLE family. This contest avoids the genre-bias of some other contests by seeking exclusively screenplays that are life-affirming stories of faith, courage, hope and love. Whether you have a family drama, comedy, animation, or action-adventure film – we have producers and executives who are hungry for high-quality “four-quadrant (<https://screencraft.org/blog/four-quadrant-film-10-essential-elements/>)” projects to package and produce.

Additionally, this contest also celebrates feature film screenplays that uplift, inspire and authentically portray stories, themes and people of faith.

Deadline: Opens October

New Media



Captured from the Sundance New Frontier program, whose corresponding Lab is now open.

Credit: SundanceTV (<https://www.sundancetv.com/festival/blog/2018/12/2019-sundance-film-festival-new-frontier-lineup-announced>)

Stereopsia's The Booster (<http://www.stereopsia.com/booster>)*

Have an immersive 3D/XR film in the works? This 3 day session could give you a boost. From Stereopsia:

The Booster is designed to help independent producers that have projects for innovative 3D contents to give an impulse to these projects. It can help these producers to find financing and to reach their market and audience. Contents can be films, XR, 360°, etc., all with a 3D flavor.

The Booster is limited to a small number of participants to ensure personal coaching and strong interaction within the group of participants and coaches.

Deadline: September 30

Sundance Institute's 2020 New Frontier Story Lab (<http://www.sundance.org/programs/new-frontier>)*

If you've got a project that explores new methods of storytelling, consider this Lab from the prestigious Sundance New Frontier cadre. From Sundance (https://apply.sundance.org/prog/2020_new_frontier_story_lab/):

With an emphasis on story, this Lab supports artists who are developing interactive, immersive, or experimental projects that aim to create rich and resonant experiences for audiences. The New Frontier Story Lab is open to a wide variety of storytelling disciplines, forms and story designs.

Deadline: October 1

Alfred P. Sloan Foundation New Media Grants (<https://sloan.org/programs/public-understanding/new-media>)

If you have a film that incorporates all that is cool about science and you have a fiscal sponsor that can accept the award for you (like the Sloan-funded VR film about LIGO (<https://with.in/watch/the-possible-listening-to-the-universe/>)) like this New Media grant could be worth exploring. From Sloan (<https://sloan.org/programs/public-understanding/new-media>):

Program goal: Advance public understanding and engagement with science through the support of innovative projects that use a range of media to reach a broad, cross-cultural audience. Grants support both traditional and web-native media that fall outside the other Public Understanding programs. Supported media types include opera, dance, music, museum exhibits, interactive games, smartphone apps, ebooks, web-native video, conferences, art and science festivals, and other cultural events.

Deadline: Rolling

OSVR Developer Fund (<http://www.osvr.org/fund/>)

Are you a VR content developer who can build on and support the open ecosystem? This \$5million fund from Razer could be worth looking in to. From OSVR (<http://www.osvr.org/fund/>):

OSVR knows that VR content developers can't afford to be limited by walled gardens and closed ecosystems. By supporting OSVR, developers can not only remain focused on creating the best VR experience without any limitations, but instantly gain audience as new VR platforms get released. This fund is open to all developers, indie or major, to apply. For every successful applicant, OSVR funding partners will purchase copies of their content in exchange for OSVR integration.

Deadline: Rolling

Merge AR VR Developer Fund (<https://dev.mergevr.com/fund>)

This \$1million dollar fund from Merge could get you funding for your project. From Merge (<https://dev.mergevr.com/fund>):

We're committed to supporting your vision and want to invest in you! Whether you're building an educational game, a digital toy, or another innovative AR/VR experience, we want to help make your ideas a reality.

Deadline: Rolling

Kaleidoscope (<http://kaleidoscope.fund/>)

Positioned as an intimate VR community of no more than 200 creators, Kaleidoscope acceptance could lead to funding from the likes of Oculus and invitations to events like World Tour (<https://vimeo.com/155774109>) and the DevLab (<https://vimeo.com/192532100/4c4df5844d>) content accelerator. From Kaleidoscope (<http://kaleidoscope.fund/>):

At Kaleidoscope our mission is to give independent VR creators and studios the resources they need to do great work. An invite-only community, Kaleidoscope helps secure financing, distribution and exposure for premium VR content.

Deadline: Rolling

Alfred P. Sloan Foundation New Media Grants (<https://sloan.org/programs/public-understanding/new-media>)

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Deadline: Rolling

Useful Links:

- IFP's Guide to Granting Organizations — IFP (<http://www.ifp.org/resources/ifps-guide-to-granting->

organizations/#.Uvmbzl60rAM)

- POV's Documentary Funding Calendar (<http://www.pbs.org/pov/filmmakers/calendar/#.VAeUkWRdXA4>)— PBS (<http://www.pbs.org/pov/filmmakers/documentary-funding-resources.php>) (<http://www.pbs.org/pov/filmmakers/calendar/#.VAeUkWRdXA4>)
- indiefilmTO's The Ultimate Guide To Grant Writing (For Filmmakers In 2019) (<http://indiefilmto.com/ultimate-guide-to-grant-writing/>)

Keep an eye on our Grants, Contests & Awards (<https://nofilmschool.com/topics/13>) section where we will be sharing new opportunities that come up throughout the season.

Do you know of a grant or other opportunity that's not listed here? Share in the comments!

Header image from "TREE: A Virtual Reality Experience" led by Milica Zec and Winslow Porter, recipients of funding from the Sundance Institute's New Frontier. Photo courtesy TREE collaborator Jen Vitale (<https://www.jenvitale.com/tree-vr>).

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