

# 2017 MINNESOTA FILM, VIDEO AND DIGITAL PRODUCTION GRANT PROGRAM

## Overview

The Jerome Foundation offers production grants, for specific projects, of up to \$30,000 for emerging film, digital production and video directors who reside in Minnesota and work in the genres of experimental, narrative, animation or documentary work.

These grants support specific projects. Only production and post-production expenses (not pre-production, marketing or distribution costs) are supported. The program also does not fund retroactively: only costs incurred after the grant is awarded and a grant contract signed will be supported.

## Awards

Awards of up to \$30,000 are made and do not require matching funds. While grant awards typically represent a significant percentage of the amount requested by the applicant, only a small number of grants receive the full \$30,000 each year. Generally, grants fall in the \$10,000-20,000 range, although films with total budget of less than \$10,000 are eligible for support. Applicants may request the entire cost of the film, provided it does not exceed the grant ceiling amount of \$30,000.

## Program Calendar

Online application opens	May 1, 2017
Webinar with program staff	July 19, 2017 at 12 noon Central
Deadline for applications	August 24, 2017 at 4:30 pm Central
Notification of grant status:	No earlier than December 15, 2017 and no later than December 31, 2017
Eligible Grant Period:	February 1, 2018–January 31, 2020

## ELIGIBILITY

*Please read the below eligibility requirements closely. If you do not fit the criteria, your application will not be considered for funding. If you have any questions or doubts regarding your eligibility, please contact Foundation staff (see page 7) and we will assist you. The last thing we want is for you to spend time on your application, and immediately be disqualified due to issues of eligibility.*

## Who is eligible to apply?

The Minnesota film, video, and digital production grant program is designed to support emerging film directors who have in the past and will in the proposed project exercise ultimate directing control over film/media/digital production projects. The Foundation understands that, especially at an emerging stage, artists may do more than direct: they

may also act, design, write, edit and/or produce—and artists who perform multiple functions are eligible if these functions *also* include directing.

Artists who are **not** eligible to apply include: artists whose past accomplishments include only editing, producing, writing and/or acting but not directing; artists who have not directed and completed at least two non-student film /video/digital production projects; and artists who will not be the director(s) of the proposed project.

Co-directors are eligible to apply only if they have directed at least two non-student projects together; if they will serve as the co-directors for the proposed project; if they all individually meet all residency and non-student requirements for individual applicants; and if the co-directing team, as represented through the past work samples and in the proposed project, is composed of the exact same individuals, without addition or loss of any prior co-directing team members.

**ALL APPLICANTS MUST:**

- 1. Be residents of Minnesota, have lived either in MN or in MN and the five boroughs of New York City for at least one year prior to the application date, and still plan to be Minnesota residents at the end of 2017.**

(Potential applicants who have lived in MN for at least a year but plan to relocate to New York City before year end should apply in the NY Film and Video Program). For establishing residency, street addresses are required; however, post office boxes may be used for mailing purposes.

- 2. Be individuals who are emerging film directors.**

This program is not open to applications from organizations or fiscal sponsors.

The applicant may wear other hats, such as producer, writer, editor, etc. but must also assume the role of director with ultimate artistic/creative control of both past films establishing eligibility and the project for which support is requested.

Producers, editors, crew people and writers who are not in ultimate creative control of the project are not eligible to apply.

Emerging filmmakers show significant potential; have some evidence of professional achievement but not a substantial record of accomplishment; and are recognized as emerging artists by other artists, curators, producers, critics, and arts administrators.

If you need more information on eligibility, please consult the Jerome Foundation's Definition of an Emerging Artist in the FAQ section or contact Foundation staff.

- 3. Have already completed at least two film non-student film projects as the director before the application is submitted.**

This program does **not** fund applicants with little or no background as principal creators of film, video, or digital media. Factors used to assess whether an applicant is emerging include production record/history, distribution record, awards, grants, peer recognition, career stage, and critical response to the work.

AND

- 4. Function as the director/ have total creative control of the project for which support is requested.**

**In addition, applicants may not be enrolled in graduate, undergraduate, or K-12 educational programs at the time of application.** Artists who plan to enter degree programs during the grant period are not eligible to apply (unless the film will be completed before those studies begin.)

Previous grant recipients in this program or in the Travel and Study program must have completed the supported production or travel and filed all final reports before submitting a new application.

## **What projects are eligible?**

### **TYPES OF WORK**

**Installations, new media, gamers or interactive work are subsidized in other Foundation programs** and are not eligible in this program. Commercial, industrial, informational, or student work all fall outside of Foundation priorities and are not eligible in any Foundation program.

Jerome Foundation considers music videos to be industrial or commercial work; they are therefore not eligible for support nor appropriate to use as work samples. Music videos submitted as work samples will be removed from application materials and will not be reviewed by the panel.

The Foundation has no preferences for kinds of project (i.e., documentary over narrative or animation) or subject matter. Subject matter of a proposed project is considered only in cases where the subject clearly requires special expertise. The applicant must show evidence of having the capability to handle the subject matter. In reviewing documentary proposals, panels are typically also interested in the degree to which relationships with the film subjects have been or will be developed.

## PROJECT STAGE

**As noted earlier, only production and post-production expenses (editing, titles, special effects, but not marketing, distribution costs, festival fees or pre-production) that are incurred after the grant is awarded and the grant contract signed are supported.** Film projects that are in post-production are eligible but are a lower priority.

Grantees must accept all grant funds within 18 months and use all funds within two years of the date of the grant letter (issued in late December).

Projects that are still in early pre-production planning and that may not begin shooting for at least 24 months are encouraged to postpone application until more work on the project has been completed. The program does not offer second grants to support projects previously funded within the Film/Video/Digital Production Grant program. Pre-production and research are supported through the Film, Video, and Digital Production Travel and Study Grant Program, but not through this program.

## PROJECT BUDGET

Films of any financial scale are allowed; all budgets will be given the same consideration. Applicants with small budgets are welcome and encouraged to apply. Because Jerome may not be able to cover the entire costs of production, all application budgets must identify additional secured and/or potential sources of income for the project.

## Process and Review Criteria

As a first step in the process, Jerome Foundation staff pre-screen applications to verify eligibility along residency and discipline lines. In this process, staff rely on the resume, the artist statement, and specific information supplied on the application form. Resumes **must** include dates, total running times, and clear indications of what the applicant's role is on each specific film, video or digital project. Any applicant who cannot clearly meet residency eligibility requirements, who is enrolled in an education program at any level at the time of application, whose role as a director/ultimate creative voice on at least two completed non-student past projects cannot be determined from the resume, and/or who is not clearly an emerging film/video/digital production artist will be eliminated at this stage.

Any applicant or grantee who falsifies application information will be eliminated from consideration and will (depending on when this becomes apparent) have her/his grant revoked and be ineligible to apply to any Jerome program in the future. If such falsification is discovered after a grant has been awarded, the Foundation will be entitled to a refund of all monies paid.

All eligible applications are reviewed by a panel of experts working in the field(s) of film, video and/or digital production. Panels are charged with recommending a roster of grantees and one or more alternates, in the event that a recommended grantee has abandoned, delayed beyond the allowable grant period, or completed her/his proposed project, or that the Board determines subsequent to the panel that an applicant is ineligible.

Panelists use work samples in particular as indicators of the quality of work and the mastery of a specific genre; filmmakers whose project represents an attempt to move into a new form should explain their reasons for wanting to make this move and include an explanation of how the work sample can be used as an indicator of ability in the proposed new form. Panelists do not visit websites, view additional materials, or consider samples that exceed limits of time and/or do not meet format requirement.

In their consideration, panelists consider three and only three criteria:

- The artistic merit of the applicant, as indicated by the work sample, resume and artist statement (Please consult FAQ section for fuller discussion of this criterion);
- The feasibility of the film project, as indicated by the film budget, specific details around logistics (including but not limited to anticipated shooting schedule, identification of collaborators, and viability of location(s), and sources of additional potential and/or secured funding; and
- The potential impact of the film in contributing to artistic development and career of the artist, as indicated by the artist statement.

In reaching the final roster of grantees and alternates, panels are charged to think, not only of the ability of every grantee to meet each criterion strongly, but of recommending a cohort of grantees that collectively capture the diversity (including aesthetic, cultural, racial, gender, geographic, relative scale and genre, among other factors) of the larger field of film, video and digital work.

Panel recommendations are reviewed by the Jerome Foundation Board of Directors, which has the sole authority to approve the panel recommendations and award grants.

**Please do not contact the Foundation to inquire about the status of an application unless you have not heard by the published notification deadline, as indicated on page 1.**

## **Additional Program Requirements**

- Artists provided with support through this program must request and receive all grant funds within 18 months of notification of the grant. Production must also begin within 18 months after receipt of a grant. All funds must be used within two

years of the date of the grant award letter unless specifically approved by the staff in advance. Exceptions to this policy, such as personal emergencies, must be approved in advance by Foundation staff.

- **Grantees may not substitute a different project for the film or video for which a grant was received.** Doing so may result in the Foundation recalling the grant. Any major changes to the nature or scope of the project must be approved in advance by the Foundation.
- Grant recipients are required to submit annual progress reports for every year until the film is completed. Upon completion of the project, a final financial and narrative report and online link to the project must be submitted to the Foundation. Grantees who do not submit final reports are ineligible to apply for additional support from the Jerome Foundation until the report has been submitted.
- Grants are considered taxable income. Grantees must provide a social security number to the Foundation and will receive a 1099 for any year in which grant funds are received. All grantees are listed in the Jerome Foundation's annual tax return, which is a public document and is posted on the Foundation's website. For more information on public access to the tax returns of foundations, please contact Foundation staff.

## How to Apply

### Application Process

The application will ask you to provide:

1. A narrative describing your proposed project
2. A budget for that project
3. An artist statement outlining your own larger artistic goals and aesthetics, and why you consider yourself an emerging artist
4. A resume including specific film credits with dates, roles/responsibilities and running times for completed films/videos/digital productions
5. A screenplay for those working in narrative film (or for those who work without script an explanation of the process in devising story and narrative)
6. A total of two work samples, each from a different project, totaling no more than 10 minutes. Further information about format and time/space limitations can be found in the online application system. In the case of co-directors, the work samples must be works directed by the co-directing team.

## Accessing the Application

On or after May 1, 2017, go to the Jerome Foundation website at [www.jeromefdn.org/apply](http://www.jeromefdn.org/apply). Either login or create a user login, go to your Dashboard, and click the link to start a new application for this program. You can save and return to your work later. You may only apply using the online system.

## Additional Information and Resources

Download the [Film, Video, and Digital Production Sample Applications Booklet](#) for helpful program information, samples of successful proposals, and budgets from past applicants. These applications have been gathered over time and may reflect formats no longer in use by the Foundation.

Informational webinars are offered by Jerome Foundation staff to answer questions and assist applicants in the preparation of their proposals. Attendance at webinars is encouraged for applicants who wish to receive detailed information about the program or ask specific questions about their projects. **Informational webinars will be held during the last half of July. Please check the Announcement section on the website for more specific dates and locations.**

**Contact Information:** The Foundation encourages applicants to contact Foundation staff to ask questions and to discuss potential applications. Contact Program Officer Venessa Fuentes ([vfuentes@jeromefdn.org](mailto:vfuentes@jeromefdn.org)) with questions regarding the intent of the program and clarification of program goals/procedures. Contact Grants Administrator Andrea Brown ([abrown@jeromefdn.org](mailto:abrown@jeromefdn.org)) with any questions about the online system or technical issues. Staff may also be contacted by telephone (651-224-9431) between 9:00 am and 4:30 pm Central Time, Mondays through Fridays (excepting holidays).

## Frequently Asked Questions

### What does “emerging artist” mean?

Jerome Foundation supports emerging professional artists who are the principal creators of new work, and:

- who take risks and embrace challenges;
- whose developing voices reveal significant potential;
- who are rigorous in their approach to creation and production;
- who have some evidence of professional achievement but not a substantial record of accomplishment; and
- who are not recognized as established artists by other artists, curators, producers, critics, and arts administrators.

There is no exact and singular definition of an emerging creative artist. The Foundation looks at the term “emerging” in terms of artistic development, professional accomplishment, and recognition. Jerome seeks to support those artists who show significant potential, but have yet to be significantly recognized. Examples of recognition include exhibitions, critical reviews, commissions, performances, grant awards, residencies, fellowships, publications, and productions. The Foundation considers not only the number of these acknowledgements but also timing, size, characteristics, geographic context, and significance.

Jerome programs make distinctions between pre-emerging, emerging and post-emerging artists:

- Pre-emerging artists are often students, may aspire to create professional work but have yet to do so, have relatively few (if any) professional credits, awards or grants, and/or have yet to commit to the arts as a career focus. The Foundation hopes that these artists will continue their work and return at a later date when there is a more significant body of accomplishment.
- Post-emerging artists have achieved a certain track record of publications/performances/ exhibitions, credits, awards and/or grants; may be commissioned for multiple projects; and be seen as having a fully developed, mature artistic voice. These artists have moved past the point in their careers where any Jerome programs can support them.
- Emerging artists fall in the “sweet spot” between these two extremes. An artist may be considered emerging for multiple years. The programs support both artists who are early and those who are late within that stage of emerging. Age is not a factor in determining an emerging artist.

Given the emphasis on career achievement and recognition, this program determines emerging status based on the totality of an artistic career, not on the achievement within a single discipline. An established musician is no longer considered an emerging artist and therefore is ineligible to apply to Jerome for support in any program, even if she/he wishes to experiment in another field in which she/he has little experience. Being established in one field means she/he is not considered an emerging artist for the sake of any program funded by Jerome and cannot apply to any Foundation program for support.

The Foundation requires full resumes including dates and specific artistic credits from artists to assess the significance of their achievements and considers many factors in its determination of eligibility. The application allows artists to explain why they may consider themselves “emerging.” Applicants are encouraged to give this question significant thought and to take advantage of this opportunity to explain.



**Does this program fund films of various budget sizes? Is there a minimum or maximum budget size?**

Any budget, large or small, qualifies for the programs. Applicants with budgets exceeding \$30,000 must submit a fundraising strategy for their projects. For larger budget films, it is helpful to reference the funding levels for past films as a demonstration of your ability to secure the funds needed to produce the project.

**How many grants does this program provide?**

It depends on the panel, the amounts requested by the most competitive filmmakers and the number of projects it wants to support. Another consideration is the total amount of money available. Generally, six to nine grants are provided each year.

**How many film, video, and digital artists apply to the program?**

In 2016, 51 individuals applied to the Minnesota program. Seven grants were awarded.

**May an applicant submit more than one proposal per year?**

No. An individual may submit only one application per year, regardless of the number of films she/he may be working on in the potential grant period.

**What do I need to include in my resume?**

Resumes should contain dates for film, video, and digital credits, running times, and clear indications of what the applicant's responsibilities were on **each** credited project. Separate your director credits from other roles (editor, director of photography, animator, actor, etc.) Since the eligibility for this grant requires a minimum of two non-student films directed by the applicant, your resume should clearly list at least two films directed by you. Staff will rely entirely on the resumes as presented in the screening stage and will not do additional research to determine an applicant's role. Any applicant whose resume does not clearly establish her/his eligibility will be eliminated for further consideration at the prescreening stage.

**May I receive support more than once for the same project?**

No, the program will only provide one grant per project.

**May I email or fax my application materials to the foundation?**

No, your application materials must be submitted through our online system.

**The application seems to have numerous separate components. Why so many?**

Each part of the application has its own unique value in helping the panel understand why you deserve grant support. These include the following:

- The resume. The resume is your chance to present your credentials to the panel and assure them that you are an emerging film/video/digital production director (as defined earlier in the guidelines) with a history of ultimate creative control over projects. For that reason, you need to be specific about film/video/digital production titles, year of completion, and your specific role on each project.

“Representative filmography as actor/director/editor” without listing your specific responsibilities on each film will leave the panel uncertain about how many projects (and which ones) you have actually directed.

- The narrative information in the film proposal allows you to describe the film/video/digital production you hope to make with Jerome support. It is your chance to excite the panel about your upcoming work.
- An artist statement gives you the opportunity to explain a number of things:
  1. Your own personal aesthetic
  2. Why you want to make this film/video/digital work at this point in your career and the impact you think it might have on your work
  3. Why you consider yourself an emerging artist
  4. The relevance of the work samples you have provided to the work you propose to do, if applicable
  5. The degree to which you have developed relationships with the subjects of your proposed work or how you intend to do so (for documentary makers)
  6. Your process (if you do NOT work from a script)
- The video work samples are your best chance to demonstrate the quality of your work to the panel. You will provide excerpts from two non-student works you have directed, totaling no more than 10 minutes (not 10 minutes each). If you have already begun shooting on the proposed project, you may submit footage, but you should feel confident it represents a level of finished, polished work.
- The screenplay excerpt must be the first 10 pages. This allows the panel to gauge how far along in the process you are, and to assess your ability to create character, structure, rhythm, etc. If you do not work from scripts as part of your process, you have the opportunity to explain your process in your artist statement. Please be sure, however, that the video samples you provide are from works similarly created without a script.

### **The spaces for text seem limiting? Can I exceed these limits?**

No you may not exceed them. Past panels have often interpreted excessive explanations as an indication of lack of focus. Additionally, in a discipline where the ability to present “the pitch” is an important professional skill, the application seeks to encourage condensed, precise presentation as a way of increasing applicant skills.

### **What if I want to do a kind of work in my next project that is substantially different than my past work?**

The challenge for panels in such a situation is being able to appreciate your work sample and understand why it should give them confidence that you can move into the kind of work you hope to do. Your Artist Statement is a chance to explain this to them—to “connect the dots” by helping them appreciate what in your past work should inspire such confidence.

### **What if I'm a narrative filmmaker and am still storyboarding, or I don't work with scripts?**

Narrative directors who ultimately work with scripts are expected to provide a sample (the first 10 pages) of the proposed project script. Panels discuss issues such as character, rhythm and structure, which are not possible to gauge from story boards per se. Applicants unable to provide a script sample have been uncompetitive in the past. Applicants still in storyboarding phase without a script sample are encouraged to apply in a subsequent year when more work has been done and a script has been fashioned.

Panels do understand that not all narrative filmmakers work with scripts at all but may rely on an improvised process. Such filmmakers should explain their process in their artistic statement, but must be able to provide video samples that allow the panel to assess the applicant's skills in directing unscripted work.

### **What factors are considered in determining "artistic merit"?**

In their preliminary discussion in 2016, the panelists listed the following factors they considered in assessing artistic merit:

- Creativity
- Originality
- Uniqueness
- The presence of a distinctive artistic "voice"
- Innovation
- Craft
- Clarity of intent
- The use of film to convey substance and meaning
- Memorable content
- Established relationship with or connection to subjects or subject matter
- The ability to structure a narrative over time, including such issues as rhythm

### **What format is acceptable for work samples?**

To standardize the work sample review, the Foundation only accepts Vimeo work samples. The total time limit for panelist review of film/video samples is 10 minutes. Applicants may submit up to two (but no more than two) separate samples for viewing as part of the 10 minute total. Applicants submitting more than 10 minute of work must explicitly direct the panel in the notes field to the specific 10 minutes of footage to be watched and reviewed.

Applicants may comment in the work sample notes field about each sample's relevance to the proposed work, and provide any contextual information necessary for the viewing of segments of longer pieces.

Screenplay samples, which are required for all applications under the narrative discipline, can be in .doc, .docx, .rtf, or .pdf format but must not exceed 10 pages in length.

**Can I submit my work samples via YouTube or another video streaming service?**

No. We have chosen to use Vimeo, since it is already used by the vast majority of applicants, and staff and panelists are able to view samples without the interruption of ads.

A Vimeo account is free and uploading videos is [simple and straightforward](#). You may also choose to password-protect your samples from the public. If you have issues creating an account, please contact Jerome Foundation staff.

**Are materials not mentioned in your application form accepted with the application?**

No, the Foundation does not accept materials not mentioned in its application form.

**How long do I have to complete my project?**

We expect that you use our funds within two years of the start date but are happy to work with you if there are special circumstances that require a time extension.

You must however start the project and receive all of your grant funds within 18 months after receiving a grant. We expect you to make steady progress and, unless approved by the staff in advance, to use all of your Jerome funds within two years. We require yearly updates to keep the Foundation informed of your progress until the film is completed. We also require a final report and a copy of the film upon its completion.

Until the final report is submitted and film completed or until the film is formally abandoned, you cannot apply for support from other Jerome programs.

**Does this program fund retroactively?**

No. Eligible costs must be incurred after the grant is awarded.

**Does this program fund pre-production, distribution, marketing, tape to film transfers, mass duplications, entry fees for festivals, etc.?**

No. This is strictly a production and post-production grant.

**Does this program fund radio or photography?**

No. This program's exclusive focus is moving image media, which includes narrative, experimental, documentary, and animation.

**Is it okay to apply with a co-director?**

Yes, if and only if the co-directors are all responsible for directing the film and have completed at least two non-student projects together as a directing team. Co-directors are all individuals sharing the responsibility of directing the film. Complete resumes, contact information and work samples must be submitted for each co-director.

Co-directors must meet the geographic eligibility requirements stated at the outset of the guidelines. If the co-director team includes both New York City and Minnesota applicants, the application should be filed in the state where the majority of the team lives. If the co-director team is evenly split between New York City and Minnesota

artists, the application should be filed in the state program where the team will spend the majority of its working time together. Other individuals associated with the film (e.g. in producing, writing, crewing, or acting but not in co-directing) will not be recognized as a co-director.

### **Will you consider projects from applicants living in other parts of the United States?**

No, these programs are only open to residents of the five boroughs of New York City or the state of Minnesota. Applicants who are not New York City or Minnesota residents will be deemed ineligible. Grantees who are not still Minnesota residents when the grant is awarded will be denied support. After—but only after a grant is awarded—an artist may relocate to another area without the grant being rescinded. In this case, please remember to let us know where you are. You must continue to submit annual progress reports.

### **Is it okay to apply if I have just moved to Minnesota or plan to move there before the next panel review?**

If, and only if, you have moved or will move to Minnesota from New York City and all of your time as a resident for the last year was spent in a combination of Minnesota and New York City. Otherwise, you are ineligible.

### **What if I split my time between two cities?**

We understand that artists often travel for work and frequently are on the road. You are only eligible for these programs if your legal residence for more than a year has been and continues to be within the state of Minnesota. When in doubt, be guided by the state or city you declare as your residence when you file your taxes.

### **Does this program fund artists from other countries?**

Yes, as long as you are a current legal resident of the United States, live in the state of Minnesota, and have lived in New York City and/or Minnesota for one year before submitting as noted earlier.

### **Does this program fund actors, producers, writers or crew people?**

While funds may be used to support productions costs that include fees to actors, producers, writers and crew, the applicant must be the film director(s). Actors, producers, writers and crew may not submit their own applications.

### **Does this program fund organizational, commercial, or industrial work?**

No. The programs only support independent work directed by the applicant. Jerome Foundation considers music videos to be industrial or commercial work and therefore are not eligible for support or appropriate for submission as work samples. If you submit music videos as work samples, they will be removed from your application before the panel.

### **Will this program fund projects containing controversial subject matter?**

Yes. The panels have shown a great willingness to take on controversial subject matter and recommend grants to the Foundation's Board.

### **What criteria are used to determine support?**

- The artistic merit of the applicant, as indicated by the work sample, resume and artist statement
- The feasibility of the film project, as indicated by the film budget, specific details around logistics (including but not limited to anticipated shooting schedule, identification of collaborators, and viability of location(s)), and sources of additional potential and/or secured funding
- The potential impact of the film in contributing to artistic development and career of the artist

The merit of the proposed work and the quality of work samples carry the most weight in the panels' deliberations. The production background and eligibility of the applicant as an emerging artist are also major considerations.

### **Do you have a preference for a certain genre of work or subject matter?**

No. The Foundation is committed to supporting a variety of genres and subjects. Its main subject areas for support are animation, documentary, experimental, and narrative work.

### **Do I need a fundraising plan if I'm requesting my entire budget of \$30,000 or less from Jerome?**

Yes. It is rare that a Jerome grant will be able to cover all production costs, and panels will be anxious to see evidence that you have thought about where the remaining income will come from.

### **Does having secured funding from other sources of support have an impact on the panel's decision to recommend funding?**

Panels recognize that Jerome funding can, on occasion, be the first confirmed funding for a project and can then help secure or leverage additional funds. Secured funding therefore is not required. At the same time, panels are charged with investing grant funds in viable projects that are likely to move forward. Providing a list of other secured and/or potential funds gives the panel an indication of how realistic planning for the project has been and how likely the project is to move forward. Projects with no backup funding sources or with inflated or unrealistic expectations about other contributions are unlikely to fare well in the review process.

### **May I reapply with the same project if I do not receive a grant the first time around?**

Absolutely. That said, an applicant with a project that has been rejected by three or more different panels is strongly advised to seek feedback and counsel from staff before applying with the same project yet again.

**May I substitute the project for which I received a grant with a different project?**

No, substitutions are not permitted. Doing so without the Foundation's permission constitutes a violation of the legal contract between the Foundation and grantee. Such an action may result in the Foundation recalling the grant. Any major changes to the nature, location or scope of the project must be approved by Foundation staff.

**May I change or add work samples after submitting my application?**

No. The panel review process begins immediately after the deadline.

**The Program's name has been changed to Jerome Foundation Film, Video, and Digital Production Program. What does that mean?**

The program now supports work created using non-traditional hardware such as mobile devices and computers. This provides artists who prefer to work in non-traditional film and video formats an opportunity to receive support from the Foundation for their narrative, documentary, animated, and experimental projects.

**Will the Foundation support work designed to be exhibited in venues other than theaters, television, or film festivals?**

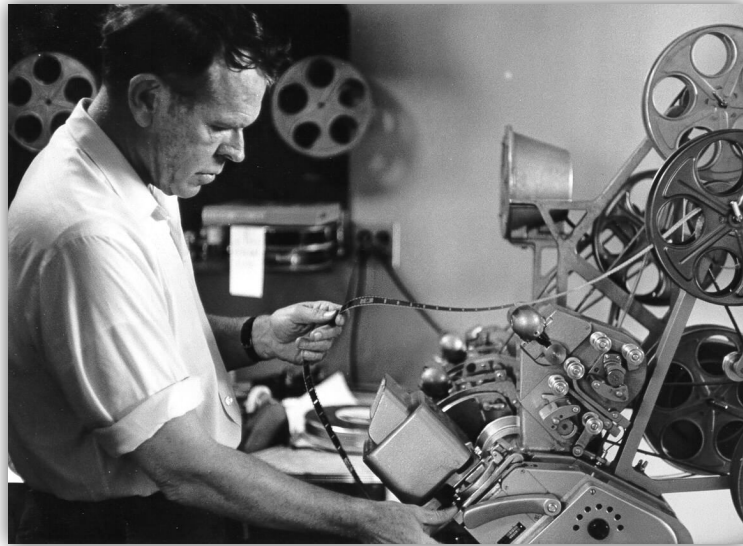
Yes, non-traditional venues are not an issue for the Foundation. Just keep in mind that this program does not support installation work.

**May I call you if I have additional questions?**

Yes, please call 651.224.9431 or email either Program Officer Venessa Fuentes ([vfuentes@jeromefdn.org](mailto:vfuentes@jeromefdn.org)) if you have questions about the program intent or guidelines, or Andrea Brown ([abrown@jeromefdn.org](mailto:abrown@jeromefdn.org)) if you have questions about the application process and online system.

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Jerome Hill (pictured here) was a filmmaker, Academy Award winner and the founder of both the Jerome and the Camargo Foundations. The Jerome Foundation seeks to contribute to a dynamic and evolving culture by supporting the creation, development, and production of new works by emerging artists. It makes grants to not-for-profit arts organizations and artists in Minnesota and New York City. Jerome Hill was born in Saint Paul, Minnesota in 1905 and died in 1972.

