Hello and welcome to the Jerome Foundation's 2019 Film, Video and Digital Productions Grants Informational Webinar.

I'm Eleanor Savage, Program Director here with Program Officer Lann Briel and Grants Administrator Andrea Brown. The rest of our small but mighty staff includes our President Ben Cameron and our finance team, Lori Lawonn, Kathy Zou, and Coretta Kendricks.

We've got about an hour or so together today. Our agenda is to:
- Share a bit about our founder, Jerome Hill, and the Jerome Foundation
- Walk through program details,
- Eligibility requirements,
- the application,
- And the selection process and panelist criteria
- We'll end with a Q&A.

Your audio is muted. To participate, you'll click on the Q&A box and type in your question. If you'd like to ask anonymously, you can check "send anonymously" before you ask your question.

Our Founder
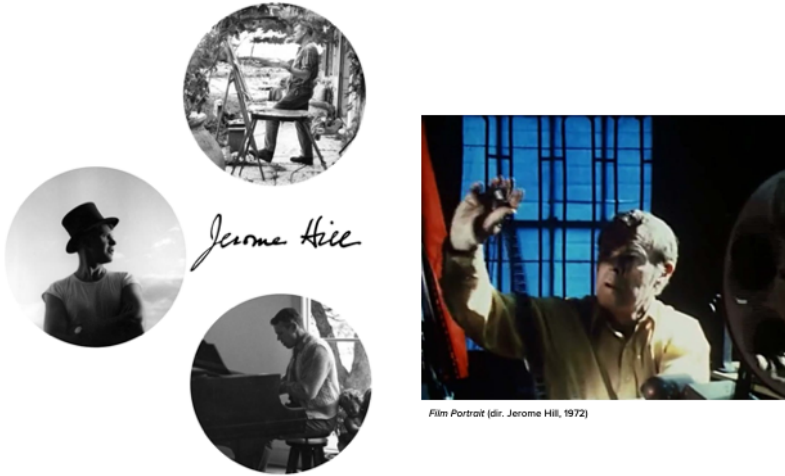
Film Portrait (dir. Jerome Hill, 1972)

The Jerome Foundation was founded by Jerome Hill–filmmaker, composer, painter and philanthropist. Jerome started his film career by releasing two short films with Warner Brothers, and won an Academy Award in 1957 for his documentary *Albert Schweitzer*. A few years later he began to turn to experimental film. His works are in the collection of the Museum of Modern Art and you can view them on our website on the Founder page.

The Foundation awards grants to early career artists and arts organizations, in Minnesota, Jerome Hill's home state, and New York City, where he spent much of his creative life.
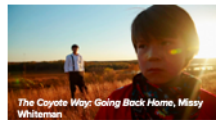
The Jerome Foundation supports the creation, development, and production of new works by early career artists, collectives, and ensembles in order to contribute to a dynamic and evolving culture.

Our mission is to support the creation, development, and production of new works by early career artists, collectives, and ensembles in order to contribute to a dynamic and evolving culture.

The Values that guide our Grantmaking are Diversity, Innovation and Risk, and Humility.

We consciously embrace diversity in the broadest sense, supporting a range of artists and organizations from diverse cultures, races, sexual identities, genders, generations, physical abilities, aesthetics, artistic disciplines, points of view, and missions.

The value of Innovation and Risk springs from Jerome Hill's experimental artistic drive. We are interested in artists who explore and challenge conventional artistic forms.

And last but not least, humility—we believe that you, the artists and arts organizations are the best authorities to define your needs and challenges. We want our grantmaking to be responsive to you. And we want to support likeminded artists and arts organizations who embrace their roles as part of a larger community of artists and citizens, and consciously work with a sense of purpose, whether aesthetic, social or both.

One year after its founding in 1964 the Foundation made its first grant to an individual artist—experimental filmmaker Stan Brakhage--and initiated a long period of support for Anthology Film Archives in New York City.

In 1978, the Foundation's support for early career filmmakers in New York City was formalized through this program. One of the first projects to be supported was Lizzie Borden's *Born in Flames*. Other early projects supported include Spike Lee's *She's Gotta Have It* and Todd Haynes' *Poison*. The Minnesota portion of the program began in 1981.

Recent Projects

Yance Ford

Ilhan Omar and Norah Shapiro at the Tribeca Film Festival

Stills from Shona Masarin's *Ghost Line*

On the set of *Waabooz* by Molly Katagiri

More recent support includes Yance Ford's documentary Strong Island, where Ford re-examines the 1992 racially charged murder of the his older brother, William. In 2018, Ford made history by becoming the first openly trans filmmaker nominated for an Academy Award.

Minnesota filmmaker Norah Shapiro's "Time for Ilhan" had its world premiere at the Tribeca Film Festival in 2018. This documentary followed Ilhan Omar's first campaign for state senate.

Waabooz, a mix of animation and narrative by Molly Katagiri, is a character driven drama set on a remote reservation in Wisconsin about a boy and his adolescent struggles.

Ghost Line, an experimental dance film by Shona Masarin, which brings together absurdist impulses of Dada and Surrealism, with the kinetics of vaudeville, and silent film.

Recent Grantees

Genre	Grantees
Animation	6
Experimental	12
Documentary	23
Narrative	32
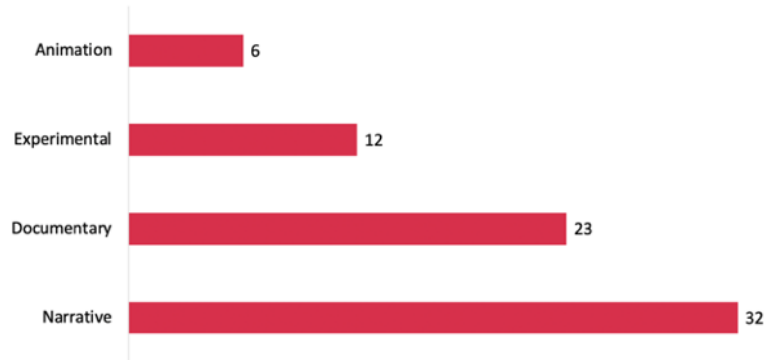
Grantees by genre, the last three years

Here are the grantees by genre, showing the last three years. While there have been more documentary and narrative films awarded, the grants are generally awarded in proportion to the number of applicants in each genre.

Applications Received

MN Applicants	150
MN Grantees	20

13% acceptance rate

NYC Applicants	777
NYC Grantees	53

7% acceptance rate

Applicants and grantees, the last three years
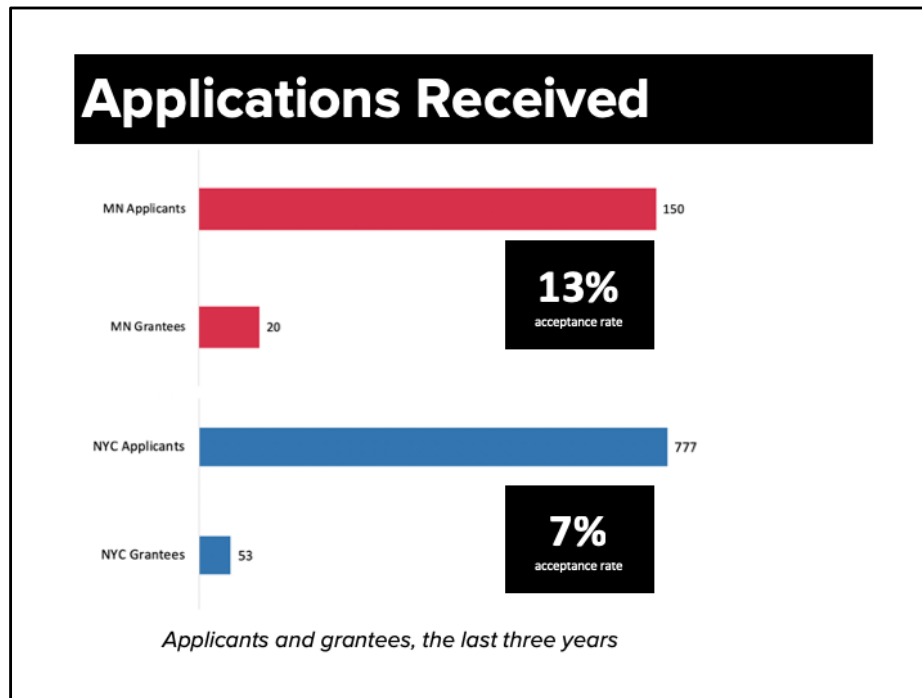
We are often asked about the number of applications in this program.

Here are the number of applicants in Minnesota and New York City, paired with the number of grants awarded. You'll see that these grants are extremely competitive.

Program Overview

» Offered every two years

» Production grants of up to **$30,000**
  » Supporting specific projects with production and post-production expenses
  » Matching funds not required
  » Costs must be incurred after the grant contract signed

» Early career film, video and digital production **directors**
  » Individuals or co-directing teams
  » Residing in MN or NYC
  » Working in experimental, narrative, animation and/or documentary

- This program is offered every two years
- It provides production grants of up to $30,000 for specific projects.
    - Only production and post-production expenses (not pre-production, marketing or distribution costs) are supported.
    - Matching funds are not required.
    - The program does not fund retroactively: only costs incurred after the grant is awarded and a grant contract signed will be supported.

- The program is for early career film, video and digital production directors, whether applying as
    - Individuals or co-directing teams.

    - Applicants must reside in Minnesota or the five boroughs of New York City
    - and work in experimental, narrative, animation and/or documentary genres.

Program Timeline

Application now open
   due May 1
   by 4pm Central/5pm Eastern

Notification
   no later than September 30

Eligible grant period (and expenses)
   October 31, 2019–October 31, 2021

The online application for this program is now open. You'll find a link to it on our website. Applications are due Wednesday, May 1 by 4pm Central/5 pm Eastern. Late applications will not be accepted and no extensions are available.

You'll be notified whether you received the grant no later than September 30.

The eligible grant period, meaning when you can request your grant payment and when expenses can occur, is October 31, 2019 through October 2021—two years.

ELIGIBILITY

✓ This program supports **early career** directors who have in the past and will in the proposed project **generate new work** and claim "authorship" and **creative control** in the creation of new film/video/digital production projects.

✗ This is not a program for first- or second-time filmmakers.

✓ If you've received Jerome funds, final reports must be complete.

We're going to spend some time on eligibility—both who is eligible and which projects are eligible. We know how much time it takes to complete the application and we want to make sure you don't invest time and energy only to find out that you are not eligible.

- This program supports early career directors who generate new work and claim "authorship" and control over the creation of project.

- This is not a program for first-time, or second-time, filmmakers—you must have at least two completed film or video projects

- If you have received a Jerome grant in the past, you must have your final report complete. If you're not sure, contact Andrea. Ask us if you have questions about how the Jerome Hill Artist Fellowship or other programs through arts organizations may impact you.

Minimum Requirements

INDIVIDUAL:

- **Sole directing credit** on **at least two non-student** film/video/digital production projects
  - Projects done as part of a co-directing team will not count towards your eligibility
  - Projects done during the time you were enrolled as a student will not count
  - Music videos, commercials, or industrial work are not eligible
- Resident of MN or NYC
- Not a student
- Early career artist

The most common reason why applications are deemed ineligible is because applicants are unable to meet the minimum requirement for their body of work, so let's go into this in detail.

If you are applying as an individual, you must have sole directing credit on at least two non-student film/video/digital production projects. This means that you were listed as the only director in the credits of the work.
Projects done as part of a co-directing team will not count towards your eligibility, nor will projects in production or post-production during the time you were enrolled as a student. These projects cannot have been music videos, commercials, or industrial work.

Additionally you must have been a resident of MN or one of the 5 boroughs of New York City at least a year before applying. You cannot be a student, and you must be an early career artist. The guidelines lay all of this out in detail.

Minimum Requirements

CO-DIRECTING TEAM:

- **All members** of the co-directing team must meet **all eligibility requirements**
- Credits on **at least two non-student** film/video/digital production projects that you have already **co-directed together**
  - Projects completed individually or co-directed with anyone other than your current co-directing partner do not count towards your two minimum credits to meet eligibility
  - Projects done when any team member was enrolled as a student will not count
  - Music videos, commercials, or industrial work are not eligible

If you are applying as a co-directing team, **all** members of the co-directing team must meet **all** of the eligibility requirements.

You must also have credits on at least two, non-student film/video/digital production projects that you have already co-directed together.
Projects completed individually or co-directed with anyone other than your current co-directing partner do not count towards your two minimum credits to meet eligibility.
Projects done when any team member was enrolled as a student will not count. And again, no music videos, commercials, or industrial work

What projects are eligible?

✓ Animation, documentary, experimental, narrative

✓ Any budget size supported

✓ Short and full-length projects are supported

✗ We don't support:
  · Installations, new media, games, or interactive work
  · Commercial, industrial, informational or student work
  · Music videos

Now that we have defined *who* is eligible, we'll go into what *projects* are eligible.

We don't have a preference for genre or content.
Any budget size is supported, Grant funds may be 1–100% of your budget.
We don't have a preference for length—we support short form and full-length projects.

- This program does not support:
    - Installations, new media, games or interactive work
    - Commercial, industrial, informational, or student work
    - music videos

Project Stage

» Only production and post-production expenses

ELIGIBLE	INELIGIBLE
✓ Production, including:	✗ Marketing
• Shooting	✗ Creation of trailers
• Rights	✗ Distribution costs
• Location fees	✗ Festival fees
• Equipment	
• Materials	✗ Pre-production costs, including:
• Travel	✗ Research
• Staffing (creative, technical or otherwise)	✗ Professional development
✓ Select post-production expenses, including:	
• Editing	
• Transfers	
• Scoring/sound mix	
• CGI/titling	
• Special effects	
• Color correction	
! Projects in post-production in September 2019 are eligible, but a lower priority	

No retroactive funding

Only production and post-production expenses listed here are supported. Projects in post-production are a lower priority. Pre-production and research, professional development, festival fees, and more are not eligible.

When thinking about whether this is a good time for you to apply with a particular project, take into consideration your production timeline. If you cannot use the funds within the 24-month window, we encourage you to apply in a future round.

The Foundation does not fund retroactively. If your project is completed before grants are awarded, you will not receive funding.

Our application is hosted online through Submittable. There are 4 major sections to the application. We're going to go into detail on the resume and the work samples, but the rest are explained in detail in the guidelines.

Resume

» Essential to establish early career status

» What makes a good resume?
  » Current and complete—no "representative filmography"
  » Not a bio
  » Refer to the sample resume in the guidelines

» Requirements
  » List your director credits separately from other roles
  » Include any post-secondary education and dates attended
  » Be specific and clear!
    » Title
    » Year of completion
    » Running times
    » Your role/responsibilities

» Co-directing teams will submit a composite resume plus individual resumes

We're going into detail on the resume, as this is one of the critical pieces of the application that applicants often get wrong.

Resumes should be current and complete. Bios are not acceptable. We have included a link to a sample resume in the guidelines to help you see what information is critical and how you can organize your resume. You'll want to make sure that your resume:

- separates your director credits from other roles (editor, director of photography, animator, actor, etc.)
- Includes any post-secondary education and when you attended. This will be used to verify non-student works.
- Provide dates, running times, and your roles on each project.

For co-directing teams, we'll ask you to upload individual resumes for each co-director and an additional composite resume—to demonstrate your experience as a team and clearly establish your eligibility. In this version of the resume, you will only include films that you have co-directed with all members of the applying team.

Staff will rely entirely on the resume and will not do additional research to determine your credits and roles.

Work Samples

» **Two completed works**, identifying **up to 10 minutes** for panelists to watch

» Have you started production on your project?
    » Include a third work sample
    » You'll have **12 minutes** to identify across all three samples
» You'll provide:
    » URL (and password)
    » Description
    » Role(s) in the project
    » Cue times
    » Context (up to ½ page)

Work samples are also critical. We ask for Vimeo or YouTube links to two completed works, identifying up to 10 minutes for panelists to watch.

If you've started production on your project, we encourage you to include a work-in-progress sample. If you do this, you'll have 12 minutes total across all three samples.

For each work sample, we ask for:
- The Vimeo or YouTube link and a password, if applicable
- A description, including the name of the work, year completed, running time, where the work has been publicly screened, awards received, and grants received that supported this project, if applicable
- Your role in the project
- Cue times for your work sample
- Context for the work sample. Remember that people who don't know you or your work will be looking at video clips and trying to assess the merit of your work. We give you the notes field to help panelists understand what they are looking at. You might, for example, write about how the scene you are choosing fits in the arc of the larger work. Or if there are specific stylistic aspects of the work you want panelists to pay attention to. For the in-progress work sample, you might note what work remains to be done.
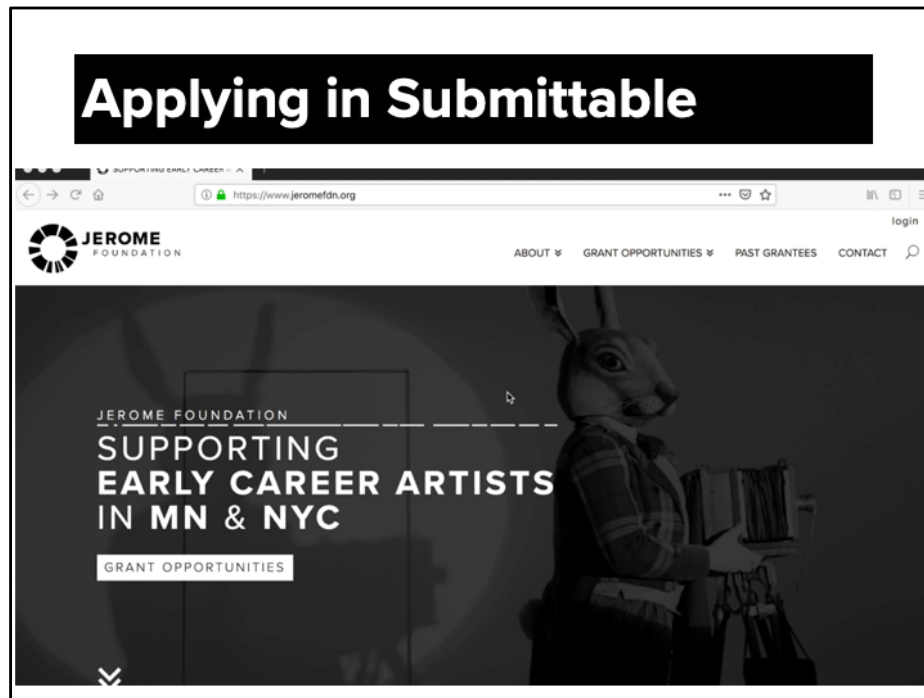
(NOTE: This "slide" is a video that plays that navigates from the Jerome Foundation website, to the Submittable application and shows the application on Submittable.)

Let's first go to the application. You can find the link from our website. Go to the Film, Video Grants Program link and then the How to Apply tab. There you'll see the link to Submittable.

You'll get the option to create a Submittable account, or use your existing account to sign in.

At this point you'll select whether you are applying to the Minnesota or the New York City program. You'll verify your address and go into the application. You'll begin by selecting whether you are applying as an individual or as part of a co-directing team. You'll then make your way through the application, entering text into fields, uploading your resume, and providing links to your work samples. On the right side you'll see explanations for the questions and links to templates for things like your resume and budget.

It's unlikely that you'll do this in one sitting. Submittable auto-saves your work as you go along. It's still a good idea, if you want to close out your window, to go to the very bottom and click "Save Draft." Then, the next time you come in you will have your application in progress right where you left it.

When you have filled out everything and are ready to submit, you'll click on the big SUBMIT button at the bottom. You'll receive a confirmation email after you've submitted your application.

Remember, you'll need to do this by May 1st, at 4 pm Central or 5 pm Eastern!
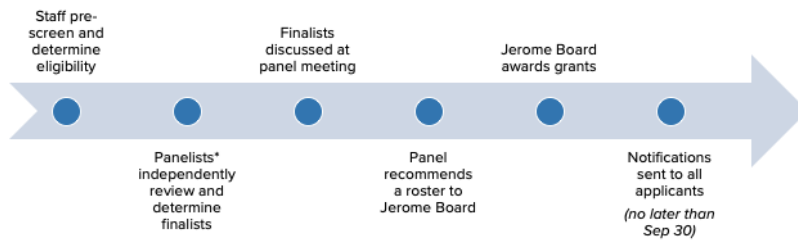
- Jerome staff prescreens applications to verify eligibility.
- Eligible applications are reviewed by a panel of experts. Panelists rely entirely on the information provided in the application, and they determine a list of finalists.
- Those finalists that are discussed at a full-day meeting where the
- panel arrives at a collective set of recommendations for approval by the Jerome Foundation Board of Directors.
- All applicants will receive notification no later than September 30.

Selection Criteria

1 **Artistic Merit:** achievement and potential

2 **Feasibility:** planning and logistics

3 **Impact:** your career and audiences/the field

Panelists consider only the following criteria:
1. Artistic merit
2. The feasibility of the project
3. Impact

We strongly recommend you read the guidelines for full information on how these criteria are defined and which parts of the application are used to assess each of the criteria.

If you are selected to be a grantee, you'll want to know the following.

Grantees may not substitute a different project than the project 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.

Grantees are required to submit a progress report in every year in which grant funds are received. Grantees must also complete a final project report when the project has been completed (or abandoned). Grantees are ineligible to apply for additional support in this grant program until the final report for this grant is approved.

Grants are considered taxable income.

More Help & Information

ELEANOR
Savage »
Program Director
651.925.5613
esavage@jeromefdn.org

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Briel »
Program Officer
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lbriel@jeromefdn.org

Live, in-person info sessions will be announced and posted on the website!

ANDREA
Brown »
Grants Administrator
651.925.5615
abrown@jeromefdn.org

Before we get to your questions, I wanted to let you know how you can reach us.

You can contact Lann if you have general questions regarding the guidelines or program.

Contact Andrea if you have any technical questions or issues with Submittable.

We'll also be posting a recording of this webinar to our website if you want to revisit anything.

And keep an eye on our website as we announce live, in-person info sessions this spring in Minnesota and New York City.
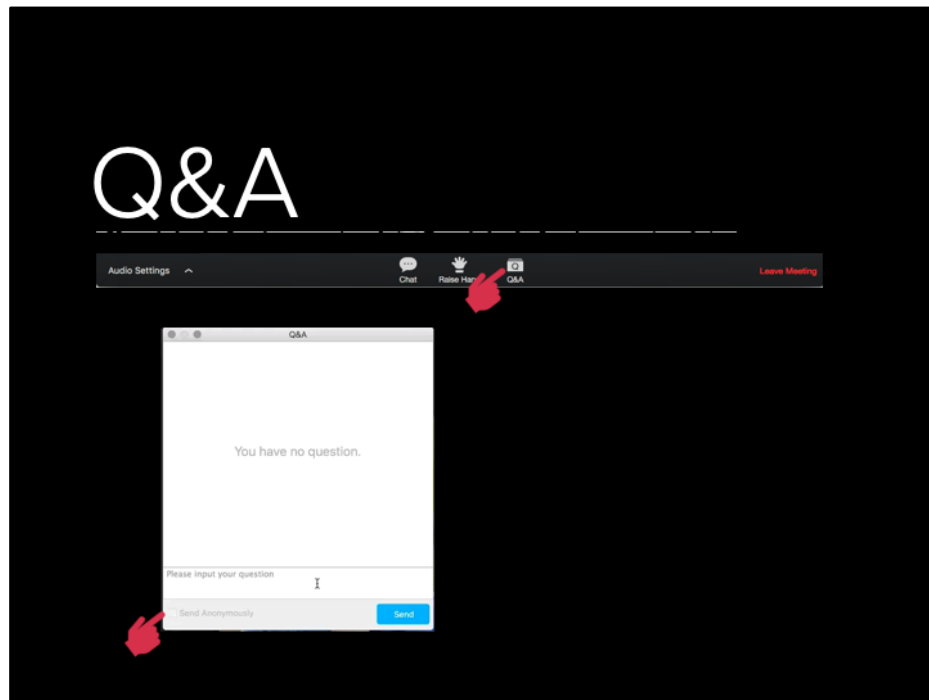
Okay, we've seen some questions coming in, and we'll start with the Q&A. Remember to click on the Q&A box, and to send your question in anonymously if you so wish.

If we do not have time to address your question, please email us and we will respond to you individually.

Thank you!