



SUNDANCE INSTITUTE DOCUMENTARY FUND AUDIENCE ENGAGEMENT GRANTS

ABOUT

Grants are available for strategic activities that use your film as a tool to create social or cultural impact. Competitive projects are those that activate audiences and stakeholders with the issues in the film, and invite action and change. Strategies may be extremely simple, targeted and focused, or may have several components of a broad and far reaching campaign.

Grants range up to \$20,000 and may fund an entire, discrete activity or may be a small part of a larger effort. Available only to current Sundance Documentary Film Program (DFP) grantees at any stage of pre-production, production and distribution, grants can be applied for through our Rolling Open Call, currently February-August. Grants are available for either PLANNING or for IMPLEMENTATION & EVALUATION.

APPLICATION CATEGORY (choose one)

- Type A: Audience Engagement PLANNING**
 - Type B: Audience Engagement IMPLEMENTATION AND EVALUATION**
- PLANNING GRANTS help you consult with topic/issue advisors to determine goals and outcomes; devise strategy; convene or interview partners or stakeholders; Audience identification and segmentation; Impact and evaluation planning (including determining base line data).
 - IMPLEMENTATION & EVALUATION GRANTS help you produce tools, technology, or materials; travel to campaign specific sites; conduct community screenings not covered by broadcasters, distributors or speaker's bureaus; impact evaluation and measurement, other.

APPLICATION BACKGROUND

For information purposes only, we request background information on your distribution activities. For additional help distinguishing distribution or marketing activity from audience engagement, please consider this Fledgling Fund article. <http://www.thefledglingfund.org/resources/distribution-to-audience-engagement>

Distribution Background Facts

Please list current distribution agreements for your film, if any. List only secured distribution agreements. If you are still in process on the film or have no distribution agreements you are still eligible to apply for funds.

- Domestic or International broadcast agreements _____
- Sales agents attached _____
- Festival premieres (international and national) _____
- National level awards _____
- Theatrical distributors _____

- Home video distributors _____
- Educational video distributors _____
- Direct/Digital distribution with online vendors _____
- Self distribution on your own website URL _____
- Short-form content based on the film _____
- Other _____
- Rights remaining? _____

PROPOSAL CHECKLIST

Lengths are suggested, not required. Please use your existing materials.

1. **STRATEGY (approximately 2-4 paragraphs)**
2. **PARTNERS (approximately 1 paragraph plus list)**
3. **TOOLS AND TECHNIQUES (approximately 1-2 paragraphs)**
4. **TIMELINE AND SUSTAINABILITY (approximately 1-2 paragraphs)**
5. **EVALUATION (approximately 1 paragraph)**
6. **PERSONNEL**
7. **BUDGET**

REFLECTION QUESTIONS

You do *NOT NEED* to answer these reflection questions in your proposal, and you may have an entirely different strategy! The questions are designed to help you probe more deeply into your strategic design.

SOCIAL CHANGE GOAL AND STRATEGY?

- What are the primary problems illuminated by the film?
- What is the source of the problems? (greenhouse gases, campaign finance, health insurance industry, military industrial complex, gender, racial or sexual disparities in health, wealth, education or public accommodation law? Other)
- What *accomplishable* change might make things improved? (Unless you have a big team/budget/timeline, consider narrowing your focus to something impactful, but bite sized.)
- Who has the capacity to make concrete changes? (legislature, corporation, teachers, grocery stores, regulatory bodies, etc.)
- Who can put pressure on this target? (voters, shoppers, share holders, professional associations or credentialing bodies, the affected community, a proxy community, etc.)
- How might you inspire viewers to reach the target and their constituents? What might you ask viewers to do?
- Would different audiences need distinct messages and suggested actions?
- Is there a menu of actions for distinct audiences?
- Is this engagement activity created with or supported by your partner organizations?

OR CULTURAL CHANGE GOAL AND STRATEGY?

- What are the primary problems illuminated by the film?
- What is the source of the problems? (greenhouse gases, campaign finance, health insurance industry, military industrial complex, gender, racial or sexual disparities in health, wealth, education or public accommodation law? Other)
- Is the problem understood by many or few?
- What values underlie problem (Poverty is the fault of the poor, domestic violence is a private problem).
- What target group needs to feel invested in a cultural change in addition to those afflicted by the problem?

- What values matter to your new target group? (Fairness, independence, family values, religious sanctity, law and order, American Dream, resourcefulness, etc.)
- Can you harness those values to move cultural understanding of the problem?
- How can you increase a sense of shared responsibility for the problem, and shared benefit from its solution (“Black Lives Matter”, “Je Suis Charlie”, “No H8”, “It Gets Better”, “Don’t be a Litter Bug”, etc)?
- What other cultural interventions might be employed (new super hero? Celebrity affiliation, etc.?)
- Is this strategy created with or supported by your partner organizations?

PARTNERS

- Considering your strategic purpose or goals, which organizations are working in this arena with whom you might partner?
- What type of organization are they? (membership, advocacy, policy/research, media, entrepreneurial, technological, educational, legal, etc.)
- How could your film and campaign align with or forward their work?
- How could the organization advance your campaign?
- Please indicate whether partners are secured, approached, or intended.

TOOLS AND TECHNIQUES

Concisely describe tools or techniques you will utilize, if known. Why is the tool or technique you selected the most effective way to achieve your vision? The list below is merely descriptive, not exhaustive, and some projects may use none of these.

- 2D Engagement Material (study guides, quizzes, maps)
- Interactive Technology (apps, games, interactive maps, “augmented” reality, avatars,)
- Onsite activity (*targeted* screenings (legislators, doctors), specially edited modules, site specific installation)
- Product or Environmental Design (LED flashlights, solar cook pots, improved mosquito nets, public spaces/urban gardens.)
- Social Entrepreneurship (micro-loans, mobile phone banking, “green” burials, mobile produce vans)
- Community philanthropy (donate socks to border crossers, books or glasses to disadvantaged communities)

TIMELINE AND SUSTAINABILITY

- What is the intended time frame and why (three months? two years?)
- Are any “audiences” or communities engaged prior to seeing your completed film?
- How will you know when your campaign is complete?
- If your engagement project is not fully funded, what is the scaled down version of activity that would still reach a specific goal?
- If significant opportunity to amplify impact were to arise, is there a scaled up version?
- How might the work continue after your engagement activity is completed and funding has ceased? Is there a partner who might take it over, if needed?

EVALUATION

- How will you define, and then measure, success? Consider impact on partners, audiences, or the constituency represented by the film subjects. You may measure anything in any way that best demonstrates your goals and outcomes.
- Do you have baseline data (or partners that can provide data) against which to measure impact? Tools or techniques for baseline determination might include analytic tools and data sets; publicly available references including press coverage and Google analytics. Consider measuring cultural change impact

through language use or modification (Global Language Monitor, etc.), entertainment industry reflections (action heroes not smoking), viewer testimonies, anecdotal evidence, etc. This list is descriptive not directive.

- Do you intend to produce an evaluation dashboard?

ADDITIONAL REQUIRED INFORMATION

KEY PERSONNEL (1 paragraph each)

Provide BRIEF biographies (approximately 50-150 words) for key personnel or consultants who will plan, implement or evaluate audience engagement activity. Please indicate their role. DO NOT send resumes, CVs, brochures or extensive filmographies.

BUDGET

- What is the total budget amount in \$US for Audience Engagement activity? _____
- What is the total funds secured (if any) in \$US for this activity? _____
- What are the sources of those secured funds (list)? _____
- Where will you seek additional funds? (list)? _____
- What amount are you requesting from Sundance Documentary Fund? _____

LINE ITEM BUDGET (1-2 page)

Please give a line item breakdown of expenses for Audience Engagement activity in U.S. dollars. A sample Audience Engagement budget is available for download on our website.

EXAMPLES

Recent examples of successful Sundance DFP audience engagement awards include:

Invisible War

Director: Kirby Dick

Invisible War documents the epidemic of rape within the U.S. military, the institutions that perpetuate and cover up its existence, and its profound personal and social consequences. The Audience Engagement grant will help support and evaluate a campaign to engage the U.S. Department of Defense, specifically encouraging measures to radically reduce sexual assault rates, prosecute perpetrators, and support survivors.

Girl Model

Directors: Ashley Sabin and David Redmon

Girl Model follows a 13-year-old Siberian girl and the American scout who discovers her through the complex, global human supply chain of the unregulated and often murky world of the international modeling industry. The Audience Engagement award supports a girl-fueled campaign to encourage the Department of Labor to extend child labor protections to under age models.

25 To Life

Director: Mike Brown

William "Reds" Brawner kept his HIV status a secret for over twenty years. Now Will seeks redemption from his nebulous and promiscuous past as he builds his own family. Audience Engagement PLANNING GRANT will be used to convene stakeholder partners, assess and revise the impact strategy. The films' outreach goals: to help decrease unsafe practices among the target population, reveal complexity in adult relationships, and dispel fear and misunderstandings surrounding the epidemic.

Semper Fi: Always Faithful

Directors: Rachel Libert and Tony Hardmon

When Master Sgt. Jerry Ensminger's young daughter dies from a rare type of leukemia, his search for the cause leads him to the shocking discovery of one of the largest water contaminations in U.S. history. The audience engagement award will support the

effort to help notify a million families who may be affected by contaminated water on military bases, and help support targeted screenings for legislators interested in health care for affected veterans.

Crime After Crime

Director: Yoav Potash

Two attorneys fight for the freedom of Deborah Peagler, 20 years into her life sentence for the murder of the man who abused her. The audience engagement campaign will partner with policy makers, legislative organizations, and legal education groups to inform five other states about the successful California law that allows incarcerated survivors of domestic violence to petition for their freedom.