

- COPY -

Center for World Indigenous Studies

P.O. Box 2574
Olympia, Washington 98507-2574

Rudolph C. Rýser, Chairman

30 November, 1994

Ms. Janis L. Strout, Program Officer
Paul Robeson Fund
Funding Exchange
666 Broadway, Suite 500
New York, New York 100012

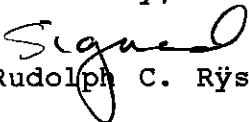
Dear Ms. Strout:

Please find enclosed ten copies of our application for funding support from the Paul Robeson Fund for Independent Media. We have also enclosed a copy of our IRS letters.

This letter is to also inform you of the Center for World Indigenous Studies commitment to serve as the as the financial manager of this project and one of several agents agreeing to distribute the final product of this project.

We look forward to your consideration of our proposal.

Sincerely,


Rudolph C. Rýser

cc: ✓ Executive Director
Project Coordinator

** (River) A feature length documentary examining the struggle of indigenous people living along the Mid-Columbia River to maintain treaty fishing rights, land claims, and traditional beliefs in the face of continuing pressure from law enforcement, government regulation, and commercial interests.

SECTION E - FISCAL SPONSORSHIP

Organization: Center for World Indigenous Studies
P.O. Box 2574, Olympia, Washington, 98507-2574
Contact Person: John H. Burrows, Exec. Director (206) 956-1087

Robeson Application, page 2 of 4

SECTION F - PROJECT SUMMARY

IN 1992, WE PUBLISHED THE RESULTS OF A SIX YEAR STUDY WHICH DESCRIBES THE GROWING DISPLACEMENT OF Indian reservations by non-Indian and non-tribal persons. Our study, Anti-Indian Movement on the Tribal Frontier, was distributed in the United States and received acclaim and has been widely quoted. It is our intent now to conduct further research and to transform this study into a documentary in a three part, feature length series. Under the working title of "Land Rights: Public, Private and Indian," we will examine the differing points of view among those who hold strong opinions on all sides of the growing land rights controversy in America. Our documentary will review the history of land rights in America, the relationship between Indian nations and the United States, the growing controversy between public, private and Indian interests over the use of lands in federally protected areas, and the growing debate over private property use versus public property and policy needs.

In our documentary, we intend to give perspective to the role that land and land rights has played in U.S. history. We plan to examine contemporary controversies as well as the interests of the major land rights players. We will explore the link between far-rightwing activity (neo-Nazi and anti-semitic activities), the Wise-Use movement and ties between elected officials and property owners and land rights movements. While these links have been growing and solidifying, we believe, with the recent changes in the political landscape, it is timely to present this material in a format accessible to a wide public audience.

Our analysis of the "land question" in the United States recognizes the importance of private and public interests as well as the interests of Indian nations. We expect to present the contending views of private land interests as well as those who seek to advance what they consider to be public land interests. Indian nations are a major player in virtually all land controversies since their land interests remain largely unsettled (an estimated 40% of U.S. claimed domain remains legally unsettled because of Indian land claims). For example, eighty percent of the state of Nevada is recognized by the United States government to be in the original ownership of the Western Shoshone. The Western Shoshone National Council has since 1979 made efforts to arrange negotiations with the United States over the future status of the 43,000 square miles of territory that includes Nevada, parts of California, Idaho and Utah. Though these lands remain contested, the United States has located its most secret testing facilities for nuclear weaponry, various military bases and a future low-level nuclear waste facility on Shoshone land. Cattle ranchers, recreational land users, county governments, state governments, and the federal government all compete to have a say about the use of this land. Far-Right interests espousing white supremacy and other forms of bigotry have joined in the competition for control over lands and resources.

This proposal contemplates support for pre-production activities (projected for Spring 1995) including updating existing research, obtaining archival footage and still photos, recruiting, fund raising and developing a treatment.

APPLICATION, PAGE 3 OF 4

SECTION - G - FUND RAISING STRATEGY

Pre-Production: CWIS is seeking project sponsorship directly from the Lummi Indian Nation, the Navajo Nation, the Oneida Nation (Wisconsin) and an additional 15 other Indian Tribes to raise a total of \$75,000. CWIS will sell publications as a part of its Fourth World Documentation Project to raise \$2,000 for inKind support. Proposal requests for sponsorship from Foundations include the National Endowment for the Humanities (\$20,000), the Robeson Fund (\$15,000) and the Eagle Fund (\$35,000).

Production and Post-Production: CWIS is seeking sponsorship from the National Endowment for the Humanities, the MacArthur Foundation, Ford Foundation, Environmental organizations, and Indian Nations.

SECTION - H - DISTRIBUTION INITIATIVES

Application, page 4 of 4

SECTION - I - KEY PRODUCTION PERSONNEL SKETCH

Leslie Korn, Producer, Sponsorship, Promotions:

Laurie Meeker, Producer, Cinematography: A cinematographer, director and editor of several films including *The River People*, a feature film in process to be completed by the Summer of 1995, *Cascade Watershed*, 1988; *Remember the Witches*, 1985; *Night without Four*, 1984 and *Three Photographers*, 1980.

Rudolph C. Ryser, Producer, Research, Administration: Chairman of the Center for World Indigenous Studies, Principal Investigator for Right-wing and Anti-Indian Network Project that produced *Anti-Indian Movement on the Tribal Frontier*.

John H. Burrows, Research, systems management:

Sandra Sunrise Osawa, Cinematography, Editing:

Sandra Forman, Esq., Consulting Attorney, Distribution: An attorney in Boston, MA specializing in entertainment law.

SECTION - J - BUDGET

291 Land Rights: Public, Private and Indians - 1		
(Budget Proposal - 11/13/94)		
		YR 1
		(6 Months)
Salaries and Wages		\$52,515
Fringe Benegits		\$9,453
Consultant Fees		\$15,600
Travel		\$25,470
Supplies and Materials		\$3,100
Services		\$10,125
Other Costs		\$9,875
Total Direct Costs		\$126,138
Indirect Costs		\$5,000
Total Project Costs		\$131,138

DESCRIPTION OF WORK SAMPLE AND SECTION TO BE VIEWED BY BOARD

*(Witches) Investigates the roots of women's oppression in western culture, examining witchcraft as a woman's crime, and analyzing medieval European societies that used the witch hunt as a tool for social control. Cued to the last 5 minutes, showing the film's conclusions and including most of the filmic elements: animation, camera on flat ar, optical printing, and live action.

** (River) A feature length documentary examining the struggle of indigenous people living along the Mid-Columbia River to maintain treaty fishing rights, land claims, and traditional beliefs in the face of continuing pressure from law enforcement, government regulation, and commercial interests. A one-light workprint with one sound track, transferred to video.

SECTION E - FISCAL SPONSORSHIP

Organization: Center for World Indigenous Studies

Street/City/State/Zip: P.O. Box 2574, Olympia, Washington, 98507-2574

Contact Person/Telephone: John H. Burrows, Exec. Director (206) 956-1087

Project Director (s) Signature(s)

 _____

Date: Nov 29, 1994

Robeson Application, page 2 of 4
SECTION F - PROJECT SUMMARY

In 1992, we published the results of a six year study which describes the growing displacement of Indian on reservations by non-Indian and non-tribal persons. Our study, Anti-Indian Movement on the Tribal Frontier, was distributed in the United States and received acclaim and has been widely quoted. It is our intent now to conduct further research and to transform this study into a documentary in a three part, feature length series. Under the working title of "Land Rights: Public, Private and Indian," we will examine the differing points of view among those who hold strong opinions on all sides of the growing land rights controversy in America. Our documentary will review the history of land rights in America, the relationship between Indian nations and the United States, the growing controversy between public, private and Indian interests over the use of lands in federally protected areas, and the growing debate over private property use verses public property and policy needs.

In our documentary, we intend to give perspective to the role that land and land rights has played in U.S. history. We plan to examine contemporary controversies as well as the interests of the major land rights players. We will explore the link between far-rightwing activity (neo-Nazi and anti-semitic activities), the Wise-Use movement and ties between elected officials and property owners and land rights movements. While these links have been growing and solidifying, we believe, with the recent changes in the political landscape, it is timely to present this material in a format accessible to a wide public audience.

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This proposal contemplates support for pre-production activities (projected to begin in Spring 1995) including updating existing research, obtaining archival footage and still photos, recruiting, fund raising and developing a treatment.

SECTION - G - FUND RAISING STRATEGY

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Production and Post-Production: CWIS is seeking sponsorship from the National Endowment for the Humanities, the MacArthur Foundation, Ford Foundation, Environmental organizations, and Indian Nations. We have only just begun making contacts for production funding.

SECTION - H - DISTRIBUTION INITIATIVES

As a boon to distribution we will enter the film in appropriate film festivals, such as, the Vermont International Film Festival which conducts screenings in November of each year in Burlington, Vermont.

Domestic and international distribution will be handled through authorized sales agents such as Cielo Films, Inc., Los Angeles, in the German Market, WINN Films, and through Channel 4 in London, Canal Plus in France and established sales venues such as the CannesTV market and MIFED in Milan, Italy. Additional distribution will be arranged through the International Work Group on Indigenous Affairs in Copenhagen, Denmark.

To achieve broad public viewing we are working to secure broadcasting opportunities on the Public Broadcasting System. Initial contact has been made with Ms. Marrie Campbell, Producer of PBS' *Frontline* in Boston, MA.

The Lummi Indian Nation will serve as an outlet for distribution of Indian nations across the United States and in Canada. The program will be distributed with promotional materials and descriptive literature for use in tribal schools and general public showings. A showing will be offered at the annual convention of the National Congress of American Indians.

The Western States Center in Portland, Oregon and the Center for Democratic Renewal in Atlanta, Georgia will serve as distribution points for Environmental organizations and progressive organizations.

SECTION - I - KEY PRODUCTION PERSONNEL SKETCH

Sandra Sunrise Osawa, Up stream Productions, Seattle, Washington, Producer, scripting: We are in the preliminary stages of discussions with this firm which has extensive experience producing progressive films. Their latest work concerns the rights of the Ojibways of the Great Lakes region.

Laurie Meeker, Producer, Cinematography: A cinematographer, director and editor of several films including *The River People*, a feature film in process to be completed by the Summer of 1995, *Cascade Watershed*, 1988; *Remember the Witches*, 1985; *Night without Four*, 1984 and *Three Photographers*, 1980.

Rudolph C. Ryser, Scholar and researcher: Chairman of the Center for World Indigenous Studies, Principal Investigator for Right-wing and Anti-Indian Network Project and author of ***Anti-Indian Movement on the Tribal Frontier***.

Leslie Korn, Scholar in cross-cultural education and researcher: Is the owner of Leslie Korn & Associates in Cambridge, Massachusetts, a consulting firm specializing in cross-cultural education, and community development with extensive experience as a researcher.

John H. Burrows, Research, systems management: Director of the Fourth World Documentation Project of the Center for World Indigenous Studies and systems operator of the CWIS computer systems.

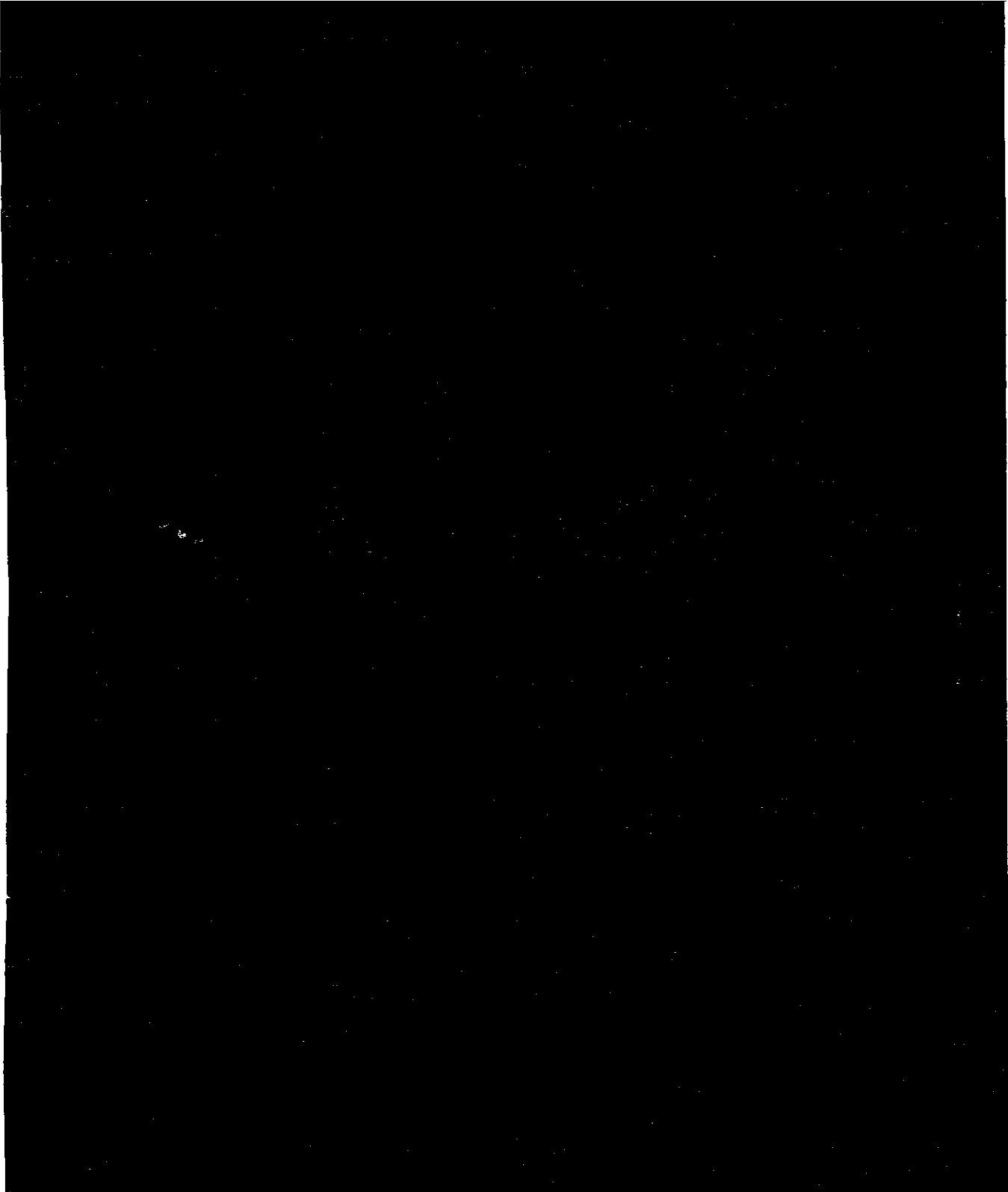
Sandra Forman, Esq., Consulting Attorney, Distribution: An attorney in Boston, MA specializing in entertainment law.

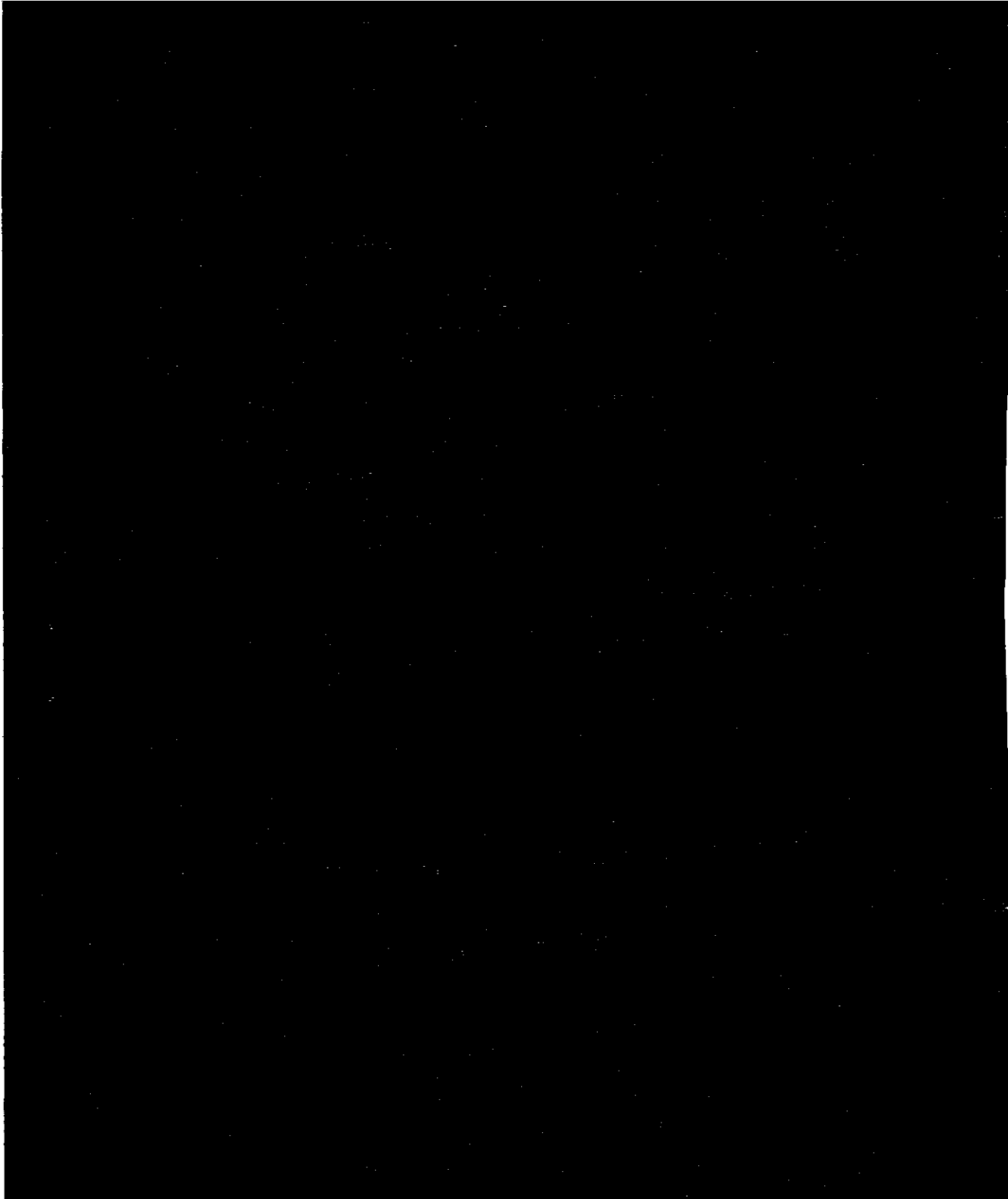
SECTION - J - BUDGET

PRE-PRODUCTION BUDGET FY 95

Salaries and Wages	\$52,515
Fringe Benefits	9,453
Consultant Fees	15,600
Travel	25,470
Supplies and Materials	3,100
Services	10,125
Other Costs	9,875
TOTAL DIRECT COSTS:	126,138
TOTAL INDIRECT COSTS @10%	12,614

TOTAL PROJECT COSTS: \$138,752





INTRODUCTION TO THE PAUL ROBESON FUND FOR INDEPENDENT MEDIA

Since its inception in 1979, the Funding Exchange, a national network of fourteen local community foundations and national grantmaking programs, has been on the cutting edge in the support of social issue media. The Funding Exchange was one of the first foundations to provide support for films such as the acclaimed *Harlan County USA* (Barbara Kopple), *Paris Is Burning* (Jennie Livingston), *Ethnic Notions* and *Tongues Untied* (Marlon Riggs), *Cover Up* and *Invasion in Panama* (Barbara Trent) and 1994's Academy Award for Best Short Subject, *Defending Our Lives*. In 1987, the Funding Exchange consolidated its support to social issue media and formed The Paul Robeson Fund for Independent Media.

Unlike other foundations with endowments, the Funding Exchange primarily raises funds to make grant awards each year, from donor-activists who support progressive social change work. This means the amount of money to provide grants fluctuates each year and that it is more crucial than ever to find ways to increase the capacity of the Robeson Fund to fund social issue media.

Named for singer, actor and civil rights activist Paul Robeson, the Fund supports independent social issue film, video and radio production. The Fund solicits projects of all genres that are addressing **critical social and political issues**, that will **reach a broad audience**, and **combine intellectual clarity with creative use of the mediums**. Of particular interest to the Fund are **experimental or non-traditional approaches to documentary film, video and radio production**.

PURPOSE OF THE ROBESON FUND

The Fund supports media artists whose work reflects and comments on the ills of our society while emphasizing the struggles to overcome them. Projects addressing AIDS and other health issues; censorship and the "cultural wars"; homophobia, heterosexism and other sexual politics; international issues; racial and gender justice; reproductive rights; homelessness, welfare reform and other forms of economic injustice; environmental justice; militarism and violence; corporate and government accountability are **some** of the issues important to the Fund.

The **primary purpose** of the Robeson Fund is to support independent media productions that are not only compelling politically and artistically. But they also must be used as tools for progressive social change activism and organizing. How you plan to distribute your film, video or radio production is as important as the integrity of the project itself. **That's why any application that does not answer Section H, "Distribution Initiatives," can not be considered for funding.**

Media artists who are women, gay men and lesbians, disabled or from communities of color or who have little recourse to other funding sources due to the controversial nature of their projects are particularly encouraged to apply.

FUNDING PRIORITIES

The Paul Robeson Fund is restricted to radio projects in all production stages and film and video projects in the pre-production or distribution stages only. We do not support production or post-production costs for film and video projects.

The maximum grant award is \$20,000. Most of the grants awarded are between \$5,000 and \$10,000.

The Fund does NOT support projects that are:

- ✓ Media projects other than film, video and radio projection (i.e. publications, slide presentations, photography, etc.)
- ✓ Film and video production, completion and post-production requests
- ✓ Film, video or audio installations or exhibits
- ✓ Film, video, audio festivals, conferences or special events
- ✓ Organizational projects for internal or promotional use (including training tapes)
- ✓ Purely personal works or "human interest" stories with little or no socio-political relevance or impact
- ✓ Sociological and anthropological explorations which do not provide a strong progressive political analysis
- ✓ Documentation that is primarily of cultural events, personalities or performances (dance, theatre, music, visual arts, etc.) with little or no political relevance
- ✓ Public television or radio station productions (except collaborations where independent producers maintain editorial and financial control)
- ✓ General operating expenses of distribution companies or non-profit media organizations
- ✓ General operating expenses of an artist's office, studio, or home (rent, utilities, equipment, etc.)
- ✓ Script development for dramatic features or radio dramas
- ✓ Student productions or projects associated with a degree program

DECISION MAKING PROCESS

All completed applications are reviewed by The Paul Robeson Fund grantmaking staff, and grant decisions are made by the Paul Robeson Fund for Independent Media Board. The Board and staff are comprised of media and political artists, activists and experts from the independent media community.

The Robeson Fund **Board Considers the Following Factors in Making Funding Decisions:**

- ✓ Creative and imaginative treatment of subject and how the proposed project differs from other media on the same issue
- ✓ The importance and socio-political relevance of the subject or theme, and the significance of the perspective being offered
- ✓ The applicant's professional experience, and the likelihood that the project will be effectively made
- ✓ The creativity and thoroughness of the distribution strategy, and the project's potential for political organizing and education
- ✓ The practicality of the fund raising strategy
- ✓ The quality and promise of the submitted sample material: creative and imaginative treatment of subject; importance and socio/political relevance of the subject or theme; and overall production values, proficiency and competitiveness

The Paul Robeson Fund is highly competitive and only 10% of the applicants receive funding.

The Funding Exchange accepts media applications for funding consideration via The Paul Robeson Fund for Independent Media only.

TECHNICAL ASSISTANCE

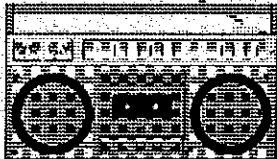
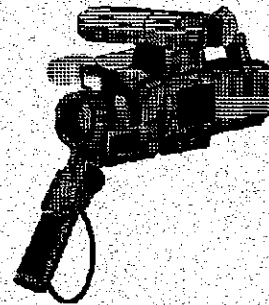
Because of the volume of applications and the limited staffing for the Robeson Fund, we are not able to discuss each project in detail. Thus, we have attempted to explain through this booklet, in great detail, the guidelines and application procedures for The Paul Robeson Fund. This is to reduce phone calls to our office and give you the best information available.

All the information you will need in preparing your application is included in these guidelines. **Please read them carefully.** Unfortunately, we do not have staff time available to provide technical assistance on your project or your proposal preparation.

There are many excellent resources to assist you in the preparation of a successful proposal. For your **film and video production** resources, please consider the following books (also available for purchase from the Foundation of Independent Video and Film, c/o AIVF, 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400):

Shaking the Money Tree: How to Get Grants and Donations for Film and Video, by Morrie Warshawski (180 pp, paper) \$24.95

Alternative Visions: Distributing Independent Video in a Home Video World, by Debra Franco (181 pp, paper) \$9.95 (AIVF & AFI Members); \$12.95 others



For **radio production** resources, please contact the National Federation of Community Broadcasters, 666 Eleventh Street NW, Suite 805, Washington, DC 20001, (202) 393-2355

FUNDING CRITERIA: RADIO

The Paul Robeson Fund seeks radio applications designed to help audio artists and documentary producers create the pilot or demo for a series, or produce a "special" or package of special programming, a limited series (including live "talk shows"), or a series of short features or modules. Station or network-based producers can apply as independents as long as they are the originators of the programming concept and retain editorial and artistic control.

Programming supported by the Fund can be aired on a commercial or a public radio station, or be distributed through a regional, national, or satellite radio network. It can be used for non-broadcast or educational use, as long as the audio product is broadcast at least once. Acquisition or sale of the programming to a radio station, network or media organization is acceptable.

The Paul Robeson Fund is **particularly interested in projects that will increase and extend the use of social change media beyond the traditional distribution channels mentioned above.** While recognizing that these traditional channels are valid and important, we are most supportive of creative and innovative initiatives that expand the distribution of radio production as resources for progressive social change organizing. **That's why careful attention to "Section H" is critical to the success of your application.**

In "**Section H**" (**Distribution Initiatives**) on the application form, please identify the audience(s) for which the project is intended and how you plan on reaching them. Identify channels through which the project will be distributed (broadcast and non-broadcast use). Please be specific and concise in your description.

If you are collaborating with a community-based organization, educational institution, health institution or another network in the distribution of your project, identify it and explain why you've chosen this particular organization or network. What advantage does this collaboration provide? Describe your role as well as the organization's role in the collaboration. **You must attach a letter** to your application signed by you and the organization, confirming the organization's **commitment** to your project and stating who will retain editorial and distribution rights. *Do not send letters of interest.*

The Fund is looking for audio projects that combine compelling content with creative use of the medium. The programming can be topical or historical, but should be designed to facilitate grassroots activism, expose issues that have received minimal coverage from mainstream media, or provide a progressive analysis or vision of current events within a mainstream media outlet.

FUNDING CRITERIA: FILM AND VIDEO

In an effort to support the creation of new and innovative social issue film and video production and to assist in the distribution of those projects addressing the critical social issues facing our society, The Paul Robeson Fund will consider support to projects in the **pre-production and distribution stages only**. All projects submitted to the Fund must fall within one of the following three categories:

Category 1 - Pre-production ("seed" or development) support for film and video projects dealing with progressive perspectives on critical socio-political themes, and which take non-traditional approaches to documentary media production.

Pre-production costs are those associated with bringing a project to the point of being produced (work before actual production shoot). Though we realize not all film and video artists divide their work into such strict categories as pre-production and production, we wish to provide support for projects in the **very early stages** of development. This would include:

- ✓ Research of topic -
 - meetings with consultants, experts or other key persons
 - researching or obtaining archival footage, still photos, etc.
 - pre-interviews, recruitment of on-camera spokespersons
 - research travel and/or location scouting
- ✓ Administrative costs related to research (telephone, postage, xerox, etc.)
- ✓ Recruiting production crew or talent
- ✓ Preparing a fund raising trailer and/or other fund raising materials
- ✓ Treatment, script or storyboard development other than for dramatic feature films

Category 2 - Pre-production support (see category 1 for definition) for video projects only, involving collaborations between producers and political organizations.

The project must not be a promotional or training tape for the organization but rather used as a **tool for their organizing work**. The tape should be of the highest quality for the lowest cost, made in a relatively short period of time, and in the hands of organizers for their use in a timely fashion. A signed agreement between producer and organization, stating who has editorial and distribution rights, is required with the application.

Category 3 - Distribution support for especially innovative film and video distribution initiatives which can extend the use of social change media in political organizing or educational venues. **Non-profit distribution companies** may apply if the request is for an innovative initiative with a group of tapes or films (e.g. unique marketing strategy around a group of films or tapes dealing with a critical socio-political issue or representing a politically disenfranchised community). They may not apply for general operating expenses.

The Paul Robeson Fund's **primary interest in providing distribution support is to help increase and extend the use of social change media beyond the traditional distribution channels** (public television broadcast, theatrical release, film and video festivals, and distribution to educational and institutional markets through non-profit and commercial distribution companies). While recognizing that these traditional outlets are valid and important, we are looking for creative initiatives that expand distribution of media as resources for organizing and empowerment among broad-based constituencies and groups working around issues of progressive social change. **That's why careful development of this section of the application ("Section H") is critical to the success of your proposal.**

In completing "**Section H (Distribution Initiatives)**" of the application form, use the following guidelines in describing your distribution initiative. **Please be specific and concise.**

- 1) Describe the audience(s) for which your project is intended and how you plan to reach them beyond the traditional distribution channels mentioned above.
- 2) If you are collaborating with a community-based organization, educational institution, health institution or another network in the distribution of your project, identify it and explain why you've chosen this particular organization or network. What advantage does this collaboration provide? Describe your role as well as the organization's role in the collaboration. Briefly describe the organization's background and mission.

If an organization has **committed** to collaborate on the distribution of your project, please attach a letter from the organization confirming this. The letter must also state who retains the distribution rights of the project. The letter must be signed by the producer and organization and attached to your application. **Do not send letters of interest.**

- 3) If this proposal involves underwriting an activity or materials to be carried out or put in use by a commercial or non-profit distribution company, please explain why support from The Robeson Fund is needed. Also explain why this distributor is well suited to reach your intended audience. Include in your information about the distributor's experience in disseminating social issue media or media pertinent to your film or video. If the initiative will involve your participation, please describe the nature and extent of your input. If a distributor has **agreed** to distribute your film or video, please provide a letter from the distributor to this effect. *Do not send letters of interest.*
- 4) If your proposal involves television broadcast or theatrical release for your work, please explain how it extends your film or video to grass-roots constituencies and groups working around issues of social change. Describe any follow-up strategies related to the broadcast or theatrical release that will make your work accessible for educational purposes and organizing by such audiences and media users.
- 5) If your initiative involves entering your work in film or video festivals, identify those you plan on approaching. Also describe how exposure through these festivals will help you reach your intended audience and facilitate use of your work within social change contexts.

INSTRUCTIONS FOR RADIO, FILM AND VIDEO PROPOSAL PREPARATION

- ✓ Applicants may submit only **one project** for consideration and may not be listed as producer or director on any other project submitted to The Robeson Fund during a given funding cycle (December 1 - November 30).
- ✓ All information must be on *The Paul Robeson Fund Application Form* found in this booklet. Since criteria and guidelines for funding may vary from year to year, applicants should request a new application each year after September 15th.
- ✓ Incomplete applications (i.e., sections left blank, no sample tape, unsigned, etc.) will not be considered.
- ✓ Applications are only accepted between September 1 and December 1 (unless otherwise announced).
- ✓ **All applications must be postmarked or hand-delivered by December 1, 1994 no later than 6:00 pm. NO EXCEPTIONS CAN BE MADE. APPLICATIONS THAT ARE FAXED WILL NOT BE ACCEPTED.**
- ✓ **Type all information, only in the spaces provided on The Robeson Fund Application Form.** (You may duplicate the application for your word processor, but it must be identical in all aspects to the original).
- ✓ **Make ten (10) sets of the application, including:**
 - 501(c)(3) tax letter from fiscal sponsor (if available at this time)
 - Letter of **commitment** from organizations or distributors assisting in the distribution or production of your project - see *Radio Funding Criteria* or *Film and Video Funding Criteria*
 - **Copy pages in the order they appear on the application and copy them back-to-back (both sides).** Do not use folders or binders.
- ✓ **Submit sample material with application.** Label your audio or video tape cassette. Sample material must accompany application and not be sent under separate cover. Applications submitted without sample material will be rejected.
- ✓ **Put your address and a stamp on the postcard provided and include it with your application.** This will act as receipt of your application and will be returned to you by December 31, 1994. If a card is missing from your application booklet, any ordinary postcard will do.

- ✓ **Do not attach additional information not requested** such as resumes, scripts, letters of intent or support, flyers, articles, etc. Applicants may not substitute pages to their application or exchange sample material once they are received by our office. However, you may send information that **dramatically** alters the nature or content of your project or its funding status **prior to March 1, 1995.**
- ✓ Due to staffing limitations, please do not call the Funding Exchange to inquire about the status of your application. **Notification of grant awards will be made by mail no later than April 15, 1995.**
- ✓ Send application with sample material to:

THE PAUL ROBESON FUND FOR INDEPENDENT MEDIA
FUNDING EXCHANGE
666 BROADWAY, SUITE 500
NEW YORK, NEW YORK 10012

GUIDELINES FOR SAMPLE TAPE

Your sample material is **extremely important** in our consideration of your proposal. Media artists should use their sample material as an opportunity to show their best work. Therefore, include sample material that is the strongest and most impressive in content, form and production values, based on the criteria below.

Indicate on the tape(s) and on the *Robeson Fund Application Form* in "**Section D**" under "**Description of Work Sample And Section To Be Viewed...**" title(s), running time and producer(s) name.

PLEASE NOTE: If the applying producer(s) does not have a sample of a previously completed work or a trailer from the proposed project, they must send a completed work by one of the key production personnel for the proposed project (cinematographer, editor, etc.). Please be advised that due to the competitiveness of The Robeson Fund, applying producers with no previous work sample probably will not receive high priority for funding.

Radio Samples

Submit one (1) audio cassette of the applying producer's work, **cued for at least 10 minutes worth of listening**, that best represents the producer's talents and skills. If possible, submit a sample tape that is similar in content, genre and form to this proposal.

Video Samples (Please refer to the proper application category)**Categories 1 & 2: Film and Video Pre-production Requests**

- Submit 1/2" (VHS) tape(s) **only**. The tape must be **cued for at least 10 minutes' worth of viewing**.
- The sample must either be a **trailer** for the proposed project (at least 10 minutes in length) **or** a sample of a **previously completed work** (if possible, previous work should be relevant to the proposed project in content, genre and/or form). The previous work must be the whole work, cued for at least 10 minutes of viewing. A sample may consist of two tapes if the trailer is less than 10 minutes or isn't strong enough to support the proposal by itself. In this case, the applicant should submit the trailer of any length and a previously completed work of 10 minutes or more. **If possible, when two (2) samples must be submitted to best represent the applicant's work, please try to edit them onto one (1) tape.**

Category 3: Film and Distribution Requests

- Submit **ONE 1/2" VHS TAPE ONLY** of the completed film or tape (fine cut, answer or release print is OK). **NO EXCEPTIONS. The tape must be cued for 10 minutes or more of viewing.** Distributors applying with a group of films or tapes should submit one compilation tape **only**, containing at least three (3) projects, each 10 minutes in length, from the proposed package.

Return of the Sample Tape

If your proposal is awarded a grant by the Funding Exchange, we would like the option of keeping the sample work to use for educational or promotional purposes for the Paul Robeson Fund for Independent Media (see *Expanding the Fund*, page 13). **If your proposal is not funded and you would like your sample work returned, please send a self-addressed stamped (appropriate for shipping) envelope with the application.** Any tapes that are not returned to you this way will be recycled.

APPLICATION: STEP-BY-STEP INSTRUCTIONS

At the top of the application, check the box indicating the funding category for which you are applying and provide the project title, project director name(s), address and phone number(s).

Section A - Budget and Current Status

Enter the amount you are requesting. List the total budget of the project (research and development or distribution), actual or projected. List the total amount of funds raised to date. List the total of all in-kind contributions (services or equipment donated). *Current Status of Project* -- the current stage of development or production of the project.

Section B (Radio only)

Identify the format of programming and indicate the length in time for the proposed project. Indicate whether this is a pilot, special, part of a limited series or series of modules. If the proposed project is part of a larger project, indicate the total time of larger project.

Section B (Film and Video only)

Identify the format for film or video and indicate the length of the entire project when completed.

Section C - Description of Proposed Project

In a clear and concise way, give a one- or two-sentence description of your project. **This description is critical because it may be used for screening your application or for promotional purposes to expand the Fund (see *Expanding the Fund*)**

Section D - Submitted Work Sample

- Indicate the title of sample(s) you are submitting, the year it was made, its budget and the format used. Indicate the running time for the sample(s) and your title or role on the project.
- Summarize the distribution history of the sample by including major awards or honors, festivals, broadcasts or screenings, or any other pertinent recognitions or achievements.
- In describing your work sample, give a brief description of the project and what themes or issues are being addressed. Then briefly describe the 10 minutes you've cued for the Board to review.

Section E - Fiscal Sponsorship

In order to receive a grant you must have a fiscal sponsor who must be a 501(c)(3) tax-exempt organization. *You do not need a fiscal sponsor in order to apply for funding.* If you currently have a fiscal sponsor, please provide the information in this section and enclose their 501(c)(3) tax letter. If you do not have one, leave this blank. If you should receive a grant, we will allow you time to obtain a sponsor. If a fiscal sponsor is not listed in this application, do not call or send information on one until it is requested. **Sign and date the application.**

Section F - Project Summary

Describe in the space provided, a summary of your project. Address its themes, your approach to the subject, and why you chose this approach. Include why this issue is important to address; if other productions exist on your subject, explain why is your treatment different and why is it needed. Describe your visual and stylistic approach. Identify the people you will interview or use as experts for reference and background. Describe the nature and extent of your collaboration with members of communities depicted in the production. **Specify how this grant will be used.**

Section G - Fund Raising Strategy

List sources of current funding and briefly outline a strategy for future funding with specific amounts received and requested.

Section H - Distribution Initiative

See section *Radio Funding Criteria* or *Film and Video Funding Criteria*. **Applications in all categories must have this section completed.**

Section I - Key Production Personnel Sketch

Focus on the producer's experience and background and summarize those of key production personnel. Include titles of past projects and list key awards, major festivals and notable recognitions. Also provide names and credentials of key consultants.

Section J - Budget

Provide a *detailed* budget which indicates how grant money would be used for your project. Provide a budget *summary* (projected or actual) for the entire project, from research through distribution. Itemize and include in-kind as well as actual expenses. **Should your project budget and income status change significantly between December 1, 1994 and March 1, 1995, please send a one (1) page update** showing increases or decreases.

