

Columbia College Chicago
Department of Film & Video
Production Fund
Instructions

Your adviser is a critical part of this process and should approve the application and all supporting documentation. If your instructor/ adviser does not sign your application, the application will be rejected. If your instructor/ adviser has any questions about this process or the form, please have them review these guidelines and contact one of the members of the Production Fund Committee.

There is no guarantee that your application will receive an award. The Project must have been done for credit through in Production II or higher.

KEY DATES AND DEADLINES

There are three Production Fund deadlines throughout the year:

Fall Semester - 5:00 p.m. on November 1st

Spring Semester - 5:00 p.m. on March 1st

Spring Semester - 5:00 p.m. on May 1st.

Note: If these dates fall on a weekend or holiday, the deadline is the last business day prior to that weekend or holiday.

Your project must have been completed no earlier than one year prior to the first application.

***The application must be returned by the due date. Late applications will not be accepted. The application form itself must be current.**

****If you use an old application, your submission will be rejected.**

Applications should be hand-delivered to Sandy Cuprisin on the 3rd Floor.

*****NEW*****

APPLICATION MATERIALS - PRODUCTION BINDER

All applications must be accompanied by specific documentation as indicated below. Failure to submit required elements (marked by a "✓" below) will disqualify the application. All Agreements must be fully executed or they will be dismissed.

Required Elements		Development/ Pre- Production	Productio n	Post- Productio n	Finished Film
A	Option Agreement (if appropriate)	√	√	√	√
B	Writer Agreement (if writer contracted)	√	√	√	√
C	Life Rights Agreement (as appropriate)	√	√	√	√
D	Screenplay/ Cover Page	√	√	√	√
E	Dailies on DVD		√		
F	No less than an Assembly Cut on DVD			√	
G	Exhibition-Ready Cut on DVD				√
H	Storyboards	√	√	√	√
I	Final Production Budget		√	√	√
J	Critical Assumptions		√	√	√
K	Production Schedule		√	√	√
L	Daily Call Sheets (each day of Production)		√	√	√
M	Daily Production Reports (each day)		√	√	√
N	Location Agreement/ Permit (each location)		√	√	√
O	Non-Columbia Insurance (if used)		√	√	√
P	All Cast Agreements		√	√	√
Q	All Crew Agreements		√	√	√
R	Production Stills		√	√	√
S	Composer Agreement (as appropriate)			√	√
T	Music Licensing (as appropriate)			√	√
U	Stock Footage License (as appropriate)			√	√
V	Copyright-Protected/ Trademarked Images (as appropriate)			√	√
W	Sample One-Sheet				√
X	Festival Strategy				√
Optional Elements		Development/ Pre- Production	Productio n	Post- Productio n	Finished Film
Z	Script Notes	√	√	√	√
AA	Director's Shot List		√	√	√
BB	Concept Art (as	√	√	√	√

	appropriate)				
CC	Costume Design	√	√	√	√
DD	Overheads/ Lighting		√	√	√
EE	Location Photos	√	√	√	√
FF	Test footage	√	√	√	√
GG	Final Accounting			√	√

Detailed Descriptions of these Delivery items are described in a Glossary at the end of this document.

AWARD AMOUNT

Each project may be awarded a maximum total amount of \$3,000. It is recommended that applicants plan to apply throughout the pre-production, production and post-production phases as a single award of \$3000 is not common. **Note: it is rare for a student to be awarded all \$3000 to a film that only applies one time to the fund.**

This is a matching fund. We will only fund amounts that you can show you have matched with your own money. For example, if your total budget is \$200, the maximum we will fund is \$100- you will have matched that with \$100 of your own money (you cannot match the funds with money from other grants), bringing total budget to \$200. Another way to put this is we will supply no more than 50% of your budget.

Common Reason for Rejection: Applicants have already received an award and ask for more than \$3000.

DISTRIBUTION OF AWARD

Awarded monies are distributed either through purchase orders or reimbursements. If you receive an award you will be notified within four weeks after the application deadline and given procedures for distribution. DO NOT include receipts at this time. If you receive funding, you will be required to submit original receipts for reimbursement.

APPLICATION

The Production Fund Application must be submitted as a hard copy printed from the electronic form.

No hand-written applications will be accepted.

All parts of the application must be complete. Any areas left blank will automatically disqualify the application.

ADVISER/ INSTRUCTOR

The project must either be produced in a Film & Video course or have a Film & Video instructor who acted/ acts as the project's adviser and approves of the application and supporting materials. Please note: the project must be done for credit and satisfy the

learning outcomes in a course of Production II or higher. If the application is rejected, the Production Fund's comments will be conveyed to the adviser/ instructor.

PROJECT TYPES

Music videos must be more than commercials for a band; they must have independent artistic merit.

Commercials or reels are not funded by the production fund.

RETURN OF MATERIALS

Following the application process, the application and supporting materials will be available in the Advanced Production Center.

If you want your package returned by mail, it must have a self-addressed, postage-paid envelope that can hold the entire package.

QUESTIONS:

If you have questions, first go to your instructor. In the event, your instructor/ adviser needs clarification about the application process, the instructor/ adviser is encouraged to contact a member of the Production Fund Committee.

Frequently Asked Questions - FAQs

Q: Do I need the music rights?

A. If the music is temp music on a work-in-progress cut, it is permissible. However, applicant applying with a locked cut must submit acceptable proof of all music rights. If an applicant's finished film uses unlicensed music, the application will be rejected.

Q: Can an instructor write, direct or produce the applicant film?

A. No. Columbia College Chicago instructors should remain advisers. In the event an instructor contributes to the production as a crewmember, the film will no longer be eligible for the Production Fund.

Q: What are the most common reasons why applications are denied?

A. The following problems will cause your application to be denied:

- Hand-written application
- Students forget about previous Production Fund awards and do not factor these amounts into the total requested amount.
- Applicants forget to get Adviser's signature.
- Applications are not filled out properly.

Q: Can I produce a film outside of school and get an adviser to sign off on my application?

A. No, you cannot get an adviser to sign off on your project once it's in post-production. The adviser must advise the film DURING production.

Q: Are Graduate Students guaranteed a Production Fund Award?

A: No. No students are guaranteed an award. The committee takes into account a broad range of considerations and seeks to maximize support for student filmmaking across the department. Applicants must satisfactorily fill out the application, include appropriate supporting materials and have the Adviser's signature on the application. The committee's decision will be based solely on its assessment of these elements.

Q: How can I maximize my chances for getting an award?

A: Students can increase likelihood of success by making character driven films that are highly dramatic and as short as possible.

Q: What is the maximum Production Fund award available?

A: Up to \$3,000 in matching funds can be awarded per project.

Q: What is the deadline for application?

A: Complete applications and supporting materials must be submitted as a single package/ binder to Sandy Cuprisin, room 301-A by 5:00 PM on November 1st, March 1st or May 1st.

Q: What if those dates fall on a weekend or holiday?

A: Submit by 5:00 p.m. on the last business day prior to the weekend or holiday.

Q: Can I leave any part of the form blank?

A: Parts of the budget that do not apply to your production yet can be left blank. For instance, if you are still in production, you do not need to list budget items for post-production. Otherwise, any part of the form left blank will disqualify the application.

Q: Do I need to have an adviser sign off on my application?

A. Yes. If an application does not have a faculty adviser's signature, the application will be rejected.

Q: What if I miss the deadline?

A: Late applications will not be accepted. There are however three production fund deadlines throughout the year and students are encouraged to apply for the next deadline.

Q: Can I apply a second time if the project is not awarded matching funds, or if it is not awarded the full amount requested?

A: Yes, the committee encourages you to apply again.

Q: Can more than one student apply for the same project?

A: No. Only one student, either the producer or director may apply. Each film is eligible to receive a total of \$3,000.

Q: What is eligible to include in the budget?

A: All appropriate line items listed in the budget are eligible for Production Fund matching.

Q: Can I apply for Production Fund matching on more than one project?

A: Yes.

Q: Who can act as an adviser?

A: Graduate Advisers, John Mossman in Independent Project and Production II Instructors and above. If you or your adviser have any doubts about whether they're qualified to sign off on your application, have your adviser contact the committee through Sandy Cuprisin.

Q: If my film receives an award, how do I receive the money?

A: You will receive an award letter that will direct you to contact Emily Reible at ereible@colum.edu. Emily will ask you submit your original receipts for reimbursement

Q: How soon will I get paid?

A: You will get a check from the college within three to four weeks after submitting your receipts.

Q: When will I be notified if I have received a Production Fund award?

A: All applicants will be notified within four weeks after the application deadline by way of e-mail. Therefore, it is critical that each applicant ensures the committee receives an active email address.

Q: Do I have to use Columbia College Chicago students as crew in my project?

A: No, but the producer or director must be a Columbia College Chicago student enrolled in an advanced course such as Independent Project, Directing 3, or as a Thesis film. Keep in mind that the Production Fund is designed to help with projects that are made by and with CCC students.

Q: Do I have to use Columbia production equipment for my project?

A: The Production Fund will generally not match budget outlay spent on equipment that is available through the Film and Video Department. Exceptions can be made, with sufficient cause, which must be documented in a written attachment.

Q: Do I have to use Columbia post-production equipment for my project?

A: See above--the Production Fund will generally not match budget outlay spent on equipment that is available through the Film & Video Department.

Q: Can I apply for an award after graduation?

A: Yes, however, only one year after graduation.

Q: Can I submit my supporting materials (such as rough-cut or dailies) on VHS?

A: No. Only properly formatted DVDs are acceptable as part of the application. Please ensure that DVD plays on a standard DVD player. If the DVD does not play, the application will be rejected.

GLOSSARY

A - Option Agreement - if the director did not write the script, the producer/ director is required to option the material from the original writer.

B - Writer Agreement - if the director asks a writer to rewrite or polish the script, the director/ producer must contract the writer's services.

C - Life Rights Agreement - if the director/ producer bases the film on someone's life and accordingly - by law - must secure those rights, the applicant must submit a Life Rights Agreement.

D - Screenplay with Cover Page - proper screenplay format is key, which includes a cover page with the script's title, author's name, draft date, contact information for the rights-holder, and copyright indicators such as WGA Registration.

E - Dailies on DVD

F - No less than an Assembly Cut on DVD

G - Exhibition-Ready Cut on DVD - this cut is an indication that the applicant WILL NOT cut the film any more and believes the film is ready to be exhibited in its intended forum.

H Storyboards - storyboards give the viewer a sense of key frames that the director envisions with particular attention to framing and camera movement.

I Production Budget - budgets should be submitted in EP Budgeting (software available in 3rd Floor Screenwriting Lab) and include a top-sheet.

J Critical Assumptions - This document helps identify key budgetary and scheduling considerations for the production

K Production Schedule - a schedule should be submitted in EP Scheduling (software available in 3rd Floor Screenwriting Lab) and include breakdowns.

L Daily Call Sheets (each day) - properly formatted, complete call-sheets are critical to professional filmmaking (Columbia-approved Call-Sheets are available from the Advanced Production Center)

M Daily Production Reports (each day) - like call sheets, daily production reports are customary professional reports (Columbia-approved DPRs are available from the Advanced Production Center)

N Location Agreement or Permit (each location) -

O Non-Columbia Insurance (if used)

P All Cast Agreements - All actors must be contract for their services; these contracts must be executed by both parties.

Q All Crew Agreements - from your P.A.s to your producer, we want to professionally-acceptable crew contracts which are executed by both parties.

R Production Stills - as part of the marketing process, a filmmaker needs production stills.

S Composer Agreement (as appropriate) - while not all films will exhibit music composed for the film. If a score is composed for this film, the composer agreement must be executed and accompanied.

T Music Licensing (as appropriate) - if 3rd part music is licensed, the license agreement must accompany the application.

U Stock Footage License (as appropriate)

V Copyright-Protected/ Trademarked Images (as appropriate) - if you use someone's logo or a photograph, you will need to license the use of that image; the agreement must be submitted.

W Sample One-Sheet - movies are promoted by their posters which is called a one-sheet. Provide a one-sheet that effectively sells the movie and speaks to the film's target audience.

X Festival Strategy - festivals are everywhere. This strategy should target specific festivals that are appropriate for this film.

Optional Elements

Z Script Notes

AA Director's Shot List

BB Concept Art (as appropriate)

CC Costume Design

DD Overheads/ Lighting /Grids

EE Location Photos

FF Test footage - sample test proposals are available through Producing Concentration Coordinator

GG Final Accounting - as part of any viable business, the accounting process must be dealt with professionally. Columbia is currently rolling out a new accounting format, which is available through Dimitri Moore at dmoore@colum.edu.