



The Giving Common

An Initiative of the Boston Foundation

www.thegivingcommon.org

Filmmakers Collaborative, Inc.



General Information

6 Eastman Place, Suite 202

Melrose, MA 02176

(781) 662-1102

Website

www.filmmakerscollab.org

Organization Contact

Laura Azevedo kathleen@filmmakerscollab.org

Year of Incorporation

1986

Statements & Search Criteria

Mission Statement

Filmmakers Collaborative (FC) encourages and supports the making of great films and media projects by people of all ages and experience levels. We offer grants management, mentoring and workshops to a diverse and national community that includes award-winning PBS documentarians, first-time producers and directors, and young people just discovering the power and potential of visual media.

Background Statement

Filmmakers Collaborative was founded in 1986 to be a fiscal sponsor and a community for local independent filmmakers. We expanded our sponsorship services nationally in 2008, and have a reputation for fiscal and artistic integrity, administering over \$25 million in grants for films that have won top industry awards, produced and directed some of the best documentary, narrative, and transmedia filmmakers in the country.

We have a history of developing programs for filmmakers and the community, beginning with *The Boston Jewish Film Festival*, which was an FC project from 1989 to 1998. We created a *Film Talks* program that brought filmmakers into local communities to share their works. In 2008 we launched *Making Media Now*, an annual conference that brings together industry experts, established filmmakers and students to connect with each other over panels, workshops, a trade show and one-on-one consultations.

We continually look for trends that align with our core competencies so that we can direct our services where most needed. Over the last 5+ years the digital revolution has upended the media industry, making old ways of working almost obsolete, and requiring new ways of thinking and collaborating. In launching the *Boston International Kids Film Festival* in 2013, our aim is to engage the next generation of filmmakers in workshops and conversations about vision and values as well as media skills, in hopes of understanding – and shaping – the future of filmmaking.

Impact Statement

Accomplishments

We increased our fiscal sponsorship base, adding members and projects from across the country, and around the world.

In the fall of 2015, we also held the 2nd annual Boston International Kids Film Festival (BIKFF). The BIKFF is a three-day event of films and workshops, showcasing films from around the world that are all made FOR or ABOUT teens, while highlighting the talents of the world's youth in a block of STUDENT-MADE films. The workshops offered throughout the weekend range from Smartphone Movie-Making, to Amy Poehler's "Smart Girls at the Party", to a Social Media Bootcamp for parents, and all center around media literacy and the desire to teach kids to "use the media so that it doesn't use them." Last year, THE BOSTON GLOBE came on board as a media sponsor, and we worked with a number of schools and youth programs from the Boston area.

Goals

This year our top goals are to:

- Develop clear, engaging materials that can be used in workshops to educate the next generation of media makers in a media literacy initiative, along with marketing materials to promote them to funders and constituents (teachers, administrators, parents, tweens, teens);
- Engage a pilot school to participate in our media literacy programming with workshops and a summer filmmaking camp;
- Curate the upcoming BIKFF, including creating cutting edge workshops, building the roster of films to show, and developing new partners and sponsors;
- Cultivate and nurture relationships with smart funders who can support our work;
- Expand our fiscal sponsor base to approach our annual grant income goals.

Needs Statement

As an organization of professional filmmakers, FC is uniquely poised to offer critical media skills to a generation inundated 24-7 with media messages and opportunities for visual expression. Our most pressing need is to know how best to grow the media literacy initiative that we launched with the Boston International Kids Film Festival.

We estimate that it will take up to 3 years to develop this initiative into a successful self-sustaining program, so our second need is for funds to enable this development. Our estimated need is for \$90,000/year over 3 years, or \$270,000 in all. We are looking for these funds from private donors, foundations, corporations, and in fee income.

We need to expand our base of fiscally sponsored projects, adding both more and larger projects. This expansion will serve independent filmmakers and add to our roster of professionals to help with skill training for young people.

We need to find cost-effective ways to offer services for independent filmmakers, so that we don't duplicate efforts by other organizations and compete for the same funds and attendance.

CEO/Executive Director Statement

Filmmakers Collaborative has been around for over 28 years and I have been involved for almost five, as associate director for 4.5 years and stepping in as executive director as of January 2015.

What I most enjoy about FC is that it offers a welcoming and creative community, something much needed by those who work in isolation for much of the production cycle. Our programs are valuable for bringing people together as well as for providing content. We offer workshops free to charge to FC members and for a fee for "FC Friends" that range in topics from "Working with a Composer" to "Art of the Pitch". They are both well-attended and well-received in the community.

I also appreciate FC's efforts to continually re-evaluate its place in the media ecosystem, and its willingness to chart new strategic directions when warranted. This happened in 2008 when, after a year of strategic planning and visioning, we became a national organization and launched the *Making Media Now* conference. It happened again in 2012 when we decided to focus on the future of filmmaking and launched the *Boston International Kids Film Festival*. Our board chair, Carol Atwood, is a forward-thinking and generous leader for whom I have a tremendous amount of respect and admiration.

As executive director, I am excited by FC's potential. We get calls every week from filmmakers from across the country who appreciate our accessibility, knowledge, low rates and mentoring services. I believe that we are one of the very best fiscal sponsors in the country, professionally run by filmmakers dedicated to the success of each person who chooses to work with us.

Offering media skills, showcasing films, and being mentors and leaders to the next generation of filmmakers aligns perfectly with our mission, passion and competencies. The *Boston International Kids Film Festival* has huge growth potential, and I believe it is key to FC's future.

Board Chair Statement

When I was a youth, I dreamed of making a difference in the world. I majored in international relations in college with the hopes of finding a position at the UN or in Washington politics. I envisioned that once I graduated, I would be balancing a rich personal and spiritual life, filled with family, good friends, and meaningful work.

But instead, twenty-some years later I found myself owning and running a traditional business that had hit a speed bump, was having financial difficulties, and did not nourish my desire to help social change happen in the world. I vowed that once I turned the business around, I would never again let a career without meaning consume my every waking moment, nor would I devote my time to work that was not enriching my soul.

Fortunately within six months I had turned around the business and found a buyer. I was excited about the potential to now use my energy to uplift the human spirit.

Having spent all of my adult life in marketing and the media, I decided that I could use the power of the media to help others envision a better world. Part of my goal is to harness the power of film and television for social change. Media can be used as a transformer, enlightener, and liberator. As Martin Luther King, Jr. once said, "If you want to move people, it has to be toward a vision that's positive for them, that taps important values, that gets them something they desire, and that's presented in a compelling way..."

It is with these thoughts in mind that I co-hosted an event with Robert Redford at the 2002 Sundance Film Festival that brought funders and social filmmakers together, and this event led to my becoming a board member and eventually chair of Filmmakers Collaborative.

Finding beauty and dignity through moral actions can be done in many ways at any age. Some have run conventional companies that devote a percentage of their profits to social causes. Others volunteer their time to organizations that bring them close to the deeper dimension of life.

Filmmakers Collaborative is such an organization, and being part of it has brought that deeper dimension of life to me. I am honored and privileged to be Chair of the Board.

These are exciting times in the media industry. Predictors say in five years or less, over 75% of Google searches will be for video or images. Technology has radically changed what it means to be a filmmaker; "media maker" is now a more apt description, and the skill has gone from a "nice to have" to a "need to have" ability for all children and adults. Media skills are required by anyone who wants to contribute to society, to excel at almost any profession, and to maneuver successfully in a world that has gone online.

At FC we embrace the next generation of media makers and support them in their journey in the media world. FC has a rare capacity to do this because the organization serves such a wide range of filmmakers, from award-winning PBS documentarians to young experimental filmmakers. We can involve this community to educate the next generation experientially, by embedding broad learning about media literacy within the active project of students making and sharing films. In the process, we also hope to instill many resilient character traits and real world skills to young people.

Service Categories

Film & Video

Media & Communications

Leadership Development

Geographic Areas Served

FC is based in Melrose, MA and serves independent filmmakers across the USA; we also have a few members and projects from Europe. Our programming takes place in the greater Boston area and attracts films, filmmakers and media industry leaders from around the world.

Please review online profile for full list of selected areas served.

Programs

Boston International Kids Film Festival

Description

We live in the digital media age, with technologies that make consumers into producers and blur the distinction between real and virtual connections. The creative opportunities are tremendous – and so are the challenges, especially for young people who are vulnerable to hidden agendas ethical quandaries as they learn to express themselves publicly. The *Boston International Kids Film Festival* (BIKFF) addresses these challenges by exposing teens and tweens, and their caregivers, to thought-provoking films from around the world that are by, for and about kids, and presenting workshops on media skills and literacy, taught by industry professionals. The aim is to help the next generation of filmmakers harness the power of media in addressing issues of importance to them.

Budget

50000

Category

Arts, Culture & Humanities, General/Other Film & Video

Population Served

Adolescents Only (13-19 years), College Aged (18-26 years), Families

Program Short Term Success

By the end of 2014, we hope to have enlisted the support of at least one private school that will pilot with us to create workshops and a summer filmmaking camp for students. We hope to have strong interest for many other schools as well, so that we can scale and expand the media literacy and skills initiative in 2015.

We also hope to double our attendance in 2014, meaning that 400 or more people will come to see films and attend workshops. We will also offer an expanded slate of workshops (15 instead of 10), and an expanding offering of films (75 instead of 48).

We also hope to expand our donor base so that the 2014 festival is profitable, covering all costs including staff time required to create and run it. Ideally we will have at least a couple of large donors who are committed to our vision and who will continue their support over several years.

Program Long term Success

The BIKFF is part of a larger media literacy initiative that brings workshops and filmmaking skills to schools, camps and community centers throughout the greater Boston area. Media skills are no longer optional in a world that has gone online. To succeed in any field, it is now necessary to be able to communicate visually, tell compelling stories, evaluate and prioritize content, consider ethical implications, and be creative and skillful. In devoting our energies and resources into the BIKFF, our hope is to foster an appreciation for the power and potential of media, along with a sense of responsibility and integrity, in the next generation of filmmakers.

If we are successful, this media literacy program will expand beyond the Boston area, fueling more great films to showcase at the BIKFF and more great filmmakers to lead workshops to more young people eager to learn. We also expect to spin off the BIKFF as a separate entity at some point, when it is a strong and self-sustaining enterprise.

Program Success Monitored By

We have applied for a grant that will enable us to work with one of America's top measurement experts, to create a survey instrument that goes to 100 Boston-area schools before and after the festival, capturing the interests, level of engagement, increased understanding, and other important factors. We will continue to look for support for this work because we know that it is necessary to have good tools to track and measure success.

Examples of Program Success

If our numbers are higher in 2014 than they were during the 2013 launch of this program, that will be an example of success. For instance, last year we had 8 program partners, 10 workshops, 48 films, 225 attendees, and 2 ½ days of programming, and we broke even financially for out-of-pocket expenses (but not for staff salaries). We would like to see all of these numbers go up.

Making Media Now

Description

Making Media Now is an annual conference organized by Filmmakers Collaborative and serves media makers of all levels. The conference features leading industry professionals, master classes, informational panels, a trade show, and one-on-one consultations with experts. Every year, the conference focuses on a specific topical theme and provides much-needed information through cutting-edge workshops and networking opportunities. We strive to offer innovative knowledge and practical tools that are directly applicable to all facets of media, from storytelling and new technology to distribution and marketing.

Budget

Category

Arts, Culture & Humanities Film & Video

Population Served

Adults, Young Adults (20-25 years) -- currently not in use,

Program Short Term Success

Program Long term Success

Program Success Monitored By

Examples of Program Success

Management

CEO/Executive Director

Executive Director

Ms. Laura Azevedo

Term Start

June 2011

Email

laura@filmmakerscollab.org

Experience

Laura Azevedo has over twenty years experience as a production manager and supervising producer, with credits on national series such as *NOVA*, *American Experience* and *FETCH! with Ruff Ruffman*. In her tenure at FC she has positioned the organization as one of the few non-profit fiscal sponsors able to handle both traditional and crowd-sourced funding in an easy and streamlined fashion — a huge asset to FC filmmakers as they increasingly turn online for project funding. She is in charge of financial and legal oversight, fundraising, and strategic partnerships and planning. Laura is interested in implementing further networking and educational opportunities for the independent media-making community and is creator and director (with Kathryn Dietz) of the Boston International Kids Film Festival.

Co-CEO

Co-CEO

Stephanie Mills

Term Start

Mar 2015

Email

steph@filmmakerscollab.org

Experience

Stephanie Mills is the Associate Director of FC. She is a native of Dublin, Ireland who moved to Boston in the mid 1990's. She has freelanced in the television industry in and around Boston for over 15 years. Her most recent work has been as a Production Manager at WGBH. Her credits include the Emmy Award winning science program *NOVA*, PBS's critically acclaimed news program *Frontline*, *American Experience*, *Between the Lions*, National Geographic and The Discovery Channel.

Stephanie works on grant management, membership, programming and the daily operations of the Filmmakers Collaborative.

Senior Staff

Laura Azevedo

Title

Associate Director - BIKFF festival director

Experience/Biography

Staff Information

Full Time Staff

1

Part Time Staff

1

Volunteers

4

Contractors	3
Retention Rate	100%

Staff Demographics - Ethnicity

African American/Black	0
Asian American/Pacific Islander	0
Caucasian	2
Hispanic/Latino	0
Native American/American Indian	0
Other	0

Staff Demographics - Gender

Male	0
Female	2
Unspecified	0

Formal Evaluations

CEO Formal Evaluation	No
CEO/Executive Formal Evaluation Frequency	N/A
Senior Management Formal Evaluation	No
Senior Management Formal Evaluation Frequency	N/A
NonManagement Formal Evaluation	N/A
Non Management Formal Evaluation Frequency	N/A

Plans & Policies

Organization has a Fundraising Plan?	Under Development
Organization has a Strategic Plan?	Under Development
Management Succession Plan?	Under Development
Organization Policy and Procedures	Under Development
Nondiscrimination Policy	Under Development
Whistleblower Policy	No
Directors and Officers Insurance Policy	Yes

Comments

CEO Comments

Filmmakers Collaborative has transformed itself from a local organization that provided nonprofit fiscal sponsorship to Boston area filmmakers into a national organization that provides sponsorship, workshops, mentoring, training to a wide and diverse national constituency of established and emerging filmmakers, including young people just discovering the power and potential of the media.

Our management has also been in transition. Over the last five years we have revised and updated our by-laws, filmmaker contracts, policies & procedures handbook, and board conflict of interest policy, along with our mission statement, logo and website. Some of these changes have been driven by external factors, such as federal audits and tighter compliance requirements. Others are the result of our expanded vision, especially in the area of media literacy and engagement with the next generation of filmmakers.

Board & Governance

Board Chair

Board Chair	Ms. Carol Atwood
Company Affiliation	Spartacus Capital
Term	Mar 2010 to 2016
Email	carol@spartacuscapital.net

Board CoChair

Email	carol@spartacuscapital.net
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Board Members

Name	Affiliation	Status
Carol Atwood	Spartacus Capital	Voting
Garen Daley	Zeotrope Media	Voting
Juliana Field	Community Volunteer	Voting
Sandra Forman	Law Office of Sandra Forman	Voting
Ankur Sharma	Community Volunteer	Voting
Ronn Smith	Community Volunteer	Voting
Bill Starr	The CFO Center	Voting
David Tames	Kino-eye	Voting

Board Demographics - Ethnicity

African American/Black	0
Asian American/Pacific Islander	0
Caucasian	6
Hispanic/Latino	1
Native American/American Indian	0
Other	10

Board Demographics - Gender

Male	5
Female	3
Unspecified	0

Board Information

Number of Full Board Meetings Annually	6
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Board Meeting Attendance %	80%
Written Board Selection Criteria?	Under Development
Written Conflict of Interest Policy?	Yes
Percentage Making Monetary Contributions	20%
Constituency Includes Client Representation	Yes

Additional Board Members and Affiliations

Name	Affiliation
Maria Agui Carter	Iguana Films
Shoshana Pakciarz	
Alfonso Perillo	Edelstein & Company
Judith Vecchione	WGBH Educational Foundation
Anne Zeiser	Azure Media

Impact

Goals

Filmmakers Collaborative was created in 1986 as an organization that would help independent filmmakers stay independent – by receiving their funds, providing fiscal oversight, but leaving the editorial control and copyright with the filmmaker. We have done this for over 28 years and are proud of our role in enabling some of America’s best filmmakers to continue working independently. Our impact is tied to the impact of the films that sponsor, from “Haiti: Where Did the Money Go?” to “Beatrice Mtetwa and the Rule of Law” to “The Vigil” to “Rebel!” to “Election Fraud: America’s Silent Epidemic” and many more; our support for filmmakers enables them to make films that can change the world. We are successful if we can continue supporting independent voices, including from new filmmakers.

We also want to have an impact on the future of filmmaking. The industry today bears little resemblance to the industry of the 1980s or 90s. The Internet and the digital revolution have transformed the way people fund, make, distribute, and consume media – and the transformation is ongoing, with new interactive technologies, apps, games and platforms emerging almost daily. To stay abreast of these changes and to have a role in shaping them, we must engage with the next generation of filmmakers. This is why created our media literacy initiative and the Boston International Kids Film Festival: to empower young people to use media as a tool for expression and social change. We are beginning with students and adults at schools, camps and community centers throughout the greater Boston area; within five years, we hope to expand our services nationally.

The impact of our work in this area can be gauged partly by numbers: how many schools and students will be involved in 2014 as compared to 2013, how many more films submitted, how many more attendees to the workshops and festival? But we need finer tools, and have applied for a grant that will enable us to partner with nationally recognized measurement expert who will create a survey to be administered to students before and after attending the BIKFF, and then analyze the results and create a report to guide future growth.

Strategies

To continue to survive and thrive as an organization that supports independent filmmakers, FC must continually expand its membership base. There were just 10 members in 1990, and growth was incremental over the next decade; before FC became a national organization in 2008, there were only 25 members. Now there are over 200, and more filmmakers find us every week, either by word of mouth, funder recommendation, or by stumbling upon us in the fiscal sponsor directory.

We need more deliberate strategies, and we have them. We are making time to speak about our services at events around New England; so far we are scheduled to participate in a youth media conference, be judges at a youth festival, speak about FC at various community media centers, and do monthly screenings at our office. When finances allow, we also want to participate in some of the big national film festivals, like Tribeca, Sundance and Hot Docs, offering pitch panels, crowd funding workshops, and information about our services.

We are also strengthening our online presence; posting our profile on the Giving Common is part of this strategy. We have updated our website recently, hired someone to help us with social media, and in six months have gone from 17 to nearly 1600 Twitter followers! We also have a well-trafficked Facebook and LinkedIn presence and a Pinterest account waiting to be exploited, and we send a bi-monthly newsletter to an ever-growing listserv.

Our strategies for developing the media literacy and kids festival initiative include starting earlier (we are), and confirming more partners and sponsors. We need educational partners, and are actively working on this every week. We currently have the support of the Association of Independent Schools in New England and Media Educators of America, plus we have strong connections with educators at a few private and public schools. We are planning workshops and a summer filmmaking boot camp to launch at one school in June 2014; by 2015 we hope to expand this program to at least five more schools. We also need sponsors who can underwrite this media literacy initiative, and are actively working on this too.

Capabilities

As an organization that includes within its membership, board and staff some of the most experienced independent filmmakers in America, FC is uniquely qualified to address the needs of both established and future filmmakers. We also have a national network of colleagues and friends who we can call on to advise and help us as needed. We have an excellent reputation in the community, for integrity in fiscal sponsorship and for excellence in programming. Our *Making Media Now* conference is hailed by attendees as “the best conference in New England,” and last year’s *Boston International Kids Film Festival* was a tremendously successful first year launch. So we have no doubts about our capacity to deliver quality services to our constituencies.

But we lack bandwidth. We have only two staff doing most of the work at FC (along with a few independent contractors and interns). We need marketing help but cannot afford it; we also need fundraising help. Until we have the funds to pay for both, we must focus very intently on those initiatives that align with our mission and are able to generate income: building our sponsorship base and developing the media literacy workshops for the Boston International Kids Film Festival.

Indicators

One of our goals is to bring in \$3 million or more each year in grants and donations to filmmaker projects; when we do this, our 5% fiscal fee yields \$150,000, which is enough to support FC's basic operating costs. As the size of grants continues to diminish, the volume must go up – which is why we are directing our energies at expanding the base of fiscally sponsored projects. We will know we have made progress if we continue to bring in new filmmakers with new projects. Last year we added 2-3/month; this year we aim for 3-4/month. However many projects we have, we will know we have made progress if our total grant income is close to \$3 million.

Another goal is to expand the media literacy initiative and the annual *Boston International Kids Film Festival*. Again, numbers will be good indicators of progress: if we have more film submissions and more attendees than last year, we will consider that we have made progress: we are aiming for 150 submissions (up from 75) and 400 attendees (up from 225). If we find one private school committed to partnering with us to pilot workshops and a summer filmmaking camp, that too will be progress. And if we do better than break even financially with the festival, including staff time, that will be progress.

Ultimately our goal is to make the BIKFF a strong, dynamic and self-sustaining enterprise, connected to and using resources from FC but existing as a separate entity. The model for this is the first film festival that FC created, the *Boston Jewish Film Festival*: it was an FC project for nearly ten years and has been going strong on its own for another fifteen. There are no film festivals in Boston that focus on workshops and films by, for and about young people (tweens and teens). We see the potential for growth as huge, and see ourselves as nurturing it until a day when it can take on a life of its own.

Progress

FC was created to support independent filmmaking by providing fiscal sponsorship and a creative community. Over the years as we grew, we began offering programming that brought filmmakers together for learning and networking. The *Making Media Now* conference, which we held over eight years, was the pinnacle of our programming – an event that brought the brightest and most innovative leaders in the media industry to Boston for a day of conversation and networking around important themes. Our programs, including MMN, have never been financially profitable for FC, but that has never been their purpose: we did them as a service to independent filmmakers who need to connect and collaborate with other creative people to do their best work.

Over the last 4-5 years the media industry has changed radically, both in terms of the digital revolution and the deep economic recession. Grant amounts are down, which translates to decreased revenue to FC. Other Boston-area players now offer seminars and screenings for independent filmmakers, which means that we all compete for sponsorship and attendance. At the same time, the future of filmmaking seems to be moving to the young, to a generation that has grown up digital and is using the available tools and technologies in innovative, and sometimes alarming, new ways.

FC has responded to these trends with a bold shift in direction: a media literacy initiative that focuses on the next generation and connects them with experienced filmmakers to teach essential media skills. This shift is a testament to the vision, courage and flexibility of FC's board and staff, and an acknowledgment that staying the course is sometimes riskier stepping into new territory.

We need funds to support our work. We need marketing help, and fundraising help. We need to develop our board, bringing in new people who know the educational world and can help us steer FC into the future.

Financials

Fiscal Year

Fiscal Year Start	July 01, 2016
Fiscal Year End	June 30, 2017
Projected Revenue	\$2,000,000.00
Projected Expenses	\$1,900,000.00
Endowment?	No
Spending Policy	N/A
Credit Line?	Yes
Reserve Fund?	Yes
Months Reserve Fund Covers	3

Detailed Financials

Revenue and Expenses

Fiscal Year	2015	2014	2013
Total Revenue	\$3,460,037	\$2,198,274	\$2,786,432
Total Expenses	\$3,211,159	\$2,123,103	\$2,797,111

Revenue Sources

Fiscal Year	2015	2014	2013
Foundation and Corporation Contributions	--	--	--
Government Contributions	\$1,189,000	\$698,218	\$1,656,069
Federal	--	--	--
State	--	--	--
Local	--	--	--
Unspecified	\$1,189,000	\$698,218	\$1,656,069
Individual Contributions	\$2,221,452	\$1,451,356	\$1,022,278
Indirect Public Support	--	--	--
Earned Revenue	\$49,491	\$48,630	\$108,018
Investment Income, Net of Losses	\$94	\$70	\$67
Membership Dues	--	--	--
Special Events	--	--	--
Revenue In-Kind	--	--	--
Other	--	--	--

Expense Allocation

Fiscal Year	2015	2014	2013
Program Expense	\$3,099,644	\$2,017,563	\$2,668,620
Administration Expense	\$71,138	\$70,489	\$87,643
Fundraising Expense	\$40,377	\$35,051	\$40,848
Payments to Affiliates	--	--	--
Total Revenue/Total Expenses	1.08	1.04	1.00
Program Expense/Total Expenses	97%	95%	95%
Fundraising Expense/Contributed Revenue	1%	2%	2%

Assets and Liabilities

Fiscal Year	2015	2014	2013
Total Assets	\$492,123	\$241,179	\$156,420
Current Assets	\$492,123	\$239,729	\$156,420
Long-Term Liabilities	\$12,000	\$12,000	\$0
Current Liabilities	\$14,892	\$12,826	\$5,596
Total Net Assets	\$465,231	\$216,353	\$150,824

Short Term Solvency

Fiscal Year	2015	2014	2013
Current Ratio: Current Assets/Current Liabilities	33.05	18.69	27.95

Long Term Solvency

Fiscal Year	2015	2014	2013
Long-Term Liabilities/Total Assets	2%	5%	0%

Top Funding Sources

Fiscal Year	2015	2014	2013
Top Funding Source & Dollar Amount	--	--	--
Second Highest Funding Source & Dollar Amount	--	--	--
Third Highest Funding Source & Dollar Amount	--	--	--

Capital Campaign

Currently in a Capital Campaign?

No

Comments

CEO Comments

The world of independent filmmaking is dramatically different today than it was when FC was founded in 1986. Fiscal sponsorship fees (the 5% charged on filmmaker grant income) can no longer support FC's operational overhead as they had for 20 years, because grant income is a fraction of what it once was. This is a result of the digital revolution and the recent deep recession.

FC has adapted to these changes by widening its base and by offering programs that are mission-aligned, needed, and fundable. Identifying these programs has been a challenge, as new technologies enable anyone to be a filmmaker, at the same time that funding for traditional media has declined.

We see a very bright future for FC despite the economic insecurities, because of the filmmakers we represent and the training in media skills and literacy that we can offer to the next generation of filmmakers. But we cannot do it alone; as we move forward we need partners who will support our

vision and enable us to be successful. We are grateful to The Boston Foundation for providing this opportunity to present our story.

Foundation Staff Comments

Financial summary data in the charts and graphs above is per the organization's IRS Form 990s. Contributions from foundations and corporations are listed under individuals when the breakout was not available.