

This is provided as an example proposal.

It is important that you follow the current guidelines.

The mentor letter has been removed.

A PROPOSAL TO STUDENT ENHANCEMENT AWARD REVIEW COMMITTEE

TITLE OF PROJECT: Jack's
 NAME OF APPLICANT: Brian MacNeel
 STATUS: Undergraduate Graduate Medical
 CAMPUS/LOCAL ADDRESS: 253 W. Union St. Athens, OH 45701
 E-MAIL ADDRESS: BM687915@Ohio.Edu
 DEPARTMENT: Film

EXPECTED GRADUATION DATE (Month and Year): 09/18
 RE-SUBMISSION: YES (Original Submission Date _____) NO

PROPOSAL CATEGORY (select one):
 Life/Biomedical Social/Behavioral
 Arts/Humanities Physical Sciences/Engineering

BUDGET: Total Request \$ 6,000
 (May not exceed \$6,000)

FACULTY MENTOR INFORMATION:
 NAME: Rafal Sokolowski
 E-MAIL ADDRESS: Sokolowr@Ohio.Edu
 CAMPUS ADDRESS: 31 South Court St. Room 007
 DEPARTMENT: Film Division - School of Dance, Film, + theatre
 DEPARTMENT ADMIN./EMAIL: Film@Ohio.EDU

IRB AND IACUC APPROVAL:
 To ensure that the University is in compliance with all federal regulations, complete the checklist below. Note: your proposal can be approved prior to IRB or IACUC approval (put "pending" or "to be submitted" instead of approval number), but funding will be withheld until notification of approval or exemption.

N/A
N/A

Yes	No	Office of Research Compliance	Policy #
	<input checked="" type="checkbox"/>	Human Subjects in Research (including surveys, interviews, educational interventions): Institutional Review Board (IRB) Approval #: Expiration Date:	19.052
	<input checked="" type="checkbox"/>	Animal Species: Institutional Animal Care & Use Committee (IACUC) Approval #: Expiration Date:	19.049

SIGNATURES

Applicant's Signature		Faculty Mentor's Signature	
Signature		Signature	
Name	<u>Brian MacNeel</u>	Name	<u>Rafal Sokolowski</u>
Dept/School	<u>Film Division</u>	Unit	<u>Film Division</u>
Date	<u>01/18/17</u>	Date	<u>01/18/17</u>

Optional:
 If selected for funding, I give permission to the Office of the Vice President for Research and Creative Activity to use my proposal as an example during training and workshop exercises.
 (Sign below)
 Signature: Date: 01/18/17

**STUDENT ENHANCEMENT AWARD
APPLICATION CHECKLIST**

Applicants **must** complete and sign the checklist. The checklist should be included as the second page of the application (following the cover page).

- | | |
|--|---|
| <input checked="" type="checkbox"/> Cover page | use SEA form |
| <input checked="" type="checkbox"/> Checklist | use SEA form |
| <input checked="" type="checkbox"/> Abstract* | 1 double-spaced page |
| <input type="checkbox"/> Resubmission Summary (<i>For Re-submissions Only</i>)* | 1 double-spaced page |
| <input checked="" type="checkbox"/> Project Narrative | 5 double-spaced pages |
| <input type="checkbox"/> Glossary/Definition of Terms* (<i>Not required</i>) | 2 double-spaced pages |
| <input type="checkbox"/> Bibliography (<i>Not required</i>) | 2 pages |
| <input checked="" type="checkbox"/> Presentation of Results | 1 double-spaced page |
| <input checked="" type="checkbox"/> Mentor's Endorsement | 1 page |
| <input checked="" type="checkbox"/> Biographical information (<i>Applicant(s) and key personnel</i>) | 3 pages per person |
| <input checked="" type="checkbox"/> Budget and Justification | no limit specified (Including the OHIO-Affiliated Travel Form, if applicable) |
| <input checked="" type="checkbox"/> Appended Materials/Multimedia Files | 5 pages; and no more than 10 minutes of footage |
| <input type="checkbox"/> Electronic copy of proposal | Single Acrobat file, containing entire proposal and required signatures |

Sections marked with a bullet (*) identify text sections that should be written in language understandable by an informed layperson to assist the Committee in its review.

****Please Note: The committee has the right to return without review any proposals that do not conform to these format requirements****

Applicant signature: _____



Abstract

I am requesting a Student Enhancement Award to help fund my thesis feature film, *Jack's*. *Jack's* is a film noir about a middle-aged gay bar owner, Jack, who lives in the fictional small town of Marisol, Ohio. His life is forever changed when his romantic partner, the affectionately nicknamed Toothpaste, disappears, and Jack is forced to hunt down Toothpaste's kidnappers, uncovering the town's criminal underbelly in the process. During his journey, Jack discovers many things about the world he lives in, but the most important things he learns are about himself.

Part of the goal with *Jack's* is to make a feature film in which LGBTQ characters' sexualities are treated as secondary to the story. One way the film accomplishes this is by placing queer characters in a genre that is often restricted to heteronormative characters, film noir. The film also addresses themes separate from sexual orientation, such as identity and self-destructive behaviors. In this way, the viewer – specifically the straight viewer – is forced to confront the idea that queer characters grapple with the same issues that straight characters do.

Patrick Local and I are collaborating on this project as our joint thesis work. Patrick is the creative producer of the film, and I am the writer, director. We will spend the entirety of next year preparing for the film and involving University and local support, moving into production at the end of the spring semester. We already have one complete draft of the script and are ready to work on the second. Both of our SEAs, combined with personal funds and in-kind contributions, will cover the costs of the film, while my portion will deal specifically with the costs of casting. Six months after production, we will present the edited film as our thesis project and begin the process of submitting to festivals. Production of a feature film is a difficult and expensive endeavor. With the support of SEA and a lot of hard work, we know we can create a quality and culturally significant film.

Project Narrative

Jack Toby is a legend in the fictional town of Marisol, Ohio. He owns the most popular gay dive-bar in town, *Jack's Bar*, and spends every night drinking and gambling with his loyal patrons and friends. His customers never drink anywhere else and his employees never complain, despite the long hours and modest pay. Even straight men drink at his bar, claiming they love the “masculine atmosphere.” One could say that Jack is living the American Dream, or at least *his* version of it. However, there is one thing in Jack's life that he seems unable to control, one thing that keeps him up at night and causes him to drink a little more than he should, his self-absorbed romantic partner, Toothpaste. Toothpaste – who gets his nickname from his perfectly bleached hair and eyebrows – is just as popular as Jack in this world, only for different reasons. His petty dreams of show business take priority over his relationship with Jack, as do his love affairs with drugs and other men. But as toxic as Toothpaste is, Jack can't bring himself to leave him.

Everything changes one morning when Toothpaste goes missing and Jack is unable to find him at his usual hideouts. Several days pass and Jack starts to panic. He eventually hears rumors of Toothpaste's running away with a group of dancers who are led by the shady and supposedly abusive club-owner, White Tiger. Jack believes that White Tiger has lulled Toothpaste with promises of drugs and fame. Saving Toothpaste would mean finding White Tiger, but White Tiger's parties are illegal, private, and controlled by a mob-like security. To get his old life back and save Toothpaste, Jack must go on a long, dark journey, revealing the hedonistic underbelly of Marisol, Ohio along the way, while learning things about himself he never dreamed he would.

Jack's is a quirky, at times surreal, comical noir comparable to the queer version of “The Big Lebowski.” It uses the guise of a genre film to normalize LGBTQ characters, while addressing themes of identity and self-destructive behaviors. Last semester, Patrick Local and I decided to

collaborate on this film as our joint thesis project. Patrick's role as the creative producer of the film is vital since he is heavily involved with LGBT activism in the local area and can garner a lot of support from the community. He will also continue to serve as a guiding hand during the creative process to ensure that all LGBT characters are represented fairly.

Goals and Scope: GLAAD, a non-profit civil rights group that monitors LGBTQ representation in mainstream media, found that out of the 122 films made by major studios last year, only 22 contained characters that were LGBTQ. Of those 22 films, only 8 pass the Vito Russel test, or contain gay and lesbian characters not merely identified by their sexual or queer orientations.¹ While writing *Jack's* for my graduate feature screenwriting class, I was first and foremost interested in creating LGBTQ characters that were complex and developed. It then occurred to me that we have seen countless film noirs about straight men who fall for femme-fatales and become prey to a dark underworld (think: *China Town*, *Blue Velvet*, and *The Big Sleep*). Why couldn't a gay character be involved in the same, quintessentially American narrative? In this way, characterization would become more important than sexual orientation, and the LGBTQ characters would appear complex and developed. From there, I created the charming, yet tragic Jack and situated him in the character-filled, queer underground in the small town of Marisol, Ohio.

In the script, I also use universal themes as a technique of bringing gay and straight audiences together. For example, identity plays an important role in the film. This is handled comedically through the motif of in-group divisions. Jack is a blue-collar bar owner who champions his own masculinity. Jack's "enemies," are not straight people, but the gay club goers who he refers to as, "fancy-types." Although this distinction is meant to get a laugh out of LGBTQ audiences and allies, Jack's identity crisis also reminds the viewer just how troubling identity can be. (It also

¹ <http://www.glaad.org/sri/2016>

confronts the idea of good gay vs. bad gay by questioning society's readiness to accept "masculine" gays, but reject "effeminate" ones). The film also asks the viewer to ponder on the causes of self-destructive behavior. Despite harsh consequences, characters in the film constantly engage in self-destructive acts. By including these universal themes in an LGBTQ film, straight viewers will engage with the narrative as they would any other film.

Jack's is also unique in that it portrays LGBTQ people specifically from Appalachia. Marisol is a combination of the different towns I have seen since moving to Southeast Ohio last year. Prior to that, I had no idea such an interesting and rich community existed. The Athens community, however, is rarely the subject of our student films. This is unfortunate since *we* are technically the outsiders here, and yet we make films that exclude Appalachian people. By making a genre film that is about, in, and employing the help of Appalachian people, we are paying tribute to the community that has given our film school countless resources.

Context: One of the most telling statistics provided by GLAAD showed that less than 2% of the films created in Hollywood were genre films that contained LGBTQ characters. Apparently, mainstream media is still struggling to normalize queer characters enough to include them in genre films. The independent, festival-film world is only little better. Sundance this year screened what could be considered an LGBTQ thriller called "As You Are" as well as the comedy "Other People," which featured LGBTQ characters. However, none of the LGBTQ films were nearly as genre-specific as *Jack's*. Most of the films were LGBTQ romantic dramas.

Fortunately, European cinema provides us with some examples to study. Contemporary film critics have observed that many European films tend to offer more fully developed LGBTQ characters than their American counterparts.² I have already been utilizing some of these examples for the

² Dailybruin.com/2015/01/22/cross-cut-lgbt-films-from-europe-america-differ-in-focus

writing and pre-production process of *Jack's*. The films of the Spanish director Alomovodar have been particularly useful, especially his film “Bad Education,” which situates gay and transgender characters in a film noir setting. The German director Rainer Werner Fassbinder, especially his film “Fox and his Friends,” has served as another inspiration for my work. *Jack's* borrows from these films, but also differs significantly in that it is an American Indie set in rural Ohio.

Methods: The process of making a feature film is long, complex and full of contingencies. In order for the film to develop to its fullest capacity, it is crucial to be ahead of time. One of the most challenging aspects of making student films is that the projects are subjected to very limited time frames. Since we complete the project for a grade and on a deadline, they are often finished quickly and with limited resources. By taking a year for pre-production, we are giving ourselves the freedom to thoroughly develop the film. Over the next year, I will workshop the script with different faculty members, including my mentor Rafal Sokolowski (see attached letter), Professor Charles Smith (I'm enrolled in the Fall class), and the network of friends I have made in the English Department. Casting will also require a lot of time especially since we plan to cast outside of Ohio. Despite access to a rich community of actors here in Athens, students frequently cannot use local talent because they do not meet the age, look, or racial characteristics their script demands. Reaching outside of the community is necessary to meet the professional standards of film festivals, but this is often impossible on a personal budget. For our thesis film to be successful, it is imperative that we are able to cast outside of Athens. For this, we plan to use Chicago actors because of its supportive community and relative proximity to Athens.

For production, we will work closely with other Ohio University students and the Athens community at large. By making a feature film, we are offering students a special opportunity that they may never have outside of the university. For example, our classmate Matt Love (see attached

letter) will serve as the film's cinematographer. Although Matt has a lot of documentary and promotional video experience, *Jack's* will give him the opportunity to photograph his first feature film. Also, since we are making a film *about* Ohio, we think it is just as important to involve local residents in the creation of *Jack's*. A good portion of the next year will be dedicated to gaining the support of local bars, restaurants, and store owners to use as locations in our film, repaying them with modest monetary contributions and exposure in the credits of our film.

We also plan to use Ohio University students and faculty to help design the world of the film. We have already begun working with Marcus Pavilonis, an art student here at Ohio University, in designing our storyboards (see attached storyboard). We are also eliciting the help of the head of costumes in the theater department, Helene Seibrets (see attached letter of support) to make the characters' costumes top-quality. Helene has experience working on large productions in Los Angeles, London and Avignon with the world-famous opera director, Peter Sellars. The careful attention we give to these details separates *Jack's* from other student films and increases our chances of acceptance into top-tier film festivals.

Significance/ Broader Impacts: It is important for a film like *Jack's* to play at festivals because of its capacity to be screened outside of the LGBTQ festival categories. We feel that in order to further normalize LGBTQ experiences and increase the film's exposure to straight audiences, it is better for us to submit *Jack's* to screen in the "main" categories at festivals (American Indie, First time Director, etc.) as opposed to LGBTQ categories. In doing this, we will bring straight audiences to LGBTQ films and stir productive conversations. Finally, by applying to festivals with a feature length film, Ohio University logos will go up across the country. We hope that our film will not only benefit us as creators, but will increase applications to the program that gave us our start.

Presentation of Results

Following the production of *Jack's*, the film will immediately go into the editing and post-production phase in the middle of Summer, 2018. We plan to give ourselves enough time to work thoroughly, so we expect the process to take around 6 months. I will be doing the editing, and Patrick will be giving feedback. Matt Love will help guide some of the finishing tasks, like coloring the film. We currently plan to use someone from Ohio University, preferably a theater audio MFA, to do the final digital audio mix of the film. However, I am currently in an audio mixing class with professor John Butler to learn how to do it independently if the need arises. The film will then be screened several times with different faculty members, specifically Rafal Sokolowski, Steve Ross, and Tom Hayes, until the edit is complete and ready for our thesis defense.

After passing the thesis defense, the finished film will be screened on campus sometime at the beginning of the Spring 2019 semester, thus fulfilling our thesis requirements. Around this time, we will begin the festival submission process, submitting to the early deadlines to save money. The first-tier festivals we plan submitting to are listed below. We are currently researching more second-tier festivals.

Chicago International – Approximate Deadline: April 7
Philadelphia Film Festival – Approximate Deadline: June 26
Atlanta Film Festival – Approximate Deadline: June 30
South by Southwest – Approximate Deadline: August 25
San Francisco Film Festival – Approximate Deadline: September 26
New Hope Film Festival – Approximate Deadline: September 30
Athens International – Approximate Deadline: October 15
Seattle International – Approximate Deadline: October 16

Our goal of reaching straight and LGBTQ audiences does not end on the festival level, however. After the film has run its festival course, we will explore distribution options through Video on Demand (VOD) and Subscription on Demand (SVOD) services.

BIOGRAPHICAL INFORMATION

Brian MacNeel
610.675.8982

MacNeelB@Gmail.com
253 W. Union St. Athens, OH

ARTIST'S STATEMENT

My work spans different mediums and genres. I began my artistic career in my undergraduate years, studying creative writing and poetry. Since turning my attention to filmmaking in 2013, I have sought ways to blend creative writing and filmmaking. Sometimes this leads to experimental pieces that combine poetry and image, while other times it lends itself to the metaphor-filled language of my characters. I am most interested in creating works in which social issues and themes of identity and alienation express themselves in innovative ways, specifically through the surreal. All my ideas begin with writing and free-associating in notebooks, which is my daily morning routine. My varied experiences in the film industry -- working in the post-production, camera, and locations departments -- have given me insight into every step of the filmmaking process; this aids my DIY approach to filmmaking.

RELEVANT GRADUATE COURSE WORK

Filmmaking I Class– Professor: Steve Ross and Natasha Maidoff	2015-2016
Screenwriting I and II Classes – Professor: Natasha Maidoff	2015-2016
Feature Screenwriting I Class – Professor: Natasha Maidoff	2016
Creative Nonfiction Class – Professor: Dinty Moore	2016
Advanced Audio Mixing – Professor: John Butler	2016-2017

EDUCATION

MFA Film, Ohio University GPA: 3.94	2018 (Expected)
BA Creative Writing, Film Studies Minor, Georgia State Univ. GPA 3.87	2013
Study Abroad in Bonn, Germany, Valdosta State Univ. GPA: 4.0	Summer 2011

UNDERGRADUATE AWARDS AND PUBLICATIONS

Deans List for 8 consecutive semesters
Georgia's Hope Scholarship - a GPA and merit based scholarship.
Study Abroad Scholarship – An essay-based scholarship.
Recognition for Critical Studies Papers – On two occasions, faculty posted my film and literary studies papers on the department's website as exemplary works.
Underground – Published poetry in Georgia State's undergraduate literary journal.
Underground Reading Series – Faculty selected my work to be read.

GRADUATE AWARDS

Received Tuition Waiver 3x

SELECTED INDUSTRY EXPERIENCE

- Vet U/ Dr. Dee the Alaska Vet, High Noon Productions*** 2016
Post-Production Intern. For two months, I worked 40 hours a week on a variety of tasks. These included sifting through and labeling footage, editing text. I even got to work as a writer's assistant on one episode of *Dr. Dee* that aired on television, and one webisode for *Vet U*.
- Keeping Up with the Joneses, 20th Century Fox*** 2015
Locations Assistant. I was fortunate to work on this large feature film production. My duties on set included setting up and maintaining locations for production, and problem solving. During this time we worked closely with producers and crew to ensure a smooth production.
- Alvin and the Chipmunks 4, 20th Century Fox*** 2015
Locations Assistant. Same as above.
- Hasbro Commercials, Spyplane Films*** 2013-2015
Camera Assistant, Production Assistant, Location Audio. For two years, I worked as a contractor with Spyplane Films, shooting mostly in studio spaces. My duties included everything from working with the camera operator to building the set and assembling lights for production.
- High Cotton, Spyplane Films*** 2013
Audio Recordist. For this feature film I worked as a sound recordist. This requires working closely with actors, the director, and the camera department to ensure that the audio was of professional quality. The film was a success and voted Indiewire's Project of the Month.

TEACHING EXPERIENCE

Instructor

- Film 3430: Screenwriting Fall 2016, Ohio University
Media 2120: Short-Form Media Scriptwriting Spring 2017, Ohio University

OTHER WORK EXPERIENCE

- C2 Education** 2012-2015
Curriculum Developer
Wrote and edited SAT, ACT, and school subject practice materials.
- Tutor**
Tutored high school students in SAT, ACT, and AP subject materials.
- Starbucks** 2010-2013
Shift Supervisor

- PUBLICATIONS** 2014
"Sprinklers" online literary journal. Poetry.

VOLUNTEER WORK

- La Amistad** 2012-2013

Tutored local Atlanta Latino children in English and other school subjects.
Georgia Women's Conference 2013-2015
 Volunteered video production services for Georgia Perimeter College's
 academic event that focuses on women's issues.

FILMOGRAPHY

Writer/Director

Animal 2016
 Writer/Director, 1st year MFA film
Sweet Nothing 2015
 Writer/Director, Personal Project
Black Ball 2015
 Writer/Director, Personal Project
May 2014
 Writer/Director, Personal Project

Assistant Director

Breathe, 2014
 AD, Dir. Fred Nah, Phoenix Productions
A Girl Goes Out 2016
 AD, Dir. Natalie Hulla, OU Thesis Film

Locations

Alvin and the Chipmunks 4 2015
 Locations Assistant, Dir. Walt Becker, 20th Cent. Fox
Keeping Up with the Joneses 2015
 Locations Assistant, Dir. Greg Mottola, 20th Cent. Fox

Camera Assistant/ Production Assistant

Hasbro Commercials 2013-2015
 AC & PA, Dir. Ken Horstmann, Spyplane Films
 Primerica Commercial 2015
 Assistant Camera, Dir. Tom Hamilton, Spitfire Productions
 Atlanta Falcons Documentary 2014
 Assistant Camera, Dir. David Lewis, David Lewis Productions

Post-Production

Dr. Dee the Alaska Vet/Vet U 2016
 Intern, Assistant Writer of Webisode, High Noon Productions

Sound Department

High Cotton 2013
 Recordist, Dir. Ken Horstmann, Spyplane Films
The Music of Eric Zahn 2014
 Recordist, Dir. Eric Wofford

Jack's
12 Hour Day / 6 Day Week

Director: Brian MacNeel

Budget Dated: January 13, 2017

Producer: Patrick Local

Shoot Schedule: 18 Days

Writer: Brian MacNeel

Location: Athens, Ohio

SAG, IATSE

	SUMMARY	In-Kind	Personal	Other	Requesting	Total
1	Location and travel expenses		\$1,800	\$6,000		\$7,800
2	Props. Wardrobe and animals			\$800		\$800
3	Equipment costs	\$24,560				\$24,560
4	Miscellaneous Costs			\$1,520		\$1,520
5	Talent labor and expenses				\$6,000	\$6,000
	SUBTOTAL					\$40,680
6	Insurance 2% of Budget		\$813			\$813
7	Contingency 2% of Budget		\$813			\$813
	GRAND TOTAL	\$24,560	\$3,426	\$8,320	\$6,000	\$42,306

Other Sources*

Location & Travel	Amount	Unit	Rate	x	Total
Breakfast	20	Person	5	18	1800
Lunch	20	Person	8.5	18	3060
Craft Service	18	Day	50		900
Contingency		Flat	240		240
Total					6000

Props and Misc.	Amount	Unit	Rate	x	Total
Prop Purchase		Flat	150		150
Wardrobe Purchase		Flat	100		100
Picture Vehicles	6	Hour	50		300
Make-up		Flat	150		150
Wigs		Flat	100		100
Total					800

Misc. Costs	Amount	Unit	Rate	x	Total
Petty Cash		Flat	500		500
Media Storage	4	Each	130		520
Misc. Costs	Amount	Unit	Rate	x	Total
Festival Fees	10	Each	50		500
Total					1520

Total Other Sources	\$8,320
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Personal Contribution

Location & Travel	Amount	Unit	Rate	x	Total
Location Fees	12	Hour	10	6	720
Cargo Van Rentals	18	Day	25		450
Passenger Van Rentals	18	Day	25		450
Parking	20	Hour	0.5	18	180
Total					1800

Subtotal Personal Contribution	\$3,426
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Requesting from SEA

Talent Labor**	Amount	Unit	Rate	x	Total
SAG Actor A	18	Day	125		2250
SAG Actor B	5	Day	125		625
Total					2875

Talent Expenses	Amount	Unit	Rate	x	Total
Airfares	2	Person	350		700
Hotel	1	Month	350	2	700
Per Diem	27	Meal	30		810
Gas	388	Mile	.5		194
Subtotal					2210
Talent Agency Fee					221
In-person Auditions/ Chicago Trip					
Gas	614	Miles	.5		308
Meals	2	Day	51		102
Hotel	1	Night	90		90
Total					3120

Total Requesting	\$6,000
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*Other sources consist of Patrick Local's personal contributions as well as the funds that he is requesting from the Student Enhancement Awards.

**These costs are calculated using the SAG ultra-low rates found at the following URL
<http://www.sagafta.org/ultra-low-budget-agreement>

In-Kind Contributions*

Equipment	Amount	Unit	Rate	x	Total
Camera Rental	18	Day	450		8100
Sound Rental	18	Day	90		1620
Lighting Rental	18	Day	225		4050
Grip Rental	18	Day	115		2070
Generator Rental	6	Day	100		600
Walkie Talkie Rental	18	Day	20		360
Dolly Rental	7	Day	100		700
Camera Lens Rental	18	Day	195		3510
Camera Accessories	18	Day	175		3150
Expendables		Flat	400		400
Total					24560

Total In-Kind Contributions	\$24,560
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*In-kind contributions are provided by the Ohio University Film Division.

Total	
Requesting	\$6,000
Personal Contributions	\$3,426
Other Sources	\$8,320
In-kind Contributions	\$24,560
TOTAL BUDGET	\$42,306

SAG ACTOR A

The first actor from Chicago will be for the role of Jack. \$125 a day is the ultra-low rate set by the Screen Actors Guild (SAG). 18 days is the maximum amount of days we will need the lead actor. We have the extra day built in, in case we have to take care of some rehearsal requirements and still be able to pay the actor at least a portion of his day rate. This is also why we are requesting funds ahead of time.

SAG ACTOR B

We will audition the second SAG actor for several roles. Given the structure of the script, no matter which character we cast for, the actor would only be needed for 5 production days or less. This is again at the ultra-low rate set by the Screen Actors Guild.

AIRFARE

For SAG actors, it is generally considered more professional to provide flight tickets instead of paying for gas. For this reason, we have set aside enough in the budget for airfare for our Chicago SAG actors.

HOTEL

Lodging must also be provided for actors, so we will find two subleased rooms for the actors. On average, we found that we can sublease a an apartment with two rooms for \$700 a month in Athens during the summer.

PER DIEM

As dictated by SAG, we must pay actors a \$30 per-diem for all meals not covered during production. This also includes meals on the days we do not shoot (Sundays). The total number of meals came out to 27.

GAS

The gas mileage includes two trips to the airport to pick up actors. Plus an additional 64 miles for each actor for in-town trips. For these trips, Patrick Local or an assistant will provide rides for talent, so the .5 a mile goes to them.

TALENT AGENCY FEE/ CASTING DIRECTOR

To help with casting in Chicago, we will need to use the aid of a talent agency. These agencies charge 10% of their actors' payments as their fee.

AUDITION/TRIP TO CHICAGO

Most of our auditions will be held over skype; however, at some point I will need to travel to Chicago to meet with the actors. With a large production, it would be unwise to cast strictly through Skype. This is yet another reason it is important for us to fund the project ahead of time. The meals, gas, and hotel costs are per the rate designated by the GSA.

PATRICK LOCAL'S CONTRIBUTIONS

Included in my budget, under the "other sources" category, is a summary of Patrick Local's contributions. Some of these are from his SEA and the rest is coming from his personal contributions.

PERSONAL CONTRIBUTIONS

Over the next year and during production of the film, I plan to use \$1800 of personal funds to cover location fees, parking fees, and van rentals for production days. It is important to reserve these funds in case we need to pay any locations ahead of time or need to shoot some simple exterior scenes prior to production days, to save time.

APPENDED MATERIALS

APPLICATION EXTENSION

SEA Application Extension



Male'-Brune, Roxanne
Tue 1/10, 8:06 AM
Macneel, Brian

👍 🔄 Reply all | ▼

Inbox

📌 | Action Items

Brian-

Your request for a 6-month extension is approved.
Please append this email to your proposal.

Roxanne

LINKS TO WORK

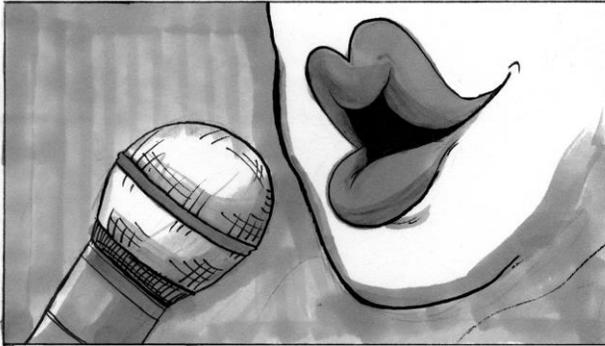
“Animal” (6:48) – 1st year MFA, Black and White, low-resolution project. This is one of my earlier forays into mixing genres to talk about gender issues in the tech age. For this project we are limited in the amount of film we could use, so every shot was meticulously crafted. (Credits were removed to reduce time).

<https://vimeo.com/164648651>, Password: macneelfilm

“May”(2:42) – This is some of my more experimental work, where I blend poetry and image. This special use of framing to elicit emotions will be especially useful in *Jack's*.

<https://vimeo.com/116026252>, Password: macneelfilm

Story Board – Jack Visits his Informant (Abridged)



And next for all you sick little puppies out there...
5A

2A



PLEASE WELCOME DORRIS!



Dorris is a favorite here at my bar. And everyone
can probably see why.



Well look what the queens drug in.



I need you to tell me everything you know
about...



"WHITE TIGER."



Don't ever say that name out loud again.



OHIO
UNIVERSITY

Theater Division
Kantner Hall 307
1 Ohio University
Athens, OH 45701

T: 740-593-4818
F: 740-593-4817

Associate Professor Helene Siebrits
Head of Costume Program
Theater Division

siebrits@ohio.edu
Office 740.566.6431

17 January 2017

CRSCA Discretionary Fund
Ohio University
Athens OH
45701

Dear Chairman and CRSCA Committee,

I am excited to announce my collaboration with Brian MacNeel and Patrick Local on their thesis film, *Jack's*. *Jack's* is a film that relies heavily on costuming as a means of building character, tone, and style. Each character has unique costuming needs that must be addressed in pre-production planning to be expressed successfully. There are also some "fun" scenes that require specific costume preparation, such as the drag shows. Over the course of the next year, I plan to work closely with Brian and Patrick to design costumes that complement the characters and locations.

During this process I will employ the help of qualified undergraduate and graduate students to assist in the realization of the design concept. Qualified assistants are of particular importance, especially during possible personal absences during the shoot. Having qualified assistants will maintain and ensure the coherence of artistic quality, as well as the integrity of costume design elements throughout the production. I have enjoyed hearing about the narrative of the film and am happy to collaborate with Brian and Patrick on this project.

Sincerely,

Helene Siebrits

 Matt Love

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January 16, 2017

Dear Chairman and Honorable CRSCA Committee,

Patrick, Brian and I met last Fall at the start of my MFA Film program. From then until now, I have had the privilege of watching and assisting them with their film projects. Both have impressed me with their ambitious and creatively innovative work. I am excited to continue working with them on their thesis project next year.

Although the process of making films is an extremely rewarding one, the means of achieving a quality piece can sometimes be wearisome. Production days average 12 hours, and most of that time is spent on our feet, moving heavy equipment and solving complicated problems. During this grueling process, we are constantly at the mercy of each other's work ethics and ability to maintain composure. While working with Patrick and Brian in varying capacities, I have come to appreciate the hard work that goes into their films and the seriousness with which they treat the medium. Even during the most difficult hours, they never lose sight of their goals or lose their positive attitudes. The first time I worked with Patrick was on his first film project here at OU, Trigger. For these early projects, the groups are so small that the director inevitably takes on the role of producer, among other things. While working as the cinematographer on this film, I noticed that Patrick has a knack for pre-production and planning that allows him to foresee and solve many of the problems that inevitably occur on set. This level of preparation allows me to do my job as cinematographer efficiently without having to worry that things won't get done.

My experiences with Brian have been similarly delightful. In the fall, I was the cinematographer on his latest piece, My Favorite Things, and I was impressed with his love for storytelling. He makes telling powerful stories his top priority by tirelessly working at a shot design that services the content of the piece. He also works closely with actors to sculpt meaningful performances. His careful attention to these facets of filmmaking give his films a unique and artistically mature quality. Also, I have come to appreciate his willingness to experiment with the medium. He is constantly exploring ways to find new means of expression in filmmaking. Working with him challenges me to approach cinematography in new and interesting ways.

When Brian and Patrick approached me to be the cinematographer for Jack's, I was beyond willing to oblige. I look forward to spending the next year poring over photos, paintings, and films to find an aesthetic that matches the tone and genre of the script. This is exactly the kind of challenge that excites me as a cinematographer. I also consider it an honor to work on a project with such significance in the queer community. I am a firm believer in film as a tool for social change, and I am thrilled to work on a project whose ambitions are both artistic and social. It is with great joy that I announce my collaboration on the production of Jack's.

Sincerely,



January 19, 2017

Patrick Local
BFA Candidate
Honors Tutorial College
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To CRSCA Committee:

I consider it an honor to be collaborating with Brian MacNeel on the feature length narrative film, *Jack's*. I met Brian in August of 2015, and I knew right away that he was someone I would enjoy working with. During the first year of the MFA film program, many of us were making films for the very first time and as a result, making mistakes. In these moments, Brian was able to remain calm and solve many of these problems with little effort. His work ethic and positive attitude greatly affected the rest of the crew and facilitated an environment where everyone could work effectively and efficiently. He was the cinematographer on my short film "Ronnie," and he managed the lighting and camera departments in a way that on the day of my shoot, I was able to focus almost entirely on the actors. It was a tremendous relief to me that I could take the actors aside, and when I returned, the next shot was set up perfectly in line with my vision as the director.

This project began when I took a feature screenwriting course with him in the fall semester of this academic year. Each week, we submitted ten pages to be read and workshopped by the class. I read the first ten pages of his script, and I thought to myself, "I have to see this movie," so I approached him afterwards about the possibility of me producing the script. At first the scale of the project seemed unrealistic for two student filmmakers, but after we began breaking down the script and arranging the schedule and budget, it became immediately apparent that with our unique combination of skills, the project was not only feasible but actually quite manageable. Watching Brian direct his short films has been a great experience for me. He has a very clear and concise way of speaking to actors that helps them meet their full potential in their performances, and he is very personable, which is an important quality in a director because cast and crew are always willing to work a little harder or stay an extra hour for his projects. These qualities, combined with his distinct artistic vision, make him the ideal director for this film.

Not only am I thrilled to be able to work with Brian in his capacity as a director, but I consider myself to be very fortunate to have the opportunity to produce a script that I truly believe in. His work as a writer is mature, witty, and a pleasure to read, and I sincerely hope that he will receive the support of the Student Enhancement Awards in order to see this project reach its full potential.

Sincerely,

Patrick Local

