

2016 AFS Grant Application NEW

GENERAL INFORMATION

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- Stop! Have you:
- Downloaded and read the Application Instructions and Grant Writing Tip Sheet in their entirety?**
 - Downloaded and Completed the AFS Budget Cover Sheet?**
 - Have PDFs of your Project Description, Budget Form, Timeline, Personnel, Treatment/Outline or Script and Proof of residency?**
 - Have PDFs of any optional support materials ready for upload?**

If all of the boxes above are checked, then you are ready to go!

First Name **Shelby**

Middle Name [REDACTED]

Last Name **Hadden**

Texas Resident Since [REDACTED]

Applicant Role **Director**
Producer
Writer

Applicant Demographic **White**
(OPTIONAL)

2nd First Name

2nd Middle Name

2nd Last Name

Texas Resident Since

2nd Applicant Role

Street Address [REDACTED]

Suite/Apt/Room [REDACTED]

City **Austin**

State **TX**

Zip [REDACTED]

Country **USA**

Home Phone

Mobile Phone [REDACTED]

Email address **shaddens@gmail.com**

2nd Email Address

PROJECT INFORMATION

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Project Title **Tightly Wound**

Brief Project Summary **A woman recounts her experience living with vaginismus - a pelvic floor condition that causes excruciating pain and penetration problems - and how women's health professionals have failed her, men have rejected her, and shame, anger, and hatred have plagued her body.**

Has the Project Received AFS Grant (TFPF funds) in the past? **No**

If Yes, What Year?

Length (in minutes) **15**

Project Website

Genre / Format **Animated Short**

Production Medium **animation**

Stage Applying for **Production**

Total Cash Cost: \$ **[REDACTED]**

AFS Grant Request: \$ **12890**

The funds will go to the creation of concept art, thumbnails, beat boards, and storyboards.

Powered by Dell Technology Grant Request

Use of Powered By Technology Grant (please explain)

MPS Camera and Lighting Austin Amount Requested: \$

Use of MPS Camera and Lighting Austin Award

Kodak Film Stock Amount Requested: \$

Kodak 35mm exhibition print **No**

Colaborator Narrative Short Film Grant, co-sponsored by TXMPA **No**

Stuck On On DCP In-Kind Grant

ATTACHMENTS

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!! IMPORTANT !! ALL ATTACHMENTS MUST BE SUBMITTED AS PDF FILES

Please name each file separately like this:

Project Name_Last Name_attachment name.pdf

For example: MY MOVIE_Smith_project description.pdf, MY MOVIE_Smith_project budget.pdf...

REQUIRED ATTACHMENTS *PLEASE NOTE: FILES CAN'T BE LARGER THAN 4MB. IF COMBINED SIZE OF ALL FILES IS MORE THAN 10MB, PLEASE UPLOAD DOCUMENTS ONE AT A TIME.*

Project Description (1-3 pages) **TIGHTLY WOUND_HADDEN_PROJECT DESCRIPTION.pdf**

AFS Budget Cover Sheet (Download from the AFS Website) **TIGHTLY WOUND_HADDEN_BUDGET SUMMARY COVER FORM.pdf**

Project Budget (1-3 pages) **TIGHTLY WOUND_HADDEN_BUDGET.pdf**

Project Timeline (1 page) **TIGHTLY WOUND_HADDEN_PROJECT TIMELINE.pdf**

Project Personnel (1 page) **TIGHTLY WOUND_HADDEN_CREATIVE TEAM.pdf**

Treatment/Script **TIGHTLY WOUND_HADDEN_SCRIPT.pdf**

A treatment or script is required for every project, and must be included with your application.

Proof of Texas Residency (1 page) **TIGHTLY WOUND_HADDEN_LEASE CONTRACT.pdf**

NOTE: Submit a scanned copy of your Texas driver's license, voter registration card, or a copy of a utility bill with your name and Texas address on it.

Optional attachments may be uploaded on the next page.

Optional Attachments

OPTIONAL ATTACHMENTS

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Additional Support (1-5 pages, optional) Material **WEINERT_TIGHTLY WOUND_HADDEN_LETTER OF SUPPORT.pdf**

Additional Support (Optional) **GILLIS_TIGHTLY WOUND_HADDEN_LETTER OF SUPPORT.pdf**

NOTE: 4mb limit. If your additional support materials are over 4mb, please email them to artistservices@austinfilm.org. Additional support material may include letters of support, storyboards, reviews, articles, etc. If you are requesting \$10,000 or more in cash, you MUST submit at least 2 letters of support.

Status Report for previously funded AFS Projects (1 page)

NOTE: Submit Status Report ONLY if you have received an AFS grant for this project before.

VIDEO SAMPLE

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Please note that for 2016 we are no longer accepting DVDs. Work samples can be no longer than 6 minutes. If you'd like to submit a full film or more video material in addition to your 6-minute sample, you may include a 2nd online link in the "Additional Supporting Video Material" field below. You must include a password protected link with your video samples (all samples in one timeline, so one link per project).

Link to 6-minute or less Work Sample <https://vimeo.com/165968850>

Naming convention for video samples: In "Advanced Options"-> "Custom URL" you can create a custom URL for your Vimeo file. Please use the following naming convention: /NameOfFilm_AFS2015. For example: www.vimeo.com/Slacker_AFS2015

Video Password [REDACTED]

Describe below what you have submitted as your video sample. Include details such as what the submitted project is, how it relates to the proposed project applying for funding, what production team members are shared.

This is an excerpt from my short documentary, Her & Me. Her & Me is about identical twin sisters, Allie and Gabby Byers, who live identical lives. Like all of my films, Her & Me and Tightly Wound explore judgments, stigmas, biases, and peoples' perceptions of women and their desire to label us good or bad, right or wrong. [REDACTED] who will animate Tightly Wound was a sound recorder on Her & Me.

Sample represents **Previous work directed by applicant**

You may submit more film work as additional supporting material. This additional material does not have a time limit and can be a full feature film or short. Include a link to this material below.

Additional Supporting Video Link <https://vimeo.com/127659660>

Additional Supporting Video Password [REDACTED]

Description of Additional Video **This is the full-length film, Her & Me.**

Length in minutes of additional supporting material sample **15**

TIGHTLY WOUND



“Deep breath in. Let your abdomen rise and expand like a balloon. Now, drop your pelvic floor. Imagine a lime passing through your vagina.”

It takes great mental energy and focus to move muscles that you’ve never consciously moved – muscles that you’re not even allowed to talk about.

Though I cannot tell, I must be doing it right because Christina says, “Perfect!” She removes her finger from my vagina and says, “See you next week!” over her shoulder as she leaves the exam room.

“The physical pain causes my anxiety around dating, relationships, and sex. In turn, the anxiety manifests physically, causing my muscles to tighten and making it even harder to penetrate.”

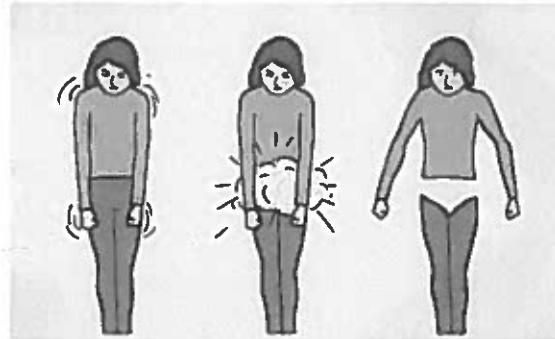
I vaguely remember a time when my vagina was like any other body part – it was just a part of me and I didn’t think much of it. But now I think about it all the time. It affects the way I sit, stand, breathe, and exercise.

I have vaginismus, a pelvic floor condition characterized by involuntary contractions of the pelvic floor muscles that tighten the vaginal entrance: causing pain, penetration problems, and an inability to have intercourse. It’s why I’m in my mid-twenties and have not been in a relationship, fallen in love, or ever had sex. It’s the reason my physical therapist sticks her hand inside my vagina for forty-five minutes every week and asks me to rate the pain.

Tightly Wound is a short (15-minute) 2D animated personal essay film about my experience with vaginismus. The film opens in a physical therapy session, and then jumps back to the first time I tried to use a tampon and realized something was wrong. The film chronicles the numerous doctors’ visits where no one could tell me what I had or how to fix it. It recounts the ways I tried to hide my secret, my progress in physical therapy, and the humiliating ways guys have rejected me because I couldn’t have sex with them.

It is estimated that two out of one thousand women have vaginismus at some point in their lives, but it’s impossible to determine an exact number since shame and embarrassment keep so many women from seeking medical care. The number of women suffering in silence is even greater when similar or related conditions are also counted. Telling my story will be very important for these women and their loved ones because stories like it aren’t out there. I wish I had had access to this information and could have heard from women with similar experiences – maybe if I had, I could have found treatment sooner, or maybe I would feel less alone.

Animation creates an abstract interpretation of reality, which provides a means of telling a difficult personal story. I am able to depict anatomy, bodily functions, and intimacy without encountering logistical obstacles and squeamishness that a live-action film would. Animation opens up the possibility of visually and artistically illustrating internal thoughts, feelings, and fears. Parts of my body evaporate into thin air, magazine covers come to life and taunt me, and coils representing *anxiety* and *pain* wrap around my body and strangle me.



"Sometimes I wish I didn't have a vagina at all."

The aesthetic is a playful minimalism, utilizing a combination of simple, hand-drawn illustrations and watercolors, which contributes to the story's dark humor. The look and tone are similar to those in Marion Fayolle's book of visual poetry *les coquins*. The backgrounds often fall away to negative space in order to focus on the emotion behind my memories and reinforce my perspective, rather than trying to make the world realistic. I will narrate all the voice-over in the first-person as well as provide the voices for all the characters, similar to the way that Torill Kove narrates her short, *Me and My Moulton* (2014), and Don Hertzfeldt does in his feature, *It's Such a Beautiful Day* (2012).



From *les coquins* by Marion Fayolle

Tightly Wound is challenging me in new ways as a filmmaker. It is the first hybrid film I have ever directed and it requires me to be more open and vulnerable as its director and main character. It is also my first animated film, which is why producer and award-winning animator [redacted] collaboration is so invaluable. I am excited to try these new forms of storytelling and push myself as an artist. Finally, it is an important step up in terms of the size of the project and the budget, a step I am eager to take. I have assembled a very talented team and we have worked together to create a production plan that will lead to a compelling, powerful film.

[redacted] has begun drawing character sketches and will start creating thumbnails, beat boards, story boards, and a rough sound design this September. He will begin animating at the beginning of 2017, when I have finished editing the script. In the fall of 2017, our composer [redacted] will score the film and our sound team will record narration, complete the sound design, Foley, and mix. [redacted], the owner and creative director of [redacted], has signed on to be the sound designer. He will be working with [redacted] and me from early stages through supervising sound editing and serving as the re-recording mixer. [redacted] the manager of Soundcrafter and long-time Foley artist for the WB, will be our Foley artist.

We have budgeted ██████████ for *Tightly Wound* not including in-kind support. I am requesting \$12,890 from the Austin Film Society. This funding will contribute to the creation of concept art, thumbnails, beat boards, and storyboards during pre-production – the first steps in creating the look and feel of the film. This time-consuming work is where the director and animator bring their vision together to become the blueprint for average daily animation output of 5-7 seconds of finished work.

The AFS Grant will be the first grant for the project and as such it is the most important. AFS support will enable me to get major initial work done, but it also signifies the value of the project to others. I plan to seek support from the Sarah Jacobson Film grant and Roy W. Dean grant, among others. I will also seek support from individual donors, the physical therapy community who know about this condition, and a broad crowdfunding campaign. I ran a successful Kickstarter campaign for my documentary, *Her & Me*, which covered both the film's production and post-production expenses. ██████████ an impact producing and crowdfunding consultant, will supervise our campaign.

I plan to premiere the film in the spring of 2018, first seeking selection at SXSW and top documentary festivals like Full Frame and Hot Docs. I will submit *Tightly Wound* to other documentary and A-list film festivals around the world, including those where I've screened previous films, including the Nashville Film Festival and Sidewalk Film Festival. I will also target festivals that focus on women's issues and women's stories, such as Luna Fest, Women's Independent Film Festival, Women's Voices Now, and Citizen Jane. I plan to engage with women's and gender studies departments at universities, feminist groups, women's organizations, and pelvic pain physical therapy practices.

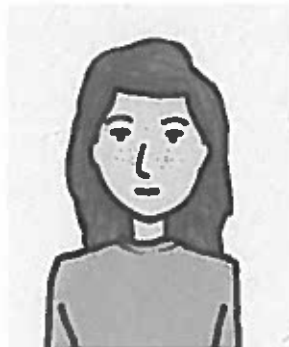
This spring I spoke about my experience with vaginismus at the (Un)Soundness of Being: Feminist Approaches to Health and Healing Conference at The University of Texas at Austin. This summer I will be speaking at BedPost Confessions, a storytelling event that features performers sharing stories about gender, sex, and sexuality, as well as difficult-to-tell stories that invoke emotional justice.

Living with chronic pain that most people have never heard of and don't understand is frustrating and lonely. Every book, movie, song, and TV show portrays sex as easy, fast, and fun – but that's never been my reality. Characters who are *virgins* are depicted as prude, uptight, and crazy, which are not fair or accurate representations. *Tightly Wound* will interrupt these narratives, sparking a dialogue about the limitations and failings of women's health, perceptions of female sexuality, the negative connotation of virginity, expectations surrounding dating and sex, and the many ways in which anger, shame, silence, and isolation plague one's body when it can't meet those expectations. *Tightly Wound* will educate, raise awareness, and build a community amongst people who have similar experiences – experiences that render many women silent and isolated.

PROJECT TIMELINE

Development March 2016 - August 2016	Script Re-write Fundraise Concept Art (character design, background design)
Pre-Production September 2016 – December 2016	Finish Script Finish Concept Art (character design, background design) Thumbnails Beat Boards Story Boards Rough Sound Design
Production January 2017 – August 2017	Animation Composition
Post-Production September 2017 – October 2017	Narration Sound Design Score Recording Editing Mastering/Exporting
Distribution October 2017 - October 2018	Film Festival run/submissions

CREATIVE TEAM



SHELBY HADDEN
WRITER / DIRECTOR / PRODUCER

Shelby Hadden has been making documentaries since she produced her first film, "A Cat's Life", for her fourth grade science fair project. Since then, she has adopted a cat named Mose and made films that explore issues of gender and identity and capture the amazing power of the human spirit. Her films have played at many festivals including the Nashville Film Festival, Sidewalk Film Festival, and BEA Festival of Media Arts. She holds a B.A. in Communication from the University of Alabama and is currently a graduate student in the MFA Film and Media Production program at the University of Texas at Austin.

████████████████████
ANIMATOR / PRODUCER

██████████ is a filmmaker, animator and visual artist from Rancagua, Chile. In 2003 he began his undergraduate studies on Audiovisual Directing at the Pontifical Catholic University of Chile. Since then, his work has continued to explore fantastical and surreal elements within real-life situations. His undergraduate thesis film "Cazuela," a mixture between stop-motion animation and live-action narrative, has been in many film festivals all around the world. It earned the Best Short Film Award at the 2008 Valdivia International Film Fest, the most renowned film festival in Chile and one of the most important in South America. ██████████ was also worked as an independent videographer, animator, and motion graphics artist since 2008. Among these projects are two video installations for the Chilean architects Smiljan Radic and Alejandro Aravena, both showed during the Venice Biennale in 2010 and 2012 respectively. In 2012, ██████████ was awarded a Fulbright Scholarship, and later in 2013, he was awarded with a Chilean Government's Scholarship to pursue his MFA in Film and Media Production at the University of Texas at Austin.

████████████████████
SUPERVISING SOUND EDITOR / RE-RECORDING MIXER

As the owner and creative director of ██████████, ██████████ has worked on a variety of narrative and documentary projects including Steve Mims's award winning documentary, *Incendiary: The Willingham Case*, Deepak Chetty's 3d Sci-Fi Thriller, "Hard Reset," and Jordan Haro's Documentary produced for Direct TV, *Rush Brothers*. ██████████ also joined the Soundcrafter team in 2013 and has since worked on many television shows and films including *Shipping Wars*, *My 600lb Life*, *Manglehorn*, *boyhood*, and *Everybody Wants Some!!*.

[REDACTED]
FOLEY ARTIST

[REDACTED] is the manager of Soundcrafter. Her two paths of music and dance merged and [REDACTED] found her calling in the craft of Foley. She worked at the Warner Burbank stage and many other Los Angeles Foley stages until 2007 when she moved to Austin. Foley credits include the TV series: *Friends*, *That 70's Show*, *Survivor*, *The Apprentice* and the features *Bernie*, *Before Midnight*, *Boyhood* and *Everybody Wants Some!!*.

[REDACTED]
COMPOSER

[REDACTED] is an American composer and multi-instrumentalist from Kansas City now residing in Austin, Texas. His work runs across a wide variety of mediums including orchestra, chamber ensembles, solo piano, musical theatre, short film, and animation.

You must provide a total project budget, regardless of the phase you are applying for. Please note that this is a general budget; not all line items

BUDGET SUMMARY	EXPENSES			RESOURCES	
	Cash	In-Kind	Total	Cash	Anticipated
(Attach additional sheets if necessary.)				Grants (list)	
Pre-production	\$12,890		\$20,390	Paul Jacobson Grant	
Production				My W. Dean Grant	
Post-production				Loren Arbus Grant	
Distribution				David Ross Fetzer Foundation Grant	
				AFS Grant Cash Request	\$12,890
				Investors	
				Crowdfunding	
				Credit Cards	
				Fundraising Events	
				AFS MPS Camera and Lighting Award (up to \$10,000 in-kind)	
				AFS Powered by Dell In-Kind Grant (\$10,000 in-kind)	
				Kodak Film Stock Grant (up to \$5,000 in-kind)	
				Colaborator Narrative Short Film Grant (approx. total value: \$10,000 in-kind)	
				Stuck On DCP In-Kind Grant (total value: \$2,350 per DCP)	
				Other In-Kind	
				Others (list)	
TOTAL EXPENSES	Total Cash "+"			Total Actual	
must equal	Total In-Kind			"+" Total Anticipated	
TOTAL RESOURCES	"=" Total Expenses			"=" Total Resources	



Total

BUDGET: TIGHTLY WOUND

PRE-PRODUCTION

Description	Unit Type	Cost per Unit	# of Units	Total Cost
Producer	1 in kind		2	
Screenplay	1 in kind		1	
Concept Art/ Thumbnails/ Beat Boards/ Story Boards	1 day		60	
Rough Sound Design ¹	1 in kind		1	
Art Supplies	1 allow		1	
G-Technology 2 TB Hard Drive ²	1 drive		1	
LaCie 2TB Portable Thunderbolt Hard Drive ³	1 drive		2	
PRE-PRODUCTION TOTAL				

PRODUCTION

Description	Unit Type	Cost per Unit	# of Units	Total Cost
Director	1 flat		1	
Talent	1 in kind		1	
Animation	1 day		160	
Computer Rental ⁴	1 allow		1	
Software Rental ⁵	1 allow		1	
PRODUCTION TOTAL				

POST-PRODUCTION

Description	Unit Type	Cost per Unit	# of Units	Total Cost
Animation Editor ⁶	1 allow		1	
	1 in kind		1	

Foley Recording ⁷	1	day	[REDACTED]	7	[REDACTED]
Foley Editing	1	day	[REDACTED]	1	[REDACTED]
Re-Record Mixing	1	day	[REDACTED]	10	[REDACTED]
Sound Effects Editing	1	day	[REDACTED]	1	[REDACTED]
Music Composition ⁸	1	allow	[REDACTED]	1	[REDACTED]
POST-PRODUCTION TOTAL					[REDACTED]
DISTRIBUTION AND PUBLICITY					
Description	Unit Type	Cost per Unit	# of Units	Total Cost	
DCP Mastering ⁹	1 allow	[REDACTED]	1	[REDACTED]	
Film festival application fees	1 avg. fee	[REDACTED]	30	[REDACTED]	
Poster printing cost ¹⁰	1 poster	[REDACTED]	100	[REDACTED]	
Graphic Designer ¹¹	1 flat fee	[REDACTED]	1	[REDACTED]	
PUBLICITY TOTAL					[REDACTED]
TOTAL PROJECT EXPENSES					[REDACTED]

- [REDACTED] will donate his time to record the Rough Sound Design.
- http://www.bhphotovideo.com/c/product/1013783-REG/g_technology_0g02919_2tb_g_drive_gen_6_external.html
- http://www.bhphotovideo.com/c/product/1058375-STUD/lacie_9000489_rugged_v2_2tb_thunderbolt_u3.html/mode/edu
- Macbook Pro costs \$2,500, daily rental fee is \$83/day, until cost of computer is paid.
- Adobe Subscription which includes Flash, Photoshop, and After Effects is \$49.00/month https://creative.adobe.com/plans?single_app=photoshop&promoid=65FN7XFX&mv=other 49.99/ month
- Shelby Hadden will donate her time to edit.

7. Foley recording/editing, Re-mixing recording/editing, and Sound Effects editing are based on estimates from [REDACTED] Supervising Sound Editor - they include cost of labor and rental fees.
8. Based on agreement with composer [REDACTED]
9. Based on a quote from Creative DCP, includes cost of surround sound fee, shipping, and hard drive <http://www.creativedcp.com/>
10. Quote from UpPrinting www.upprinting.com/bulk-poster-printing.html
11. Based upon agreement with graphic designer [REDACTED]