

RESPONSE #110907309 SUBMITTED ON 05/31/2018 09:39:07 AM

Austin Film Society Grant

Page 1 of 4 - General Information

Yes, I am the Director.	Agree
First Name	Ryan
Middle Name	<i>No answer given</i>
Last Name	Darbonne
Texas Resident Since (Year)	<div></div>
Street Address	<div></div>
City	Austin
State	TX
Country	United States
Zip	<div></div>
Preferred Email	rqdarbonne@gmail.com
Mobile Phone	<div></div>
Home Phone	<i>No answer given</i>
Preferred Phone	Mobile
Birth Date (MM/DD/YYYY)	<div></div>
Gender	Male
Ethnicity	African-American
Are you applying with a co-director? Only answer yes if your project has a co-director. Do not provide Producer / Writer information in this section.	No



Page 2 of 4 - Project Information

Project Title	I AM TX
Brief Project Summary	On their last day of tour, a black punk band find themselves in awkward, surreal and life-threatening situations with an ignorant cast of characters.
Has the project received an AFS Grant (TFPF funds) in the past?	No
Project Website	https://www.facebook.com/iamtxfilm/
Project Length (in minutes)	16
Format	Narrative Short
Production Medium	Video
Stage Applying for:	Post-Production

CASH GRANTS

AFS Grant (Cash Grant) - Are you applying for the AFS Grant?	Yes
New Texas Voices Grant (Cash Grant) - Available only to first-time feature filmmakers of color.	<i>No answer given</i>
North Texas Pioneer Film Grant (Cash Grant) - Available only to residents of Dallas-Fort Worth Area and surrounding region.	<i>No answer given</i>
The Harrison McClure Endowed Film Fund (Cash Grant) - Available only to rising junior or senior full-time undergraduate Texas students.	<i>No answer given</i>
Total Cash Request Amount - This should be a summary of all cash grant request totals not to exceed \$15,000.00	\$4000
Explain why you are requesting this amount:	The requested funds will help cover the costs of an editing facility, color correction, sound mixing/editing and titles.

IN KIND GRANTS



AFS Kodak Film Stock Grant (for production)	<i>No answer given</i>
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AFS Kodak 35mm Film Print (For Exhibition)	<i>No answer given</i>
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Stuck On On DCP In Kind Grant (for documentary and narrative features only)	<i>No answer given</i>
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MPS Camera and Lighting Austin Production Services Grant	<i>No answer given</i>
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Page 3 of 4 - File Uploads

Project Description (not to exceed 3 pages)	I AM TX_Darbonne_Project Description.pdf
Budget Summary Cover Form - All applications must use the Budget Summary Cover Form 2018. You must submit this cover sheet as a PDF.	I AM TX_Darbonne_Budget Summary Cover Form.pdf
Project Budget - You may use your own budget format or this one: AFS Project Budget template. It must not exceed three pages and must be uploaded as a PDF.	I AM TX_Darbonne_Project Budget.pdf
Project Timeline (not to exceed 1 page)	I AM TX_Darbonne_Project Timeline.pdf
Project Personnel (key bios not to exceed 1 page)	I AM TX_Darbonne_Project Personnel.pdf
Treatment/Script - A treatment or script is required for every project and must be included with your application	I AM TX_Darbonne_Script.pdf
Proof of Texas Residency (1 page) - Submit a scanned copy of a utility bill, voter registration card, or receipt from before June 1, 2017 that includes your name and Texas address.	I AM TX_Darbonne_Proof of Texas Residency.pdf
Proof of Full Time Enrollment (For Harrison McClure grant applicants only) - Submit a certificate of enrollment verification from university registrar	<i>No answer given</i>

Optional Attachments

Letters of Support - Letters of support are encouraged by not required. You may submit up to two letters of support with your application. See "Grant Writing Tips" for advice about letters of support.	I AM TX_Darbonne_Letters of Support.pdf
Additional Support Materials (maximum five pages, can include items like storyboards, etc.)	I AM TX_Darbonne_Additional Support Materials.pdf



Page 4 of 4 - Video Sample

Link to 6 minute or less Work Sample	https://vimeo.com/rqdarbonne/iamtxafs2018
Video Link Password	<div style="background-color: black; width: 100px; height: 20px;"></div>
Video sample length in minutes	5
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.	These are two scenes from the 2nd cut of I AM TX. The first scene takes place at the beginning of the film; the second scene takes place halfway through. The video HAS NOT been color corrected or sound mixed. The title cards used in the video sample are placeholders. In addition, ADR is still needed for the first scene.
Sample represents:	Material from proposed film
Additional Supporting Video Link	https://vimeo.com/rqdarbonne/dembbsafs2018
Additional Supporting Video Password	<div style="background-color: black; width: 100px; height: 20px;"></div>
Description of Additional Video	A a satirical music video I wrote, directed and rapped on. The video is representative of the way I like to use comedy to address social issues.
Length in minutes of additional supporting material sample	3
I agree that I have reviewed the guidelines and warrant that I meet all AFS Grant eligibility requirements. The information in this application, including all attachments and supporting materials is true and correct to the best of my knowledge. I acknowledge that all decisions regarding funding are by AFS with consideration of feedback from AFS approved consultants. While I understand that I can request feedback on my application as part of AFS program services, I acknowledge and agree that AFS has no obligation to me to release any details of AFS decision-making process or internal discussions regarding the application, all of which are confidential to AFS, and that all decisions by AFS regarding funding and the application process are final and are not subject to appeal. AFS agrees that the application materials submitted are for use in the AFS grant decision-making process. I agree to indemnify AFS and hold AFS harmless from and against any claim, loss, obligation, liability, cost or expense, including outside attorney's fees and cost, which may	I agree with the above statements



be asserted against AFS that arise out of or in connection with my application.

tfa_2951

No answer given

Attached Files



I AM TX_Darbonne_Script.pdf

https://www.tfaforms.com/uploads/get/5be13a25c38f0a206691074146bd11c7-IAMTX_Darbonne_Script.pdf (https://www.tfaforms.com/uploads/get/5be13a25c38f0a206691074146bd11c7-IAMTX_Darbonne_Script.pdf)



I AM TX_Darbonne_Letters of Support.pdf

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I AM TX_Darbonne_Project Timeline.pdf

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I AM TX_Darbonne_Project Personnel.pdf

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I AM TX_Darbonne_Proof of Texas Residency.pdf

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I AM TX_Darbonne_Budget Summary Cover Form.pdf

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I AM TX_Darbonne_Project Budget.pdf

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“Alienated (junior) intellectuals, we are the more and more young blacks getting back into jazz and the blues; the only ones you see at punk concerts; the ones in the bookstore wearing little, round glasses and short, neat dreads; some of the only blacks who admit liking both Jim and Toni Morrison.”

-Trey Ellis

The New Black Aesthetic (1989)



I AM TX is a 16 minute narrative short film about a black punk band (who aren't Bad Brains) on their last day of tour.

Comprised of members Charlie, Sonny and Otis, we follow the group as they find themselves in awkward, surreal and life-threatening situations with an ignorant cast of characters.

The film opens on a deserted country road outside the town of Peligro, TX. A cop has pulled the band over (just because) and, as expected, the exchange is tense. The cop pelts the band with rude and dismissive questions. After an awkward back and forth he lets them go, unscathed.

The latter half of the film finds the band in Austin later that night at the Sahara Lounge. As they pull up to the venue, the group have an encounter with an inept Door Guy that is eerily similar to their interaction with the cop.

As the night wears on Charlie, Sonny and Otis get roped into a series of encounters, with other venue employees, fans and an ever persistent “woke” music blogger, who all reinforce their position as

outsiders in a predominantly white scene. The short ends with the group finally taking stage but cuts to black as soon as they start to play.

Growing up punk in Austin, I was always (with very few exceptions) the only person of color in my social circles. I was a kid with an affinity for Grindcore and 90's R&B. Even though I was surrounded by likeminded people I always felt alone because I was treated like a novelty. The “cool black kid” (re: “you're not *really* black” kid) label was thrown my way on many occasions and there could be only one.

Telling this story is important to me because I want to show what it's like living two lives; to straddle both sides of the track and never feel accepted by either one.

The aesthetic of the film is comprised of two distinct styles. The opening of *I AM TX* was shot handheld with a kinetic energy akin to Ernest Dickerson's shooting style in *Do The Right Thing*. Tight shots and various skewed close ups allow us to experience the main characters' inherent fear of police.

The latter half of *I AM TX*, set at the music venue, features a mix of wide, static, deep focus shots (inspired by Jean Renoir's *Rules of the Game*) and tracking shots (inspired by Robert Altman). During production we used both techniques as a means to create an environment where the band feels comfortable and to serve as a stark juxtaposition to the tight close ups of the opening. In addition, we also used the visual language of the film's latter half as a way to normalize the micro-aggressions and (not so) subtle racism experienced by the main characters.

I AM TX successfully raised \$14,700 of its projected cash budget through IndieGoGo and other fundraising events. In addition, during our fundraising campaign, we received good press from the Austin Chronicle, SoulCiti and Afropunk (who have 1.9 million followers on Facebook) who all helped to promote our IndieGoGo.

As a filmmaker accustomed to micro-budgets I was ready for the production challenges of *I AM TX*. We completed the film in 3 days and I couldn't have done it without my amazing crew. In addition, I assembled an incredible group of key players who helped me grow as an artist and pushed me to be my best self. Morgan Davis, my producer, was instrumental in the development of this project by connecting me with Afro-punk musicians all over the country that not only allowed me insight into their lives but helped me secure the film's music and main talent as well. Mariana Gonzalez, is an incredibly talented DP who worked tirelessly to create the look of the film.

Post-production on *I AM TX* is well underway at the Austin School of Film's editing lab. Over the last few months, I have completed two cuts of the film and I am currently working on a third one. Throughout the process I have cut the film down from 22 minutes to 18. I'm looking to shave an additional 2-3 minutes for the third cut. The video sample I have submitted is from the second cut of the film. Moreover, Kirby Meador has signed on to do the sound design/mix, I have a local artist creating the titles and I am in talks with a few different colorists.

I AM TX will have its festival run in 2019. We hope to have its world premiere at the Sundance Film Festival with the Texas premiere taking place at SXSW given the musical influence. In addition, I will submit the film to Tribeca, LAFF, NYFF and other top tier festivals in the states and around the world (Berlin, Venice). I will also seek selection to festivals that focus specifically on the black diaspora (e.g. American Black Film Festival, Cap City Film Festival) in the hopes of providing another perspective on the black experience. To help pay for festival distribution we will be hosting a fundraising event in October featuring local bands and a silent auction. We are in the process of locking down a venue and hope to have it at either the Austin School of Film or ColdTowne Theater. Through the course of the film's festival run my goal is to spark healthy discussions about the nature of identity and its influence on the black experience.

In conjunction with the film's festival run I want to book shows with Afropunk bands, in select cities, to help promote our screenings. Our producer Morgan has connections with venues and musicians all over the United States in Canada. I would love to use the shows as a means to encourage punks of color to attend the screenings. I will be getting in contact with the Afropunk Fest in Brooklyn, the most multicultural festival in the US, to discuss screening the film during their 2019 festival and online once our festival run is complete.



I am requesting \$4,000 from the Austin Film Society. The funds will go towards standard post-production costs: Helping pay for an editing facility, color correction, sound mixing/editing and titles. The support from AFS will allow us to create the best possible version of *I AM TX*.

With racial tensions on the rise and the political landscape in shambles, supporting filmmakers of color and diverse stories is important. Film has always been a peaceful way to bring the masses together (regardless of race, gender or class) and give them a brief window into other cultures; other experiences. I don't expect *I AM TX* to topple the pillars of white supremacy but I do hope it sparks a conversation and allows for a little understanding in these trying times.

Development March 2017 – August 2017	<ul style="list-style-type: none"> • Treatment • Script • Budget • Fundraise
Pre-Production September 2017 – November 2017	<ul style="list-style-type: none"> • Script Re-write • Finish Script • Auditions • Cast Film • Rehearsals • Shot List, Overheads • Hire Crew • Production Insurance • Location, Cast and Crew Agreements • Secure Locations, Props and Wardrobe • Secure Cam/G&E Equipment
Production December 2018	<ul style="list-style-type: none"> • Shoot in Llano (1 day) • Shoot in Austin (2 days)
Post-Production January 2018 – October 2018	<ul style="list-style-type: none"> • Assembly Cut • Rough Cuts • Picture Lock • Sound Design/Mix • Titles/Subtitling • Color Correction
Distribution August 2018 – November 2019	<ul style="list-style-type: none"> • Film Festival Submissions • Film Festival Run



Ryan Darbonne, Writer/Director: Ryan Darbonne is an Austin based filmmaker with over a decade's worth of experience in production. He has written and directed a number of projects that have been featured on Noisey, Ovrld and other online publications. A graduate of the University of North Texas' RTVF program, Ryan moved to Austin in [REDACTED] and quickly immersed himself in the film community. In 2011 he co-founded Cinema41: An award winning (Austin Chronicle 'Best Of' 2012) community arts organization dedicated to hosting free screenings of independent films with diverse themes. Ryan also served as the Film Department Director at Austin Film Festival in 2013.

In addition to his film work, Ryan is heavily involved in the improv/sketch comedy scene. He has written, directed and produced several successful live shows at ColdTowne Theater, is a member of the award winning all black improv troupe Sugar, Water, Purple and creator of Austin's first diversity improv meet-up. He also raps in the group SPACE CAMP Death Squad and serves as creator/co-host of The Negro Problem podcast.

[REDACTED], Producer: [REDACTED] is a critic and producer who runs the Austin-focused music media company Ovrld, which has been featured in The Guardian, NPR, Mashable, Fusion and more. On top of writing for Ovrld, and overseeing its events, he has also produced a number of podcasts, videos and short documentaries including a mini-documentary on the 2017 Austin Music Award winners Magna Carda. He currently produces an interview podcast called The Hot Conversation, hosted by Austin Mic Exchange co-founder [REDACTED].

[REDACTED], Director of Photography: [REDACTED] is a graduate from UT Austin having earned a degree in Radio-Television-Film. While in school she worked tirelessly on numerous film productions (when she wasn't in class) gaining three years of industry experience in the Austin film community. In [REDACTED] was nominated for the ASC Andrew Lesnie Heritage Award by the UT faculty. She is a freelance cinematographer with an exhaustive knowledge of lighting and has shot a number of short films and music videos. Marina is passionate about sharing life's raw, honest moments through strong visual storytelling.

A. PRE-PRODUCTION/ADMINISTRATIVE

	(UNIT	X	RATE PER X	DAYS/WKS	"=" TOTAL COST	' (CASH "+" IN-KIND)	VENDOR
Writer/Director	1			8 MONTHS			
Producer	1						
Other Administrative Staff (list)							
Co-Producer	1						
Co-Producer	1						
Office Supplies							
Photocopies							
Copyright registration	1						
Total Preproduction Administrative Costs					0		

B. PRODUCTION

	(UNIT	X	RATE PER X	DAYS/WKS	"=" TOTAL COST	' (CASH "+" IN-KIND)	VENDOR
Lead Cast	3			3 DAYS			
Supporting Cast	1			1 DAY			
Day Players	7			1 DAY			
Director	1			3 DAYS			
Director of Photography	1			3 DAYS			
Production Designer	1			3 DAYS			
Sound Recordist	1			3 DAYS			
Assistant Director	1			3 DAYS			
Production Assistant	1			3 DAYS			
Other Crew (list)							
Script Supervisor	1			3 DAYS			
1st AC	1			3 DAYS			
2nd AC	1			3 DAYS			
Sound Assistant	1			1 DAY			
Sound Assistant	1			1 DAY			
Gaffer	1			2 DAYS			
Key Grip	1			3 DAYS			
Best Boy	1			2 DAYS			
Grip	1			1 DAY			
Wardrobe	1			3 DAYS			
Makeup	1			3 DAYS			
Camera and UMP Package	1			3 DAYS			
Lens Package	1			3 DAYS			
Bartek Wireless Follow Focus System	1			3 DAYS			
Production Monitor (24 inch)	1			3 DAYS			
Matte Box, BNC, Quick Release Plate	1			3 DAYS			
1 Ton Grip Truck	1			2 DAYS			
Sound Package	1			3 DAYS			
Sound Mixer	1			2 DAYS			
Art Dept./Props	1			3 DAYS			
Wardrobe/Makeup	1			3 DAYS			
Still photography	1			2 DAYS			
Catering/Craft Services	1			3 DAYS			
Cop Car Rental	1			1 DAY			
Van Rental	1			2 DAYS			
Gas/Parking/Mileage				3 DAYS			
Location Fees/Permits	1			2 DAYS			
Production Insurance	1			3 DAYS			
Petty Cash				3 DAYS			
Other (list)							
Walkies	7			3 DAYS			
Total Production							

C. POST-PRODUCTION

	(UNIT	X	RATE PER X	DAYS/WKS	"=" TOTAL COST	' (CASH "+" IN-KIND)	VENDOR
Editor	1			8 MONTHS			
Sound Editor/Mix	1						
Edit Facilities	1			8 MONTHS			
WD 3TB Hard Drive	2						
ADR/Foley	1			1 DAY			
Titles							
Color Correction	1						
Total Post-production costs					\$7,665	\$4,265	\$3,400

D. Distribution

	(UNIT	X	RATE PER X	DAYS/WKS	"=" TOTAL COST	' (CASH "+" IN-KIND)	VENDOR
EPK/Publicity	1						
Postcards/promotions	500						
Posters	75						
Festival entry fees	10						
DCP	1						
Website	1						

Total Distribution

Cash Total All Sections

"+" In-Kind All Sections

"=" Total Project Cost