

## **LOGLINE**

In the shadow of a lucrative building boom in Texas, more construction workers die on the job than any other state. *Building the American Dream* follows the intimate stories of hard-working families fighting for their livelihood.

## **SYNOPSIS**

*Synopsis* - Building the American Dream tells the story of several immigrant workers in the Texas construction industry who face hardship and are taking action to change the political system in order to protect workers. After Roendy Granillo, a 25-year-old immigrant construction worker dies of heatstroke on the job, his bereaved father and kid sister channel their grief into campaigning for a groundbreaking rest break ordinance in Dallas. While workers fight for the right to rest and their stolen wages, their lives are put at risk as immigration reform is stalled and anti-immigrant rhetoric expands with the rise of a tumultuous political climate. The film tells a story of inspirational leadership, committed collective action, and empowerment as it bears witness to a growing determination to uplift an invaluable community – the people who are literally building America brick by brick.

## **ARTISTIC APPROACH**

*Building the American Dream* will showcase the personal stories of workers and their families through present tense, fly-on-the-wall verite with an emphasis on emotive details. Sounds of construction will be prominent throughout the film, as we witness moments of homes being built and the construction of high rise condominiums amidst the leisure of downtown living. The music will be composed of classical notes and touches of Latin inspired rhythms by Emmy-nominated composer Gil Tamal (*Food Chains, Chavela*).

## **TOPIC SUMMARY**

My journey with this film began in my hometown of Austin in 2009 when three immigrant workers fell to their death when a scaffold collapsed as they were building a luxury student condominium tower. Growing up in a progressive city like Austin, I was disappointed to learn of the vast exploitation immigrants are facing in the building my home state. As a Latina working in an overwhelmingly white, male sector, I have personally experienced prejudice, and it has motivated me to tell this important story and to lift up my Latino community. This film has potential to educate and organize communities to achieve concrete gains not only in the construction industry, but within the immigration system that has enabled it all.

By uncovering the exploitations of the second largest industry in Texas, we hope audiences will walk away with a new understanding of the dangers of progress. Texas is the deadliest state for construction and the least regulated. It employs one million workers statewide and nearly half the workforce is undocumented. *Building the American Dream* will show Latino immigrants as ordinary people seeking to thrive and contribute to society and the U.S. economy. Their stories resemble those we read in history books: how America was founded and built by immigrants.

## **PROJECT STATUS & PLAN**

The film is in a rough-cut stage. We are working towards a fine cut by the Sundance regular film submission deadline of August 25th. Primary production has wrapped, but we have identified pickups that will fix transitional issues, fill story gaps and strengthen the overall structure of the film. These pickups will occur over the summer of 2018. Our goal is to premiere the film at a high-profile film festival such as Sundance or Tribeca in 2019. We also will target social issue documentary festivals like the Human Rights Film Festival, which has already expressed interest in the film. We also hope to screen at smaller festivals throughout the country that serve the audience we are trying to reach, as well as at Latinx film festivals and venues. We intend to have grassroots screenings in partnership with labor and immigrant organizations.

### **CREATIVE TEAM**

In order to further Latino culture and diversity in media, inclusion must happen behind the camera as well. We have hired a talented team, many of whom are female and/or of Latino ethnicity. Our team has similar personal stories of immigration and class issues, which allow them to connect to the main protagonists in the film. This strong connection and passion for the material allows our team to present important Latino perspectives to various communities.

### **AUDIENCE AND DISTRIBUTION STRATEGIES**

Our target audience is multi-generational Latino and immigrant families who understand the immigrant struggle and who greatly value a Latino story of empathy, dignity and hope. We see a lack of Latino content on mainstream television, and we know that Latino audiences want to see more content depicting their stories of contributions to society and the hard work they endure to help the country prosper. The project will also appeal to audiences interested in immigration and labor as urgent social issues. It will resonate with those experiencing rapid urbanization: in places like Las Vegas, North Dakota, California and even abroad like London, Paris, Berlin and Sydney. The film will also speak to a blue-collar audience, including union members, small construction business owners, and city workers.

We will tour the film via film festival circuits, ideally premiering at Sundance or Tribeca Film Festival in 2019, where we hope to garner buzz and attention about the injustices portrayed in the film and ultimately have a theatrical run in select cities where the issues of the film are common as well. *Building the American Dream* is a Public Media Content Fund recipient from Latino Public Broadcasting (LPB). Along with financial support, LPB will help negotiate a PBS broadcast date. [REDACTED] We see potential for the film to reach a Latin American broadcast market with potential for other international territories to be sold. Non-exclusive online distribution has been secured through Seed & Spark and Adaptive Studios. We will also seek additional options like Netflix for sustaining the film's life. [REDACTED] [REDACTED] Educational distribution is also expected.

### **FUNDRAISING STRATEGY**

We are awaiting notification on our submission to Fork Films, which made the second round of funding consideration. The Doc Society (BritDoc) invited the project to submit for funding from the Threshold Foundation. We will be notified in early summer 2018. We will apply to San

Francisco Film Fund, Women In Film Finishing Fund and POV. We are in need of funding for final post-production expenses to get us to the finish line. [REDACTED]

[REDACTED] I want to work with one of the best post-production houses in the country, located here in Austin, and a proponent of AFS, Stuck-On-On. Their expertise, incredible talent and professionalism will uplift the story overall.

<b>DATE</b>	<b>STAGE</b>
January-June 2014	Pre-Production
June 2014 - Summer 2018	Production
Fall 2016 - Fall 2017	Post-Production begins (logging, transcribing, translating footage)
Winter 2018	Editing begins. Impact Strategy development.
May 2018	First Rough Cut done. Show internal film team for feedback
Summer 2018	Continue fine tuning rough cut. Production pickups occur.
August 2018	Submit to Sundance Film Festival
Fall 2018	Fine cut. Finalize Outreach Strategy and Web design.
Winter 2018	Picture Lock, Send to Color Correction and Audio mix
January 2019	Final Delivery
March 2019	Outreach: Finalize website and literature. Secure Local and National Partners
April 2019 – January 2020	Distribution/Outreach: Film Festivals, Community Screenings
TBD	Theatrical Release, PBS National Broadcast, Seed & Spark Online Release

**CHELSEA HERNANDEZ – Director, Producer, Co-Editor**

Chelsea Hernandez is a Mexican-American filmmaker based in Austin, Texas, recently named as one of *Texas Monthly's* "10 Filmmakers on the Rise." She is an 8-time Emmy winning director, producer and editor in the Texas region for her work on PBS documentary series, *Arts In Context*. Chelsea's short documentary work includes *See the Dirt*, (Best Short Documentary-Austin Film Festival) and *An Uncertain Future* (SXSW Texas Short Jury Winner). Chelsea is a fellow of Firelight Media Doc Lab, Tribeca Edit Storylab, and BAVC National Mediamaker Program.

**MARCY GARRIOTT – Executive Producer**

Marcy Garriott produced and directed award-winning film *Inside the Circle* and produced *The Least of These* and *An Unreal Dream: The Michael Morton Story*. She is a former President and board member of the Austin Film Society, and a current member of the Cine Las Americas Advisory Board.

**MARISOL MEDRANO – Co-Producer**

Born in Mexico City and a graduate from The University of Texas at Austin, Marisol has produced projects that closely relate to filmmakers' cultural diversity and personal interest. She has produced various award-winning short films including Student Academy Award Winner *Fatakra* in 2011.

**MARIO TRONCOSO – Co-Producer**

Mario Troncoso is a 9-time Emmy winning Producer and Director of the documentary series *Arts In Context* (PBS) and Executive Director of The Documentary Society (Doculab). Mario has extensive agency and production company experience over a period of 15 years ranging from advertising to documentaries and fiction.

**ERIK MAUCK – Director of Photography, Sound**

Erik Mauck works as a freelance camera operator and editor in Texas. Most recently, he worked as a camera operator for Hector Galan's national PBS film *Children of Giant*. He also directed two award-winning documentaries, *Zombie Girl: The Movie* and *The Road to Livingston*.

**SARAH GARRAHAN – Co-Editor**

Sarah Garrahan is a Los Angeles-based documentary filmmaker, producer and editor from San Antonio, Texas with an MFA from Duke University in Experimental and Documentary Arts. Her work focuses on the working class, family, the everyday, and ways of knowing.

**GIL TALMI - Music Composer**

Gil Talmi is a world-renowned Emmy nominated composer, producer and recording artist with a passion for socially conscious projects. Blending his traditional orchestral background with eclectic world music sensibilities and tasteful analog electronics, Talmi has created a signature sound that can be heard in many award winning productions worldwide like *Food Chains* and *Chavela*.

**MANUEL TSINGARIS – Editing Consultant**

**CRISTINA IBARRA – Advisor**

**HECTOR GALAN - Advisor**

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			
(Attach additional sheets if necessary.)					Actual	Anticipated	Total
	Cash	In-Kind	Total	Cash			
Pre-production	██████████	██████████	██████████	Grants (list)			
Production	██████████	██████████	██████████	Ford Foundation/IIE	██████████		██████████
Post-production	██████████	██████████	██████████	Austin Film Society Grant (2014)	██████████		██████████
Distribution/Legal	██████████	██████████	██████████	City of Austin Cultural Arts Division FY 2017	██████████		██████████
Office & Administration	██████████	██████████	██████████	City of Austin Cultural Arts Division FY 2018	██████████		██████████
Outreach	██████████	██████████	██████████	Seed and Spark/Project Greenlight Contest	██████████		██████████
				Just Films	██████████		██████████
				Latino Public Broadcasting	██████████		██████████
				Firelight Technical Grant	██████████		██████████
				Firelight Next Step Media Fund	██████████		██████████
				Tribeca Storylab Grant	██████████		██████████
				Tribeca All Access Grant	██████████		██████████
				Bay Area Video Coalition National Mediamaker Program & Grant	██████████		██████████
				Fork Films		██████████	
				Doc Society (fka BritDoc) - Threshold Foundation Grant		██████████	
				AFS Grant Cash Request		██████████	
				Investors	██████████		██████████
				Crowdfunding	██████████		██████████
				Credit Cards			
				Fundraising Events			
				AFS MPS Camera and Lighting Award	██████████		
				DJI AFS Grant	██████████		
				Kodak Film Stock Grant	██████████		
				Stuck On On DCP In-Kind Grant		██████████	
				Other In-Kind			
				Others (list)			
<b>TOTAL EXPENSES</b>	Total Cash "+"	██████████	██████████	Total Actual	██████████		██████████
must equal	Total In-Kind	██████████	██████████	"+" Total Anticipated	██████████		██████████
<b>TOTAL RESOURCES</b>	"=" Total Expenses	██████████	██████████	"=" Total Resources	██████████		██████████

Program: Building the American Dream

Format: HD

Producer/Director: Chelsea Hernandez

Locations: Austin, Dallas, Houston and Mexico

Budget Date: June 2018

<i>Building the American Dream</i>			
Budget Totals			
	TOTAL		IN-KIND
Pre-Production			
Production			
Post-Production			
Distribution/Legal			
Office & Administration			
Outreach			
<b>TOTAL:</b>			
<b>GAP:</b>			

Secured Funding			
Ford Foundation/IIE			
Austin Film Society			
City of Austin FY 17			
City of Austin FY 18			
Online Crowdfunding Rally			
Seed & Spark/ Project Greenlight Contest			
JustFilms/Ford Foundation			
Latino Public Broadcasting			
Firelight Technical Grant			
Firelight Next Step Media Fund			
Tribeca Storylab Grant			
Tribeca All Access Fund			
Bay Area Video Coalition			
<b>SECURED TOTAL:</b>			

<i>Building the American Dream</i>						
Detailed Budget						
Pre-Production						
	#	UNIT	RATE			IN-KIND
<b>Research &amp; Development</b>						
Director/Producer/Camera	12					
Producer	6					
Grant Writer	30					
Office + Supplies	1					
Media Storage	1					
Mail/Shipping/Grant Materials	1					
Grant Video Editor	1					
<b>Travel</b>						
<i>Dallas (Gables rally 6/13/14)</i>						
Camera Op + Gear	1					
Sound + Gear	1					
Mileage and Gas	1					
Food/Misc.	1					
<i>Houston (Stan Marek INT)</i>						

Camera Op + Gear	1	████	████	████		████
Mileage + Gas	1	████	████	████		████
Food/Misc.	1	████	████	████	████	
Hotel	1	████	████	████	████	
<b>TOTAL</b>				████	████	████

Production						
	#	UNIT	RATE	TOTAL	CASH	IN-KIND
<b>Production Staff &amp; Office</b>						
Director/Producer/1st Camera	32	████	████	████	████	████
Producer	5	████	████	████	████	
Associate Producer/Assistant Editor	20	████	████	████	████	
Associate Producer/Writer	80	████	████	████	████	
2nd Camera Op + Gear	9	████	████	████	████	
Sound	12	████	████	████	████	████
Gaffer/Grip	10	████	████	████	████	████
Photographer/Social Media	1	████	████	████	████	████
Expendables	1	████	████	████	████	
External media drives	1	████	████	████	████	

Travel						
	#	UNIT	RATE	TOTAL	CASH	IN-KIND
<b>Travel for Pickups: June-August 2017</b>						
<i>Dallas (Totals for 3 trips)</i>						
Lodging	3	████	████	████	████	
Mileage and Gas	1	████	████	████	████	
Food/Misc.	4	████	████	████	████	
<i>Houston (Totals for 1 trip)</i>						
Lodging	1	████	████	████	████	
Mileage and Gas	1	████	████	████	████	
Food/Misc.	1	████	████	████	████	
<i>Austin (Total for 2 days)</i>						
Mileage and Gas	1	████	████	████	████	
Food/Misc.	2	████	████	████	████	
<i>Washington D.C. &amp; New York City (1 trip)</i>						
Food/Misc.	3	████	████	████	████	
Airfare	2	████	████	████	████	
Transportation/Train from DC to NYC	1	████	████	████	████	
Lodging	3	████	████	████	████	
Ground transportation		████	████	████	████	
<b>TOTAL</b>				████	████	████

Post-Production						
	#	UNIT	RATE	TOTAL	CASH	IN-KIND
<b>Post-Production Staff &amp; Office</b>						
Director/Producer/Editor	60	████	████	████	████	████
Producer	25	████	████	████	████	
Associate Producer/Co-Editor	60	████	████	████	████	████
Assistant Editor	25	████	████	████	████	
Editing Consultants	1	████	████	████	████	
Story Consultant	1	████	████	████	████	
Edit System	1	████	████	████	████	
Motion Graphics/Title Design	1	████	████	████	████	
Translation Services	1	████	████	████	████	



Post-Production Supervisor (KLRU)	1	█	█	█		█
Color Correction (Includes Conforming, Color Correction, Online and Mastering, DCP)	1	█	█	█	█	
Sound Mix (Includes Design and Mix)	1	█	█	█	█	
Composer	1	█	█	█	█	
Symphonic Score	1	█	█	█	█	
Legalizer (KLRU)	1	█	█	█		█
Tape mastering and duplication (KLRU)	1	█	█	█		█
Closed Captioning (KLRU)	1	█	█	█		█
DVD Mastering (KLRU)	1	█	█	█		█
News Footage Clearances	1	█	█	█	█	
Archival photo clearances	1	█	█	█	█	
<b>TOTAL</b>				█	█	█

Distribution/Promo/Legal						
	#	UNIT	RATE	TOTAL	CASH	IN-KIND
Marketing Design	1	█	█	█	█	
Promo deliverables (print: postcards, posters, etc.)	1	█	█	█		█
Promo/Trailer Edit	1	█	█	█		█
Newsletter Service	1	█	█	█	█	
Website Domain & Registration	1	█	█	█	█	
Extra Web Videos	1	█	█	█		█
Film Festival Entry and Travel Costs	1	█	█	█	█	
Publicist	1	█	█	█	█	
Attorney	1	█	█	█	█	
US Copyright Service (Pre-registration and Basic Registration)	1	█	█	█	█	
<b>TOTAL</b>				█	█	█

Office & Administration						
	#	UNIT	RATE	TOTAL	CASH	IN-KIND
E&O Insurance	1	█	█	█	█	
Production Liability Insurance	1	█	█	█	█	
Office Rental	21	█	█	█	█	
Office Utilities (Internet, Electric, Water)	21	█	█	█	█	
Office Expendables (DVDs, FedEx, Copies, Printing, etc.)	1	█	█	█	█	
Financial Management	2	█	█	█	█	
<b>TOTAL</b>				█	█	█

Outreach/Impact Strategy						
	#	UNIT	RATE	TOTAL	CASH	IN-KIND
Impact Producer	25	█	█	█	█	
Labor Video Series (Editor/Shooter)	1	█	█	█	█	
Website, GFX, Stills	1	█	█	█	█	
Translation Services	1	█	█	█	█	
Consultations	1	█	█	█	█	
<b>TOTAL</b>				█	█	█