

on the film for nothing." Nothing immodest about John Jay Parker. Of course, he's right. "Just make sure you cover my travel expenses," he says. "I'm not going to pay for those myself." All right: \$2500 into the budget for John Jay Parker's consultation and \$500 into transportation and per diem for him.

We could add one or two more people to our list of consultants. We know some people who would say they would be consultants who wouldn't expect to consult, they would just be lending their names to make our project more impressive. If we were applying to NEH at this point we would be bound to have more consultant involvement, for such involvement is itself crucial in the NEH guidelines. But we don't need more consultants for Herostratus. We know some people who would like to consult because they would like to have their names connected with this film once it's done. We don't need that either. We discuss a few other names, but none is really compelling. When we prepare the NEH application we'll find people who might make a real contribution to the design of the project, but for now, for Herostratus, we'll go with just one consultant.

5) **Supplementary Material.** We get a letter from the current executive director of Documentary Research, Inc. saying that DRI is sponsoring the project. The guidelines ask for nothing more than that, but the executive director adds a few sentences about the wonderful qualifications of the production crew and DRI's own experience distributing films. Nothing wrong with that: it gets a few more bits of information into the application there wasn't room for earlier. She gives us, along with the letter, DRI's recent audited financial statement, a copy of the letter from the IRS saying it is a 501(c)3 organization, and a copy of a brief brochure describing the history and recent work of DRI.

We've got some things to add here too. John Jay Parker sent a nice letter confirming our telephone conversation. The letter has a paragraph about what an important contribution to the general understanding of American history this film will be. Parker's letter goes in. We've sent copies of the film idea to people we've made contact with (by ourselves and through friends) at WNET in New York, at two other public television stations, and at Antenne II in Paris. Most of those people have sent us letters endorsing the idea and saying they hope to be able to broadcast the film when it is done (they are careful to say they can't promise anything at this point, nor can they help with funding). Those letters go in. We could get letters from academics about how useful the film would be in classes, but John Jay Parker's letter does that well enough. No need to inundate the staff at Herostratus with pieces of paper. We do add three other things: a letter from a film librarian at a large public library saying that the film will be splendid for the kind of audience his department serves, and reviews of Judy Roger's last two documentary films, one from the Times, the other from Le Monde (the French reviewer saw *Picket Line* in the Cinéma du Réel film festival at Centre Pompidou).

We won't take up space here for the Personnel and Supplementary Material sections. But we'll show you what we did with the Basic Information Sheet, Project Description, Budget, Schedule and Facilities. Notice that we treated Budget, Schedule and Facilities as two separate sections rather than as sub-sections of one heading. We felt that kind of organization made things clearer. You'll also notice that the Project Description includes some prose right out of the letter of inquiry. That's because the proposal will be evaluated on the basis of what is here; we don't know where that other letter is now or if anyone else will see it.

HEROSTRATUS FOUNDATION Basic Information Sheet

1. Sponsoring Agency: Documentary Research, Inc.

2. Address: 96 Rumsey Road
Buffalo, NY 14209

Telephone: (716) 885-9777

3. Project Director: Judy Roger

4. Project Title: "Before the Law"

5. Subject or Issue: Documentary film on life and work of civil rights attorney
Alexander Jefferson

6. Expected Starting Date: 1 April 1988

7. Project Costs:

\$ 157840	total
\$ 126940	requested from Foundation
\$ 30900	committed by other sources

8. Synopsis (do not exceed space provided):

Before the Law will be a 60-minute documentary film about the career, cases and causes of civil rights attorney Alexander Jefferson. The film will be designed primarily for a public television audience; the material contained in the film should make it a useful historical document in its own right.

Before the Law will be directed by Emmy Award-winner Dr. Judy Roger. Sound work will be done by former 60 Minutes sound- and cameraman Ted Sandy. Location filming will take place at Jefferson's Washington, D.C., home and office, and wherever Jefferson is handling trials during the four-month shooting period. **Before the Law** will include archive footage of some of the major cases in which Jefferson has been involved over the past half-century--miners in Kentucky coal fields, Freedom Riders in Mississippi, Vietnam War cases, etc. The archival research will be done by Prof. R.Q. Randolph (SUNY/Buffalo). John Jay Parker (Hellespont Professor of American History at Harvard and recipient of the 1977 Book Award for *The Other Lawyers*) will advise the filmmakers throughout the project period.

The production will be sponsored and managed by Documentary Research, Inc., a New York not-for-profit corporation incorporated in 1978 to make and distribute documentary films. DRI will underwrite initial distribution expenses of **Before the Law**.

Project Description

The day Alexander Jefferson received the American Bar Association's Life Merit Award, a Federal judge told Washington Post reporter Henry Kropotkin, "Jefferson is a combination of Clarence Darrow, William O. Douglas and William M. Kunstler." Another judge heard that remark and added, "That's the goddamned problem."

We shall make a 60-minute documentary film, **Before the Law**, about the career, the cases and the causes of the 75-year-old attorney. The film will be primarily designed for public television audiences. Our intention, however, is to make a film of more than transitory informational interest. We expect **Before the Law** to become a useful historical document in its own right.

Jefferson's flamboyancy, the passionate hatred and love with which he is regarded by so many of his colleagues, the great energy with which he still handles his cases would be enough to justify a fascinating film, but Jefferson is more important than that, and our film will have to do with more than his charm, wit and energy. Since he graduated Harvard Law School in 1931, Jefferson has argued the major civil rights cases of the day; time and again the cases he won in the trial courts became the bases for Supreme Court decisions that changed the way America lives. (Jefferson turned appeals work over to others--he always knew his genius was for the theater of the courtroom.) Jefferson has represented union organizers in the Kentucky coalfields in the '30s, blacklisted teachers and musicians in Newark and Los Angeles in the '50s, Freedom Riders in Mississippi in the 60s; he took on the causes of Vietnam War protestors and Vietnam War veterans, of Indians and convicts, of welfare clients and citizens' groups. Time and again, the only lawyer willing (or daring) to help some of those individuals and groups have their day in court was Alexander Jefferson. The story of his career is not just the story of one courageous attorney (though it surely is that); it is also about what has happened to the American vision of social justice during the past half-century. **Before the Law** will be about many of the major issues of our time.

The film will be directed and edited by Judy Roger, whose previous film, **Picket Line**, won an Emmy and was selected for nine international film festivals. Dr. Roger will do most of the film's camerawork. Sound and additional camerawork will be done by Ted Sandy, who worked with Roger on **Picket Line** and was for five years a cameraman for **60 Minutes**. John Jay Parker, whose book, **The Other Lawyers**, won the National Book Award for History, and who is generally regarded as the most knowledgeable scholar on civil rights law, has volunteered to work as adviser and consultant (without cost to the project, except for travel expenses he incurs in the course of his consultation). Film and archival research will be done by R.Q. Randolph, Media Historian at State University of New York at Buffalo. (Randolph's book on utilizing old film segments, **New Picture From Old**, is generally regarded as a classic on the subject.)

We expect the film to take ten months to complete. Roger and Sandy will spend approximately six weeks (over a period of several months) filming Jefferson at his house and office in Washington and traveling with him as he handles cases and gives lectures. It is difficult predicting what Jefferson will be doing when the film begins, but he maintains a busy schedule. In the past four months, Jefferson represented tenants involved in a rent strike in Newark, convicts suing for better

conditions in New York, Sioux Indians involved in a land use dispute with the Department of the Interior, and a murder case in Arlington, Va. (The murder case, Jefferson told us, "Is just a plain old murder case. Nothing to it. But it's got a fee and I needed one." The murder case was the only one in Jefferson's recent schedule for which Jefferson would get a fee. He has supported himself over the years by his writing, by his college lectures, and by an occasional "plain old murder case.") Jefferson has recently lectured at Harvard, Indiana, Connecticut Wesleyan, University of Virginia, George Washington University, Pine Ridge Community College and Notre Dame.

The film will show Jefferson at work, interacting with other people, and talking with Roger about many of his most important cases and causes and why he selected a career of dealing with unpopular causes and unpopular clients. (Roger and Sandy will shift camera and sound responsibilities during those interviews.)

Jefferson is a fascinating raconteur, but long stretches of him sitting there and talking to someone near the camera would not, we think, be a very good use of the film medium. While Jefferson discusses those old cases and issues, we will cut in with old footage--Movietone News segments, kinescopes, videotapes, home movie film that shows him in Montgomery and in Chicago, etc. Those materials exist within various archives, collections, suitcases and storage boxes. R.Q. Randolph will spend two months finding and duplicating footage that might be useful for **Before the Law**. We have made arrangements for Randolph to examine film and tape holdings at television stations in New York, Washington, Boston and Los Angeles. Randolph will also utilize his family's collection of Movietone News segments. In addition, Professor Parker will direct Randolph through the collection of materials Parker developed for his own research at Harvard.

Roger and Sandy will interview some of Jefferson's most notable clients and some of his most notable courtroom opponents. They may also be able to film Jefferson in court if Jefferson is involved in a New York trial at the time of the location shooting. Judge Henry Massengil, chief judge of the New York Court of Appeals, told DRI Executive Director Diane Christian (who will be producer of **Before the Law**), "I've been opposed to damned near everything Al Jefferson has stood for since we were on the **Law Review** at Harvard. I suppose anybody who can be that irritating for that long is probably doing something worthwhile. I'll try to arrange things so you can film him in court in New York."

Most of the location and editing equipment needed for the film is owned by DRI and Roger. **Before the Law** will be edited at the DRI studio in Buffalo.

Before the Law will begin with a sequence of brief segments from the old footage. We see Jefferson standing near the entrance to a coal mine, curiously out of place in his city clothes alongside the grimy miners; Jefferson bleeding from a cut over his left eye, getting into a car in Mississippi; Jefferson at what seems to be the Democratic National Convention... The soundtrack accompanying this sequence is low. Over it, we hear Jefferson's voice the night he accepted the ABA Life Achievement Award: "The law is based on the notion that people, left to their own devices, won't get along with one another very well. The only justification for the elaborate mechanism of the law--all those fine buildings with well-dressed old men, all those enormous libraries--is to keep one individual or a group of individuals from taking advantage of someone less powerful, less rich,

less smart, less lucky. As lawyers, a lot of us forget that. We think the purpose of the law is so lawyers can have a lot to do and so they can get rich. I know some lawyers who, if the world suddenly got taken over by the milk of human kindness and there was no more hurting of brother by brother, those lawyers would go out and make trouble just to have something to do." As Jefferson's voice continues, the camera cuts to live footage of him at the ABA convention, talking from the podium. When he gets to the line that goes, "It's only the work that justifies our profession," the image cuts to Jefferson rushing down a courthouse corridor, his arms stuffed with briefs and folders....

We cannot, at this point, script the film. How the film actually looks will depend on what Jefferson says and does, where he goes, whom he meets; it will also depend on the old footage turned up by Randolph and the suggestions made by Professor Parker.

A film cannot be evaluated before it is made; before completion, a film is little more than an idea. All those miles of film and soundtape are just bits and pieces until the editorial work is done. We cannot create a "test" audience for a film in progress the way soap companies test new wrappers in Cleveland stores. The film can't be shown until it has been made, and by then all the major choices will have been made. But we can incorporate some evaluation steps along the way to help insure that we stay on the right track. Professor Parker will discuss the shooting and editing with us and will examine a rough video transfer that we will make off the editing table. Jefferson will also look at the video roughcut (on a Betamax a client gave him in lieu of a fee last year).

The final evaluation of a film is made by the users. We have discussed our film design in detail with several professionals who are concerned with distribution and presentation of documentary films. Thorold Radcliffe, director of programming for WNET/13 in New York, wrote, "I can't think of a better vehicle for treating in film civil rights advocacy law than the career of Alexander Jefferson. The man, even at 75, is still a marvel to watch. He knows more about American politics and history than almost any politicians or historians I know. I can't think of a better director for this film than Judy Roger. We broadcast *Picket Line* when it first became available four years ago; it is still one of our most frequently repeated shows." Matthew Ridgefield, film librarian of the Chomaw County Cooperative Library System, wrote, "This film will get a lot of use in our libraries. Community groups will take it out and it will be screened frequently at our branches. Jefferson is a piece of American history and the film will be an important historical document. Our prints of *Picket Line* have been screened in the branches 71 times and have been seen by at least 8000 people. I expect the Jefferson film will find a large audience here, and in other library and school collections around the country." (The complete letters from Ridgefield and Radcliffe will be found, along with other potential users, in the group of supplementary documents appended to this proposal.) Distribution of *Before the Law* will be handled by the staff of Documentary Research, Inc.

Before the Law will present to millions of people major figures and issues. It will present them through the person of a charismatic individual who has dedicated his life to the notion that justice should be accessible to all.

Production Schedule and Resource Utilization

Before the Law will have a 10-month production schedule. During that period, archives of newsfilm will be searched for materials that will be useful, Jefferson will be filmed at home and at work, other individuals will be interviewed, the film will be edited, the negative will be cut, the answer print will be corrected, and release prints will be produced by the laboratory. The work of the film crew will not be continuous--there will be breaks for preliminary editing and while we are waiting for court cases to come up. The two months planned for location shooting will probably take four months of calendar time. We expect the work to proceed according to this schedule:

- Months 1-2: Archive research in New York, Los Angeles, Boston, Washington (Randolph)
- Months 2-6: Location filming in DC and elsewhere by Roger and Sandy
- Months 3-4: Transfers of selected archive materials
- Months 4-8: Editing
- Month 7: Sound mix; video roughcut to Jefferson and Parker
- Month 8: Negative cutting
- Months 9-10: Negative to lab, correct answer print, produce release prints

Randolph's work during months 1 and 2 will use archive materials available to us from nine public and commercial stations, the Harvard Public Law collection, and several private collections. Most of the equipment used for location shooting and editing is owned by DRI and Roger. Editing will take place in the DRI studio in Buffalo. Laboratory work will be done by MPL in Memphis.

(The budget that follows would normally begin on a new page.)

ALEXANDER JEFFERSON FILM: BUDGET

<u>Item</u>	<u>Grant</u>	<u>Match</u>	<u>Total</u>
<u>Personnel</u>			
Judy Roger (director, camera, editor), 18 weeks @ \$993 ^a	17874	0	17874
Ted Sandy (sound), 6 weeks @ \$642	3852	0	3852
R.Q. Randolph (researcher) 2 months @\$2400	4800	0	4800
John Jay Parker (consultant), 10 days @ \$250	0	2500	2500
Transcriber and clerk, 14 weeks @ \$250	3500	0	3500
Fringe: .22 x \$30026	6606	0	6606
<u>Personnel Total</u>	<u>36632</u>	<u>2500</u>	<u>39132</u>
<u>Travel</u>			
Roger and Sandy, 30 days per diem @ \$75 each	4500	0	4500
Randolph, 40 days per diem @ \$75	3000	0	3000

Parker, travel and per diem	500	0	500
Roger and Sandy, transportation for location work, and Roger transportation to lab for color correction	3000	0	3000
Randolph, transportation for archive research	1900	0	1900
<u>Travel Total</u>	<u>12900</u>	<u>0</u>	<u>12900</u>
<u>Supplies</u>			
Film: 32,400' Kodak 16mm negative	5670	0	5670
Location and editing supplies (audiotape, batteries, leader, gaffer tape, quartz bulbs, splicing tape, gels, etc.)	1350	0	1350
16mm mag film, 38,000' @ \$26/1000'	988	0	988
<u>Supplies Total</u>	<u>8008</u>	<u>0</u>	<u>8008</u>
<u>Archival Footage</u>			
Search fees, 10 days @ \$125	1250	0	1250
Rights to use	10000	0	10000
Lab fees	4500	0	4500
Stills--negatives and copies	5000	0	5000
Rights to use	2500	0	2500
<u>Archival Footage Total</u>	<u>23250</u>	<u>0</u>	<u>23250</u>
<u>Rentals</u>			
Location equipment, 3 months ^b	2500	24000	26500
Editing equipment, 4 months ^c	2800	2400	5200
<u>Rentals Total</u>	<u>5300</u>	<u>26400</u>	<u>31700</u>
<u>Services</u>			
Lab: develop & workprint 32,400' negative @.30/'	9720	0	9720
Transfers: 20 hours @ \$30 ^d	600	0	600
Mixing: 6 hours @ \$50	300	0	300
Titles and credits ^e	100	1000	1100
Optical transfers of archive materials	4500	0	4500
Negative cutter	1800	0	1800
Lab: CRI, answer prints, optical soundtrack	5100	0	5100
Lab: 10 release prints, 10 video prints, cans, mailers	4150	0	4150
<u>Services Total</u>	<u>26270</u>	<u>1000</u>	<u>27270</u>
<u>Miscellaneous</u>			
Insurance (errors & omissions, liability, equipment, worker's compensation, negative) ^f	7080	0	7080
Maintenance and repair	2000	0	2000
Shipping	1500	0	1500
Administration, office, telephone, postage, accounting	4000	1000	5000
<u>Miscellaneous Total</u>	<u>14580</u>	<u>1000</u>	<u>15580</u>
<u>PROJECT TOTALS:</u>	<u>126940</u>	<u>30900</u>	<u>157840</u>

(Please refer to attached Budget Notes for explanations of specific items.)

ALEXANDER JEFFERSON FILM: BUDGET

	<u>Grant</u>	<u>Match</u>	<u>Total</u>
<u>Pre-Production</u>			
R. Q. Randolph (researcher) 2 months @ \$2928 ^a	5856	0	5856
R. Q. Randolph, 40 days per diem @ \$75	3000	0	3000
R. Q. Randolph, transportation for archive research	1900	0	1900
<u>Production</u>			
Judy Roger (director and camera), 10 weeks @ \$1211	12110	0	12110
Ted Sandy (sound), 6 weeks @ \$783	4698	0	4698
John Jay Parker (consultant), 10 days @ \$250	0	2500	2500
Roger and Sandy, 30 days per diem @ \$75 each	4500	0	4500
Parker, travel and per diem	500	0	500
Roger and Sandy, transportation for location work, and Roger transportation to lab for color correction	3000	0	3000
Film: 32,400' Kodak 16mm negative	5670	0	5670
Location supplies (audiotape, batteries, gaffer tape, etc.)	910	0	910
Location equipment rentals, 3 months ^b	2500	24000	26500
Lab: develop & workprint 32,400' negative @.30/'	9720	0	9720
<u>Post-Production</u>			
Judy Roger, editor, 8 weeks @ \$1211	9688	0	9688
16mm mag film, 38,000' @ \$26/1000'	988	0	988
Archival footage search and lab fees and rights	15750	0	15750
Stills--negatives, prints, rights	7500	0	7500
Editing supplies (leader, splicing tape, bulbs for flatbed, etc.)	450	0	450
Editing equipment, 4 months ^c	2800	2400	5200
Transfers: 20 hours @ \$30 ^d	600	0	600
Mixing: 6 hours @ \$50	300	0	300
Titles and credits ^e	100	1000	1100
Optical transfers of archive materials	4500	0	4500
Negative cutter	1800	0	1800
Lab: CRI, answer prints, optical soundtrack	5100	0	5100
Lab: 10 release prints, 10 video prints, cans, mailers	4150	0	4150
<u>Miscellaneous</u>			
Insurance (errors & omissions, liability, equipment, worker's compensation, negative) ^f	7080	0	7080
Maintenance and repair	2000	0	2000
Shipping	1500	0	1500
Administration, office, telephone, postage, accounting	4000	1000	5000
Clerk and transcriber, 14 weeks @ \$305	4270	0	4270

PROJECT TOTALS:

126940 30900 157840

(Salaries and wages include 22% fringe. Please refer to attached Budget Notes for explanations of specific items.)

ALEXANDER JEFFERSON FILM: BUDGET NOTES

a) Roger, Sandy and Randolph, as will be noted below in "Personnel," presently hold professional and university appointments. Their salaries on this film are set to match exactly their current salary levels. The fringe rate of 22% is standard for all DRI employees; it is also the rate currently calculated by the employers of Roger and Sandy. Randolph's fringe is slightly higher, but he requested we bill his fringe at the same rate as the others. Parker's day rate of \$250 is significantly lower than his usual billing rate when he does industrial consultations; it is slightly higher than his current compensation rate at Harvard. The person who will work on this project as transcriber and clerk has not yet been selected; \$250 per week is the rate DRI currently pays people doing such work on other film projects. We expect that this person's work will not be full-time for the entire length of the project, but since this person will be employed from early in the pre-production stage until slightly after the initial distribution work begins, we have estimated his time on the job at the equivalent of 14 weeks of full-time work.

b)DRI and Sandy own most of the location equipment that will be necessary for this film. That equipment includes CP 16R camera, Nagra IV recorder, Sennheiser microphones, Lowel Totalight Kit, Lowel Softlight, Pentax Spotmeter, Spectra Professional meter, clapstick and electronic slater, Angenieux 10-150mm lens, Zeiss 9.5mm T/1.3 lens, Miller F tripod and legs, Miller baby legs, triangle, director's finder, etc. We shall have to rent a Vega radio microphone (\$600) and we expect other equipment rental to cost \$1900. DRI also owns the 35mm camera equipment that will be used for stills on the film: Nikon F3 with 35mm/f2, 50mm/f1.2, and other lenses; Leica M-4 with 35mm f/2 and other lenses. According to current rental catalogs from Victor Duncan, Camera Mart and other rental organizations, the approximate cost for renting that equipment configuration for the period of the production would be \$24,000 (exclusive of the \$2500 noted above).

c)DRI owns all the editing equipment necessary for work on this film except for the Moviola 6-plate editor, which will cost us \$700 per month, including shipping. The rental value of the other editing equipment has been calculated on the basis of current rates given by Victor Duncan and Camera Mart.

d)Rates for transfers and mixing were estimated by Archangel Studios in Cleveland and Martin Sound in Toronto, the two closest professional facilities to Buffalo.

e)The cards for the titles and credits will be prepared for this film by Henry Carne, a graduate student in Art at the State University of New York at Buffalo. The estimate of \$1000 for the value of that work is predicated on recent DRI payments for preparations of titles and credits by organizations in New York. The \$100 is for supplies that will be used in the preparation of the cards. The cost for the film and processing is included in the Supplies portion of the budget.

f)The amount of \$7080 is an estimate given us by Cohen insurance. The exact rate for the various policies we will need will depend on insurance rates current when we go into production.

■ ■ ■ ■ ■

So there you are.

You may have noticed some small differences in the Categorical and PPP budget subtotals. These result partly from the fact that in the Categorical budget we added all our salaries eligible for fringe and took 22% of the total, while in the PPP budget we added the 22% to each weekly rate. We rounded that off to the nearest dollar, then multiplied by the number of weeks. Most of the nearest dollars were down rather than up, hence the discrepancy. Differences were also introduced by other adjustments for the different kind of calculation. Had we calculated fringe separately from wages and had we multiplied weekly salaries out to two decimal places, the two totals would have been identical. In order to keep the bottom lines the same (not so they'd be consonant with one another, but so they'd be consonant with out letter), we reduced the amount we allotted to location supplies in the PPP budget by \$40.

The total projected budget for Alexander Jefferson is \$157,840; the amount requested from the foundation is \$126,940. In commercial terms, it is a very low-budget operation. If you're used to working with borrowed equipment and contributed labor, it may seem high. We're assuming here that you will get equipment adequate to the needs you have and that your crew can't afford to take three months to work on a labor of love for free.

The amount we're requesting--\$126,940--is very close to barebones. John Jay Parker and the rest of us will have to travel very economically. We can't afford any serious equipment malfunctions; we can't afford to take three months to get sick or have Alexander Jefferson get sick on days when we're planning to film him. There is no money in the budget for distribution (though the ten 16mm and ten video prints will give us what we need to insure that the film is seen by several festival juries and television programmers). We could have added to the budget several thousand dollars for the initial distribution work, but we decided that we would just say in the application that DRI was going to assume that obligation. We might, as the film is nearing completion, seek other foundation help for distribution expenses, and we might even make a supplementary request to Herostratus.

This budget has \$30,900 in cost sharing--slightly under 20%. What would you do if you came up against a funding agency that demanded 50% cost sharing? Sit down and weep for a while, then get constructive. NEH is very flexible on cost sharing, so the problem probably wouldn't arise there; they would probably accept 20% if everything else in the budget seemed tight. But the New York Council on the Humanities, the National Endowment for the Arts and many other governmental funding organizations really do demand the 50% match. You could increase the total budget with things you *could* use but which you won't have to pay for--local consultants who will agree to spend time talking with you and looking at your work print, the loan of a second camera that you *might* need if your camera breaks but which you will surely need to beef up the equipment match, etc. You can look for freebies: stay at your cousin's house in Anacostia rather than the hotel near Jefferson's house in Washington. You might apply to those 50% match agencies for only a portion of the total project cost. If you were applying to them for help on this film and you had no cost sharing other than what is shown in the budget, you would ask them for half the total budget--\$78,920--and you would say you would raise elsewhere the remainder of the cash

needed--\$48,020 which, along with your \$30,900 in-kind, would provide \$78,920 of match. If you have a grant of \$78,920 that has a condition of requiring a three-for-two (which is how you could present it to other funding agencies: "We get \$78,920 if we can raise another \$48,020 to add to the \$30,900 we've already raised."), you probably won't have much difficulty putting together the funding package you need.

There it is: our application to the Herostratus Foundation for the money we need to make our documentary film about Alexander Jefferson.

We're not ready yet for the post office trip. We have one more piece of writing to do: the cover letter. Before we write that letter, we must make a decision: shall we ask the staff for a conference on the form of our application or shall we simply submit it? Will they take our inquiry as a sign of insecurity or inexperience or will they be more likely to help the application through the process if they have had a chance to influence its development? Is the risk of making a moderately bad impression worth the risk of blowing a good chance for funding because we overlooked something essential? (We remember a filmmaker who worked for a month preparing an application for a CPB funding program. He got the application in the mail a little before midnight of the deadline; he had to drive to the airport to get the postmark from the only all-night post office facility in his town. After his proposal was rejected, he tried to find out why. He was told that the staff of that program didn't have time to keep records of that sort of thing, that he shouldn't look upon it as a rejection at all, the process was really one of *selection*. The staff person there was very solicitous. She paused a moment, then said, "Oh. I can tell *you* the reason: your application sets were all missing the second page." This really happened; it isn't made up.)

What's the date? How close are we to the 45-day deadline? The calendar says we've got 45 days plus almost six weeks. We learn (from a conversation with someone who got a Herostratus grant and from another phone conversation with the receptionist at Herostratus) that the staff at Herostratus does discuss draft proposals with applicants.

The letter to Harvey Glimp is on the next page. Before it and the application go into the mail, we go through everything one more time:

- Does our application contain all information requested in the Herostratus guidelines?
- Does our application contain all information we think must be included?
- Does the narrative tell the same story as the budget?
- Are all the supporting documents *unambiguously* supportive?
- Does the Synopsis adequately summarize the application and does it contain only information that appears in the application?
- Is our plan of work clear and do all our budget expenditures make sense?
- Is our presentation of the project consonant with the Foundation's statement of reasons for giving in the *Foundation Directory*? (That's our primary policy statement, since their guidelines didn't include an expansion on that statement.)
- Is the spelling correct? Do the verbs and nouns agree? Are the pages neatly typed? Are any repetitions still remaining necessary? Have we gotten rid of all the jargon? Do the budget columns add up correctly?

DOCUMENTARY RESEARCH, INC.
96 Rumsey Road
Buffalo, New York 14209

March 15, 1987

Mr. Harvey Glimp
Executive Secretary
The Herostratus Foundation
644 W. 74th Street
New York, New York 10036

Dear Mr. Glimp:

Thank you for informing us that the screening committee of the Herostratus Foundation decided our proposed film about Alexander Jefferson was worthy of consideration. Our completed application, with several supporting documents, is enclosed.

Would it be possible for someone on the Foundation staff to examine our application before it is submitted for actual evaluation? We know you cannot comment on the substance of the application, but we do want to be sure we have included all information the staff and Trustees will need. The application deadline is still some time off, so we would have time to make corrections or supply information if you thought either appropriate.

I will be in New York on the 3rd and 4th of April and would be happy to meet with someone on the staff then. If that is inconvenient, I could schedule a trip in later December. I'll call your office in about two weeks to find out what would be the most convenient time, or whether you think a discussion is unnecessary.

Thank you for your help.

Sincerely yours,

Diane Christian
Executive Director

DC/bj
Enc.

We proofread the letter and application and we have a couples of friends do the same. We correct the seven errors we find. March 15 is still three days away. We put the pages in a folder and don't look at them until the morning of the 15th. A final reading. Everything checks out, so into the envelope go the application and the cover letter.

Make sure there is adequate postage. If you have doubts about the accuracy of your scale, put another stamp on--having your application arrive with postage due is not the way you make a dynamic impression.

And now we forget about Herostratus--at least until the date we marked on the calendar to call Harvey Glimp.

No: we don't go out and party. All we've accomplished is that we've put an envelope in the mail. We go back to the list of possible funders we made up while going through the directories and indexes. We've already written preliminary letters to some of those possible funders. Some have answered. We look at what they want and work on formulating more proposals that will help us get what we need.

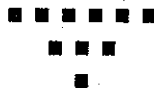
And if they all say no?

We get depressed, have a terrific dinner, some good wine, do something mindless for a day or two, then go back to the books and start all over again. The No votes have come for one of two reasons: because the foundations, agencies and corporations weren't willing to support a wonderful project, or because we failed to let them know how terrific the project was. (There is a third possibility: that the film idea is lousy. But we assume we've gotten beyond that, that we have a worthwhile piece of film work to do.)

You can do nothing about organizations that won't support something terrific, organizations locked into what is really a private giving plan or willing to do only safe and secure fundings; all you can do with them is let them see your plan and give them an opportunity to break out of their psychic cement.

You can do a great deal about your own failure to make your own case. Get on the phone with each agency or organization that said no and find out why you failed. Be pushy. Be ready to hear things you won't like. And be able to incorporate whatever of those things really make sense (some of their objections will be wrong) in the next application you prepare.

As we said before: the money is there. It is waiting for projects worth the spending. The managers of the money want to spend that money well. They want to see good things happen. You've just got to give them the justification they need to want to see your film idea translated into movie magic.



Revised edition
\$20

GET THE MONEY AND SHOOT
The DRI Guide to Funding Documentary Films

by **BRUCE JACKSON** and **DIANE CHRISTIAN**

From the top, let me say that every independent filmmaker should read this book, and every documentary filmmaker should own a copy. *THE INDEPENDENT*

Intelligently written and no-nonsense in style, the book leads the grant seeker along the difficult path from project conception to grant application. *MOVING IMAGES*

. . . A practical source of data on how and when to apply for government, foundation and corporate grants. *AMERICAN CINEMATOGRAPHER*

This new manual on how to get funded is targeted specifically at independent makers of documentaries. What is said can be equally useful to those working in video, or even in realms other than media [The authors are] filmmakers who have received a wide assortment of grants, they have served formerly as grant panelists, readers, program officers, and funding policy consultants for several governmental agencies and private foundations. Thus knowledgeable from several perspectives, they provide an abundance of detail, laced with anecdotes and examples from past successes and failures. The material, written in a literate and entertaining style, lifts easily into the reader's frame of reference. . . . Its solidly developed content and readable style make it a good reference book for anyone looking for film funding.

PRINTED MATTER

ISBN 0-931627-00-1

Documentary Research, Inc.

96 Rumsey Road

Buffalo, New York 14209