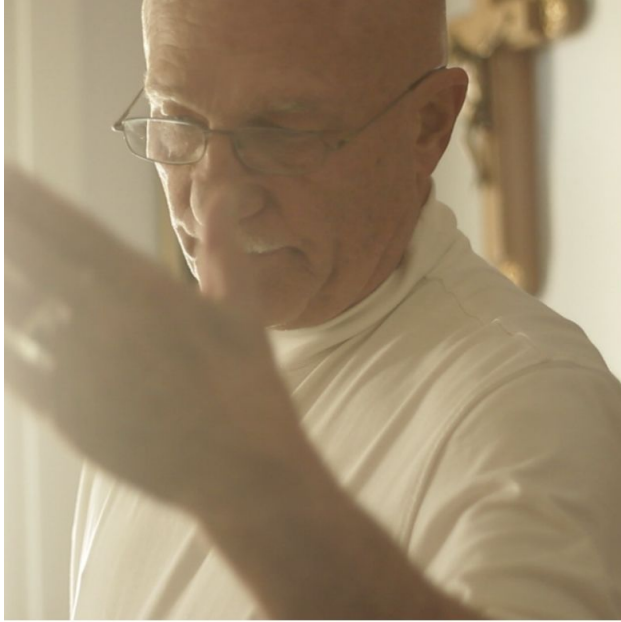


Fall 2019 Sustainability Grant Proposal
Coastal Climate Stories Fellowship Documentary Initiative
Project Leader: Sean Jackson
Amount Requested \$2,876



Overview and Goals:

During the Spring of 2019 I was a recipient of the first Paul Smith's Climate Fellowship grant. The focal point of the fellowship was to work in conjunction with the climate stories project to collect interviews pertaining to the implications of climate change on different social and environmental factors through the lived realities of interviews subjects. The Climate Fellowship was granted on the grounds of a loose project proposal which I would later work to develop and hone over the course of the Spring 2019 semester.

My initial project proposal was to work within the confines of the coastal communities travelling along the East Coast of the United States to collect climate stories along this gradient to see if we noticed any particular trends as our body of interviews grew. Because this was the first year of the program, output goals were relatively flexible. The primary objective for final products was to be in the form of interview transcripts and reflective writings. This was an adequate outlet for much of what the fellowship was trying to capture but was largely confined by a lack of a distributable medium. For this reason, I wanted to build upon the fellowship's potential reach in order to make sure that these important stories pertaining to climate change were not just being collected, but also shared, and discussed.

The objective of the climate stories project is to develop a comprehensive body of climate change related stories and in doing so create a network of individuals to work towards a more sustainable future. By collecting stories we are able to share the lived realities and bring attention to the real time effects of climate change on a community and individual level. Using these stories in conjunction with the scientific data attaches faces and names to the environmental issues and makes the concepts less abstract. This connective method provides a more tangible understanding of the impacts of climate change and therefore is more effective towards getting people to a place of action.

Thinking about the power of imagery and the increased ability to reach an audience, I took the liberty of expanding the scope of the project to develop a team of college students to work on a short documentary style film. If interviews were going to be collected, I thought it only made sense to record them to increase their potential utility. This grant is an effort to get the documentary off the ground and share it with an audience and to give back to the resources that made this possible. In addition to film festivals, and an on campus screening, Kyle and I will be running a small workshop to help show PSC students how to utilize the resources the college has to offer so that they can pursue similar projects.

Specifically the objectives of this grant are to:

- ❖ Complete the film and make it compatible with film festival formats.
- ❖ Expand a network of climate change related resources for future projects related to PSC, or to have as resources to students looking for work/research opportunities in the field.
- ❖ Use stories to more effectively communicate impacts of climate change.
- ❖ Submit entries to 14 film festivals with themes pertinent to climate change.
- ❖ Demonstrate how Paul Smith's College Climate and the Center for Sustainability are taking action to support projects relating to climate change.
- ❖ Run a workshop demonstrating the resources available to PSC students and how to access project resources, develop project planning/logistical skills, and sharing our experiences when projects take unexpected turns.

Project Justification and Relevance:

My project consists of using the stories that I collected this summer and using them as a springboard to continue building a network of professionals and storytellers that PSC can continue to partner with for future projects. The medium in which I chose to open this dialogue is through a documentary style film using footage which I collected over the course of the Summer of 2019. The funding will be used to give access to a plethora of film festivals, media opportunities, and to continue collecting stories. So far through the fellowship I have made direct contact with representatives with the Conservancy of Southwest Florida, LEWA Wildlife Conservancy in Kenya, and Florida Gulf Coast University. Most recently, Ryan Novak and I worked with representatives from various media outlets including *The New York Times*, *Sky News*, and *NPR* among others. During this time we networked and discussed strategies for sharing environmental stories and accurately representing the science in meaningful ways.

Over the course of this project I have kept a running contacts list that has been growing to expand the networking capabilities of PSC. Most of these contacts have been established through simply discussing the fellowship and word of mouth networking. This simple strategy has been working quite well as people share their contacts who may be interested in the project. Networking has helped build a base audience as well as spread the word about PSC. This will continue to be carried out throughout the film festival campaign.

The stories collected through both of our fellowships are meaningful, but unfortunately without the means of sharing them they are rendered useless. For this reason, I am requesting funding to submit to these film festivals to get a platform to spread this message and expand our web of contacts. Additionally, because we exclusively used personal gear and equipment there were some equipment needs that needed to be met out of pocket.

Methods:

Film Production: The film has been in production for the last five months and is ultimately in need of some fine tuning to be completed over winter break when both my editor and myself can work on this in the same space. In the meantime, we have been working together on a weekly basis through phone meetings to fill content blocks and explore storylines. Most of this has already been completed, and final refinement and assembly is the last step.

Completion Date(s):

Cut one: December 13th

Cut two: January 10th

(Due to the range of film festival submission dates we will be making two cuts to ensure that we meet the deadlines. These cuts will be slightly different and will be tailored to the specific film festival's theme.)

Film Festivals: Included under the supporting documents section is a spreadsheet that shows the list of film festivals we are looking to submit to as well as their respective submission dates. Most of these are niche festivals that we feel emulate the themes that we are trying to hit with our film.

Science Art and Music Festival: There are provisions that have been made to work on a showing of the finished film at the Science Art and Music Festival this upcoming Spring semester provided that the film festivals do not have premiere restrictions.

Outreach: Over the course of this project I have kept a running contacts list that has been growing to expand the networking capabilities of PSC. Most of these contacts have been established through simply discussing the fellowship and word of mouth networking. This simple strategy has been working quite well as people share their contacts who may be interested in the project. Networking has helped build a base audience as well as spread the word about PSC. This will continue to be carried out throughout the film festival campaign.

Budget:

Additional Funding Request	Cost
Film Festival Fees	\$605
Zoom H5 Audio Recorder	\$217
Digital Cinema Package	\$300
Stipend for Videographer	\$1,680
Web Domain Fees	\$74
Total	\$2,876

Film Festival Fees \$605: This is the sum required for all 14 film festival entries. Please see the last spreadsheet under the supporting documentation section for the cost breakdown.

Videographer Stipend (\$1,680): This is a figure to help compensate my videographer, Kyle Farmer, with Nebulus production company. for travel and equipment expenses he might accrue over the course of the next several months. This will also be used to compensate him for time dedicated to the production of the film this summer. The figure is based on a \$80/day rate multiplied by the time on the road (21 days).

Digital Cinema Package (\$300): This is a special format hard drive that allows film festivals to play the film in full quality with the correct colors. This is a tool that is needed for any level of success in terms of acceptance at a film festival.

Zoom H5 Audio Recorder (\$217.49): This is an audio recording device that we used to produce the documentary. It is a professional grade microphone that is very versatile and produces clear and crisp audio to ensure that we were getting the most out of our interviews.

Web Domain Fees (\$74): During the film festival run having a clean web presence will allow us to have a platform to share media gathered over the course of the fellowship as well as a location to upload the final cut of the documentary after we are allowed to publish.

Supporting Documents

A.) Film Festival Dates and Fees

Festival Name	Location	Deadline	Fees
Mountainfilm	Telluride, CO	1/10/2020	\$55
NewFilmmakers LA	Los Angeles, CA	1/31/2020	\$40
Wasatch Mountain Festival	Salt Lake City, UT	12/31/2019	\$100
Maine Student Film Festival	Bangor, Maine	1/31/2020	\$0
Courage Film Festival	Berlin, Germany	1/31/2020	\$30
Ivy Film Festival	Providence, RI	1/15/2020	\$20
Luleå film festival	Luleå, Norrbottens län, Sweden	3/31/2020	\$10
Elements International Environmental Film Festival	Vancouver, BC, Canada	12/31/2019	\$30
Florida Film Fest	Maitland, FL	12/13/2019	\$90
Mammoth Film Festival	Mammoth Lakes, CA	12/20/2019	\$75
Big Easy International	New Orleans, LA	1/31/2020	\$50
BreakThroughs: Public Health and Social Justice	New Orleans, LA	1/6/2020	\$25
New York Lift-Off	Brooklyn, NY	1/13/2020	\$40
Gasparilla Int'l	Tampa, FL	1/15/2020	\$40