

Joel Chapman  
Public Folklore  
Dr. Evans  
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## Ohio Humanities Media Grant

Narrative:

### **1. What do you plan to do?**

The National Tractor Pulling Championships is an annual event held in the middle of August every year in the town of Bowling Green, OH. Over 60,000 people flock from surrounding communities and all over the country to watch modified tractors race. The race started in 1962 and has steadily grown over the years. These sophisticated engines compete to see which tractor can pull the longest and the fastest for a \$150,000 prize. The event gives Bowling Green a week long, carnivalesque atmosphere and has been a fixture in the community since its beginnings.

With this grant, it is our goal to produce a short 25 – 30-minute film documentary that focuses primarily on capturing the sights and sounds of the event, using the voices of attendees, participants, and locals to shape the narrative. We plan to do extensive interviews with prominent people in the tractor pull community in the weeks leading up to and after the event. During the three-day competition we will hire a small film crew consisting of a director, producer, a project manager, two camera operators, and one sound engineer to help capture the event's visceral and rich sensory experience. We will be making this film in conjunction with and with additional funding from WBGU-TV, Bowling Green's local public television station. The end piece will be designed for broadcast on their station and will be submitted to various film festivals and circuits.

The event allows exclusive access to the grounds if you apply and qualify for a media pass, which we have already done. The producer/directors and project manager will show up a day before the event to begin filming and preparations, the rest of the crew will show up for just the three days of the festival. We plan to hire a project manager from a local Bowling Green production company so that they will be familiar with the town and how to meet our productions needs.

The style of the piece we aspire to is that of a sensory ethnography that is guided and explained by the voices of the participants and community members that surround the event. We have been told that sound of the engines, on parallel caliber to jet engines, can be felt in your chest and heard for miles. We want to capture this energy as best as we can and capture how the crowd and community is affected by this extremely popular event that has stood the test of time within the community. We will use sophisticated, cinema quality cameras and audio equipment operated by experienced professionals to accomplish this.

We plan do most of the preproduction which will involve scheduling rental equipment, interviews, booking hotels, production site visits, additional grant writing, and continued research starting in early to mid-May. The filming of the event itself will run from August 14<sup>th</sup> through August 18<sup>th</sup>, 2019. The post production stage will start immediately after filming and is scheduled to finish up by the end of December or early spring.

### **How do the humanities inform this project?**

Skills essential to the humanities such as interviewing and critical listening will be key in this project as we plan to drive the narrative of the documentary using the voices of the community participants. The humanities are also relevant in this project because cultural

relativity and sensitivity will be needed as we make choices on how to represent the tractor pull event and the community that surrounds it in a manner that is accurate and respectful. These skills of ethical data collecting, and representation are rooted in common standards for the field of folklore. Theoretical frameworks from folklore such as the carnivalesque, festival discourse, narrative, entitlement, identity and differential identity, will be considered when forming interview questions and during the editing process. Although we will briefly include a historical account of the tractor pull our ultimate questions are ‘why does this continue today and in what ways does it serve the community? Does the entire community feel the same way about it and why or why not?’ In a time when midwestern culture or rural culture is viewed as homogenous, stigmatized as politically backwards, and portrayed as simple, we think its important to capture the multivocality of this unique event that has acted as a staple in the community for over 50 years. We plan to do extensive interviews with prominent tractor pull organizers, first time attendees, average people in the community, and well-established spectator participants that have been part of tractor pull audience for decades. These extensive interviews will happen in the weeks leading up to the event. During the event itself we will do shorter interviews with people around town and on the festival grounds who are willing to donate their time and energy to our efforts. We will also consult other community leaders of Bowling Green, OH during the entirety of the process to make sure we are accurately and ethically representing the community.

### **Who are humanities advisors/professors and other project participants?**

The folklorists that will act as our humanities advisor, previously mentioned, are Dorothy Noyes and Jack Santino. Dorothy Noyes is a professor at The Ohio State University with a joint appointment between the Departments of English and Comparative Studies and courtesy appointments in Anthropology, French and Italian, and Germanic Languages and Literatures; she

was also the director of The Center for Folklore Studies from 2005 to 2014. She is currently the president for the American Folklore Society. Her postmodern ethnography, *Fire in the Placa: Catalan Festival Politics after Franco*, deals with issues of an age-old festival and what we can learn about the culture when analyzing the multivocality of opinions and expressions that surround a festival directly from the words of the participants themselves. We hope to look to her for guidance when interpreting the words of the people we interview and to be aware of our own biases as ethnographers and how they affect the final product and representation.

Jack Santino is a professor at Bowling Green State University and is the Director of the Bowling Green Center for Popular Culture Studies, was a Fulbright Scholar to Northern Ireland, and an Emmy award winner for his documentary film on Pullman Porters. Santino's research centers on celebrations and holidays and their cultural meaning, focusing on expressive behavior surrounding community ritual and carnival. Having completed a successful documentary himself, he will help us balance our digital storytelling with our humanities interests. Being a longtime scholar and resident in Bowling Green, he will provide invaluable information and further humanities connections as we look to represent this festival event in a documentary.

The primary personnel will consist of a director, producer, and a production manager. The producer will be Joel Chapman. Joel Chapman received his Bachelor of Arts degree in Telecommunications with a concentration in production and design and Folklore and Ethnomusicology and Indiana University in 2017. There he learned the ins and outs of how to create various styles of video productions including preproduction, filming, scheduling, writing, acting, editing, sound design, crew organization, set design, and camera operation. His undergraduate folklore degree gave him the skills to investigate culture with a critical and ethical eye as well as tools for interpersonal and professional relationship building. He is currently an

M.A. in Folk Studies candidate at Western Kentucky University with a concentration in Public folklore. At Western Kentucky University he continues to develop his skills of community engagement, critical listening and interviewing, cultural analysis, documentary film production, grant writing, public programing, and folklore scholarship. His duties will involve contacting necessary personnel for production, overseeing production and editing, grant writing and fundraising, and assisting the director, Annamarie O'Brien.

Annamarie O'Brien will act as director. She was the original person inspired to make this project a reality. A native of Bowling Green, OH she received her B.A. in Art History and Management from Bowling Green State University. She is trained and experienced at curating artist events and artistic endeavors of a wide variety and has extensive knowledge of popular aesthetics and styles of film past and present. She is currently a Ph.D. in American Studies candidate at Penn State Harrisburg. She is living and working in California as she completes her dissertation. Her expertise is on internet photography and the profound effects it has on culture as well as what it reflects about culture. She will oversee the art direction for the camera operators, guide interviews, oversee editing, and assist the producer, Joel Chapman.

T.J. Jaeger will be the production manager. He received his B.A. in Telecommunications with a concentration in production and design from Indiana University in 2016 and has extensive experience of expertly managing small to medium production crews. He has worked on many projects generating shot lists, production schedules, booking hotels, securing permits, coaching actors, operating cameras, writing scripts, and other related tasks. In 2017 a film he helped produce and direct, *Lost Dog*, was accepted in the esteemed Cannes Film Festival in France. He now lives in Los Angeles and works as a freelancer for film companies operating camera and managing crews. For this project will oversee booking hotels, arranging meals, booking

equipment, setting up equipment, producing shot lists, constructing production schedules, arranging interviews, and managing the crew.

The key personnel will be two camera operators and a sound designer. The first camera operator will be Matt Lutz. He is an accomplished filmmaker in the North East Indiana area that has had numerous films screened at Indiana film festivals including Iris Film Fest, Crimson Film Festival, Hobnobben and others. He also does music videos and live projections for musical acts. He is known for his eccentric style, unique perspectives, and ability to use rudimentary equipment. He is currently working on an M.A. in film studies from Indiana University. His eyes will be crucial in capturing the scene of the event in a way that lends itself to the immersive sensory experience that we are going for.

Reed Brown is our second camera operator. He received his B.A. in Telecommunications with a concentration in production and design from Indiana University in 2016. He is experienced with many types of cameras and is known to be a tireless film maker which will be needed for long all-day shoots. He has excellent judgment when considering shots that fall in line with the artful direction of the overall piece.

Louise Gray is our sound engineer. She is in Louisville and has her own portable yet professional set up. She can expertly capture intense and complicated soundscape using a portable rig of her own design.

### **What is the plan for outreach, publicity, and engagement?**

For outreach, publicity, and engagement we plan to use a variety of means. First of we will be partnering with WBGU-TV, which is a public broadcasting service member television station licensed in Bowling Green, OH. Since we are receiving support through funding from

them, we plan to broadcast the final project on their channel. After editing is finished, we plan to show a rough cut and a final premiere in the town of Bowling Green early in 2020 in partnership with Bowling Green State University. After that we plan to submit it to a numerous film festivals around Indiana and Ohio and a couple international ones held in the U.S. such as Sundance and the American Anthropology Association film festival. After a certain amount of time we hope to have it uploaded to the website Folk Streams, which houses thousands of folkloristic documentaries free for public viewing. It should be on Folk Streams at the latest by 2021. Social media such as Facebook, Twitter, and Instagram will be implemented to publicize the film along each of these steps of distribution to maximize audience viewership.

### **Who is the intended audience?**

The audience first and foremost will be the community of Bowling Green. We hope to reach much further with viewers outside of Ohio and the Midwest who might be interested in small town culture, rural culture, folklore, anthropology, and tractor pulls. When reachings our Bowling green audience, the University and WBGU-TV will help us publicize. In terms of reaching a wider audience we intend to do that with admittance to film festivals, and with it eventually being online and free for viewing. Once online it can be used as an educational material or for entertainment purposes to any and all interested.

### **What are the goals and outcomes of the project and how will it be evaluated?**

The goals of the project are to make a 20 – 30-minute documentary film that captures the experience of The National Tractor Pull Championships and begins to understand why it continues to exist and what it functions as for the community. We want to drive the narrative of the film using the words of the people who participate in it in conjunction with the sights and

sounds of the event itself. This film will be broadcasted on public television, and in numerous film festivals. The project will be evaluated by WBGU-TV as well as everyone who made the project possible through participation or funding. Using a humanities skill set we hope to show this event in a perspective that is accurate, legitimate, and ethical to the community of Bowling Green. We hope to make an enticing documentary film that is interesting, entertaining, and educational to outside audiences. It will show the community of Bowling Green that academics and film makers are not just people who serve their own interests, but the interests of various communities and cultures. We want to show that the humanities are not just tools for stuffy academics, but for everyday people to document, archive, and present themselves in a medium that is digestible, accessible, and enjoyable. The success of the project will be determined primarily by how the tractor pull community of Bowling Green, and secondarily by outside purveyors of film and folklore. Our outside evaluator for this project will be Suzanne Shwibs, a film documentarian and professor at Indiana University who has done many successful projects for the public television station in Bloomington, Indiana. Another evaluator will be Ann Ferrell, a folklorist and professor at Western Kentucky University who is well versed in issues of community, representation, and narrative.

The fiscal agents will be Joel Chapman and Annamarie O'Brien, who are also the producer and the director. They are qualified to carry out this project based on our experiences in arts, the humanities, and film. They will write the grants, handle the money, and disperse it to those we employ for the project.

Our fundraising strategies are simple. We plan to apply to as many grants as possible, using funding from WBGU-TV as cash contribution matches. From there, any other fundraising

will come from services such as GoFundme.com. At this point we have already accepting funding from WBGU-TV up to \$100,000.

## Budget

Budget Category	Computation	Grant Request	Cash Cost-share	In-kind Cost-share	Total
<b>Personnel</b>					
Title of Personnel					
Director	Project Rate	\$2,000	\$4,000	3,000	9,000
Producer	Project Rate	\$2,000	\$4,000	\$3,000	\$9,000
Project Manager	\$63/hour	\$550	\$1,718	\$0	\$2,268
Camera Operator 1	\$500/day	\$363	\$1,137	0	1,500
Camera Operator 2	\$500/day	\$363	\$1,137	0	1,500
Sound Engineer	\$500/day	\$724	\$776		1,500
Editor	Project Rate	0	3,000	3,000	6,000
Huminites Professionals	\$60/hour	0	0	1,800	\$1,800
Independent Evaluators	\$60/hour		0	1,800	\$1,800
Total Personnel					\$34,368
<b>Supplies</b>					
Cameras	\$1,295	940	\$355	\$0	\$1,295
Lenses	\$2,916	\$2,216	\$700	\$0	\$2,916
Audio	\$610	\$464	\$146	\$0	\$610
Tripods	\$323	\$244	\$79	\$0	\$323
Lighting Kits	\$177	\$136	\$41	\$0	\$177
Total Supplies					\$5,321
<b>Transporation/ Lodging</b>					
Hotel Costs	\$95/night	\$2,185	0	0	\$2,185
per Diem for Staff on road	\$.52/mile	\$1,000	0	0	\$1,000
Airfare	800/ticket	\$1,600			\$1,600

Total Transportation/Lodging					\$4,785
Promotion Expenses					
Printing		\$300	\$300	0	\$600
Advertising		\$3,915	\$4,000	0	\$7,915
Festival Entry Costs	\$100/festival	\$1,000	0	0	\$1,000
Total Promotion					\$9,515
		Total Project Budget	\$53,989		
Cash Match	\$21,389				
In-Kind Match	\$12,600				
TOTAL Match	\$33,989				
Total Requested	\$20,000				

### **Budget Explanation**

Some of the prices listed are tentative. All equipment will be done through an online rental service called Lens Rentals and their prices are subject to change.

### **Personnel**

The director will be Annamarie O'Brien and the producer will be Joel Chapman. Although these roles are listed as separate, much of their duties will overlap. For their work spearheading the project they will each be paid \$6,000 for the project and will donate \$3,000 worth of their time. They each will work approximately 168 hours on the project. Including in-kind contributions their total cost will be \$9,000

T.J. Jaeger will be project manager to help coordinate camera and equipment rentals, book hotels, and help direct the film crew as they document the festival. They will be paid \$63/hour, which is the country average. They are expected to work around 36 hours. Total cost for the production manager will be \$2,268.

The two camera operators will be Matt Lutz and Reed Brown. Their rate of pay will be \$500/day and will work the length of the festival, 3 days 12 hours each day. Together they will cost \$3,000.

Louise Gray the sound engineer will be hired to capture high def sound of the tractors and their sounds. Their rate will be \$500/day and will work the entire festival as well, costing \$1,500.

The editor role will be split between Joel Chapman and Annamarie O'Brien and they will split the project rate of \$3,000 and donate \$3,000 worth of their time in-kind to editing. Altogether their cost will be \$6,000, they are expected to spend about 50 hours editing.

The humanities professionals, Dorothy Noyes and Jack Santino, will be donating their time at \$60/hour for approximately 30 hours totaling \$1,800 in kind each.

The independent evaluators, Suzanne Schwibs and Ann Ferrell will be donating their time at \$60/hour for approximately 30 hours totaling \$1,800 each.

Altogether personnel will cost \$31,368.

## **Supplies**

The estimation for renting two cameras and needed accessories for the week of the festival as well as one set of camera and accessories for separate week of filming interviews and footage around Bowling Green, OH. The cameras we will be using are Canon EOS c200 EF

Cinema Cameras. They price is \$417/week and will end up costing \$1,291. We will be renting an array of lens and it will be easier to show these and their rates in list form. They come to total \$2,916.

Canon CN-E 30-300mm T2.95-3.7 L SP PL -- \$1,602/week for one week.

Canon CN-E 30-105mm T2.8 L S (EF) – \$802/week for one week.

Canon CN-E 24mm T1.5 L F Cine – \$262/week for one week.

Canon CN-E 14mm T3.1 1 F Cine -- \$262/week for one week.

Canon CN-3 50mm T1.3 L F Cine -- \$250/week for two weeks.

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For the audio we will use two Sennheiser MKH 8060 Short Shotgun Microphone for \$103/week for one week; a Sennheiser G3 Wireless Mic Kit / Plug-on Transmitter – Freq B for 69.00/week for two weeks; a Sennheiser MKE 400 Compact Shotgun at 26.00/week for one week; countryman B6 Omnidirectional Lavier Mic for \$28/week for one week. Other audio equipment will include boom poles, multitrack field recorder, wind shield for microphones, and XLR cables. All in all, audio will cost about \$610. Tripods and monopods will cost \$323. Lastly, lighting kits will cost \$177. All the equipment together will cost \$5,317.

### **Transportation and Lodging**

We will get three hotel rooms to lodge our crew of approximately 8 people for 3 days at \$95 per room per night. We will pay our crew \$.52/mile but will only pay up to \$1,000 between the whole crew, which allows everyone driving compensation up to 250 miles. Everyone driving is coming from Indiana or Kentucky, so it should cover the costs adequately. We will be flying two people from California, the director Annamarie O'Brien, and the project manager T.J.

Jaeger. Each two-way ticket is expected to cost around \$800 totaling in \$1,600. All together the transportation will cost \$4,785.

### **Promotion Expenses**

For promotion we will spend \$600 on printing flyers and posters. We will spend \$7,915 on T.V. and radio advertisements, and we will spend \$1,000 to enter various film festivals. In total, promotion will cost \$9,515.

### **Contributions**

Our cash match, which is coming from WBGU-TV is totaling \$21,389 and our in-kind match is totaling \$12,600. All together our total math is \$33,989. We are requesting \$20,000 from the Ohio Humanities Media Grant to complete our total budget of \$53,989