**Ohio Humanities Film Fellows at the Wex Application Worksheet**

This worksheet contains all the information required to apply for an Ohio Humanities Film Fellows at the Wex fellowship. Use this worksheet offline to prepare a successful application. When you are ready to complete your submission through the online portal, you can copy and paste your answers from this document.

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| **Part 1: Applicant Information** | | | | |
| Name: |  | | | |
| Primary Address: |  | | | |
| Secondary Address (Business): |  | | | |
| Phone: | |  |  |  | |
| Email: |  | | | | |
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| **Part 2: Project Information** | | | | |
| Working Project Title: |  | | | |
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| Logline/Project Summary: Please provide a brief summary of the project that captures the most important elements — setting, participants\*, central conflict, or concerns. (Max 1,000 characters) | | | | |
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| **Part 3: Narrative** | | | | | |
| **Story or Concept Overview** (up to 5,000 characters) | | | | | |
| Give an overview of your story, introducing the main participants and potential plot points. Describe the anticipated story and narrative trajectory or potential character arcs for your film. If your project is non-narrative or not character-driven, what is your project’s concept, and how is it constructed? Give an overview of the subject matter and your primary questions and ideas to be explored. Please be clear about the elements of your film that remain unknown or unclear and highlight the questions that may steer the direction of your film. | | | | | |
| Response: |  | | | | |
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| **Ohio Connection** (up to 5,000 characters) | | | | | |
| Please discuss how the proposed project and/or filmmaker is connected to Ohio. Ohio Humanities Film Fellows at the Wex will have a connection to Ohio or cover a topic that is highly relevant to Ohioans. If your film does not take place entirely in Ohio, please describe in detail the project’s relevance to Ohio’s communities. What percentage of production will take place in Ohio? | | | | | |
| Response: |  | | | | |
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| **Humanities Focus** (up to 3,000 characters) | | | | | |
| How does your film engage with the humanities, which are defined as the study of history, literature, languages, philosophy, archaeology, ethics, jurisprudence, comparative religion, world cultures, folklore, ethnic and gender studies, and aspects of the social sciences that use historical or philosophical approaches? | | | | | |
| Response: |  | | | | |
| **Need for Wexner Center Film/Video Studio Resources** (up to 5,000 characters) | | | | | |
| An Ohio Humanities Film Fellowship at the Wex includes the possibility of working at the Wex’s Film/Video Studio, a program that offers 1-3 week residencies focused on creative feedback and technical post-production support (editing, sound mixing, color correction). If this is of interest, please describe how you might take advantage of this resource and, especially if you are nearing post-production, your ideal timing for a residency. | | | | | |
| Response: |  | | | | |
| **Connection, Access, and Accountability** (up to 3,000 characters) | | | | | |
| What is your connection and access to the story (i.e., participants, community, location, archives etc.)? Why are you the best filmmaker(s) to tell this story? What are your processes of accountability, including consent, transparency, feedback, and any other steps being taken to ensure the participants or communities that are featured in your film have agency in the filmmaking process, from pre-production through distribution? | | | | | |
| Response: |  | | | | |
| **Creative Control** (up to 1,000 characters) | | | | | |
| Who has creative control and, if applicable, ownership of the project? If it is anyone besides the director, please describe the review and decision-making process. | | | | | |
| Response: |  | | | | |
| **Project Status and Timeline** (up to 5,000 characters) | | | | | |
| Explain the current status of the project. Outline the projected production timeline from the project’s current state to the anticipated completion date. Your timeline should detail major project activities, production schedules, and anticipated post-production and release dates. If you have applied to this fund previously, please share how your project has progressed. | | | | | |
| Response: |  | | | | |
| **Accessibility** (up to 5,000 characters) | | | | | |
| What are your plans to make your film accessible during production for D/deaf, blind/low vision, disabled, and neurodiverse crew and/or film participants, and also to make your film accessible to D/deaf, blind/low vision, disabled, and neurodiverse audiences? Please ensure that these accessibility costs (captions, audio descriptions, transcripts) are reflected in the submitted budget. | | | | | |
| Response: |  | | | | |
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| |  |  |  |  | | --- | --- | --- | --- | |  | | | | | **Part 4: Financial Information** | | | | | Total Funding Request: |  | Total Cost-Share: |  | | What percentage of the overall budget is the funding request?: |  |  |  |  |  |  | | --- | --- | | **Fundraising Strategy** (up to 2,000 characters) | | | Describe the overall fundraising strategy for the film. | | | Response: |  | | **Funding to Date** (up to 2,000 characters) | | | Include all sources and amounts raised to date. Clearly distinguish between potential sources of funding and secured amounts. List the status of other sources of funding currently under consideration, whether to be applied for or pending. | | | Response: |  | | **Grant Impact** (up to 2,000 characters) | | | Should you receive a grant, describe how any granted funds would be spent and how the funds would help you move forward with your project. | | | Response: |  | | **Part 5: Director’s Statement** | | | **Director’s Statement and Prior Work** (up to 2,000 characters) | | | We encourage applicants to include a link to a previous work (any length or genre) by the director. Emerging or first-time filmmakers with no previous directing experience may also apply without a previous directing sample. Discuss the relevance of the work to the current project. If the current project is a departure from the previous work, how will this film differ? | | | Response: |  | | **Part 6: Work Sample** | | | **Current Sample/Rough Cut Explanation** (up to 5,000 characters) | | | What should reviewers be looking for in your sample? Explain what is present and absent in the sample, and how it will differ as a finished film. Describe how it is representative of the intended story, style, subject, or other aspect of the project. Applicants should not spend extra resources creating a sample for this proposal. If your current sample is outside of the suggested length requirements, please provide us with the time codes of the portion of the sample that best reflects your intended style and approach (e.g., 3:15-12:15). Please provide links and passwords for all samples. Links and passwords should be valid for at least six months from the date of your submission.   * Proposals in the Development phase are encouraged (but not required) to include visual material such as scene selects, teasers, pitch decks, or other footage (up to 5 minutes); * Proposals in the Production phase are encouraged to submit a sample between 5 to 10 minutes. The sample should demonstrate your access to characters, visual treatment, and the developing tone and style. We encourage applicants to submit a complete scene that provides the viewer insight into the team’s ability to communicate their intention. * Proposals in the post-production phase should submit a 10-15 minute sample that demonstrates access to characters, story arc or concept, and visual treatment. If available, a full rough cut may be submitted. | | | Response: |  |  |  | | --- | |  | | | | | |