

Emily Rawson

The Return of Lotte Reiniger Project Proposal

21 February 2019

### Budget

For this project, I request the funding:

- \$900 for flights to and from London\*
  - I depart from either BWI or Dulles in Maryland (my hometown), to either London Heathrow, or the Dublin airport to catch a connecting flight to London
- \$150 for three nights' stay in London\*\*
- \$450 for viewing films at the British Film Institute and German Film Archives
  - Both the BFI and Wiesbaden archives charge researchers for screenings of rare films at hourly rates\*\*\*
- \$120 for flight from London to Paris\*
- \$100 for a night in Paris\*\*
- \$150 for a flight from Paris to Berlin\*
- \$1500 for 11 nights' stay in Germany\*\*
  - Those nights will be split amongst various locations
- \$240 for longer distance trains between major German cities\*\*\*\*
  - Depending on competitive flight prices, a Eurail global pass might cover long distance travel in Germany, and travel from London to Paris and Paris to Berlin.
- \$260 for bus and public transit passes in London, Paris and Germany
- \$100 for museum passes

- Museums that require passes include but are not limited to the British Film Institute, Filmmuseum of Dusseldorf, Frankfurt Film Institute, etc
- \$450 allowance for food (approximately \$30 per day)
- \$240 for 1 year licensing of Adobe Software\*\*\*\*\*
  - This software package will give me access to necessary digital programs for collecting and processing photographic and video materials while in Germany, and these programs will also be essential for the crafting of the final film.

The final total for this proposal is \$4,660.

\*Prices estimated from Kayak and Orbitz.

\*\*Prices estimated from Booking.com.

\*\*\*Prices averaged from the hourly rates at bfi.org.uk and deutsches-filminstitut.de.

\*\*\*\*Prices estimated from thetrainline.com/en/.

\*\*\*\*\*Price estimated from adobe.com

### Itinerary

Before my trip to Europe, I will be meeting with a few different LA-based artists in the months of March and April. Most significant in that group are Beecher and Patullo, with whom I am trying to initiate more prolonged conversation. Dates for the trip itself are still in flux because I will be accommodating the schedules of the various filmmakers and historians whom I will be meeting, but an approximation is below.

- June 5: Flight from D.C. to Dublin or London
  - I mention Dublin because I am still reaching out to Nora Twomey, a Kilkenny-based animator at Cartoon Saloon. If schedules allow, I would prolong my time in Ireland to visit their studio before catching a connecting flight to London.
- June 6-8: London
  - Meet with Caroline Ruddell, view films at the British Film Institute, tour local animation studios lead by animators like Ben Hibon if possible.

- June 9: Paris
  - Meet with animator Michel Ocelot. Much of this time around this day will unfortunately be taken by travel to and from Paris, though I may make time to visit the international animation school Gobelins.
  
- June 10-20: Germany
  - 4 days: Potsdam and Berlin: visit the Berlin Institute for Culture and interview filmmakers Katrin Rothe and Hans Rall. Possibly travel south to the Dresden Technical Museum
  - 4 days: Dusseldorf, Frankfurt and Wiesbaden to visit the film archives and museums.
  - 3 days: western Germany around Tübingen and Stuttgart to visit the Reiniger museum and other relevant film events. Possibly a longer meeting with Dr. Evamarie Blattner, a historian and contact at the Tübingen museum

June 21: return flight to the United States.