

REALITY

Hello...

Thank you for picking up this book.

BRITDOC believes that documentaries have a unique role to play in reflecting on the way we live and challenging our ideas, assumptions and fears about the past, present and future of the world.

In fact, we'd say documentaries are the only films that matter.

Really.

Documentary films are just beginning to show us the global impact they can have—changing minds, hearts, lives, influencing governments and press and inspiring individuals to work for change.

The media landscape is transforming fast and we are committed to going beyond TV to find new ways to create, fund and distribute ambitious, really world-changing documentary. It's a challenging time and an exciting one. The future offers unlimited possibilities and fortune favours the brave.

We need partners to help us achieve our goals—if you are interested in being one of them, we'd really, really like to hear from you.

You can meet the team and find our contact details on page 6.

The BRITDOC Team



FOUNDING
PARTNER



MAJOR PARTNERS



The Foundation's mission is to build a creatively ambitious and diverse future for documentary.

We do this by creating brilliant films that impact globally, engaging new partners and helping to build new funding and distribution models for filmmakers to deploy.



BRITDOC is at the cutting edge of the new global documentary movement, where audiences are demanding more stories and filmmakers are stepping up to provide them.”

Cara Mertes, Director,
Documentary Film Program
and Fund, Sundance Institute



BRITDOC is superb at bringing together key players from the nonprofit, government and business sectors to ensure that these powerful social justice stories reach audiences who can make change happen.”

Orlando Bagwell,
Ford Foundation

**CREATING
REAL FILMS**

...for

**BUILDING
NEW BUSINESS
MODELS**



**MAKING
REAL IMPACT**

by ...

**ENGAGING
NEW PARTNERS**

A black and white photograph showing a group of people in a field. Some individuals are wearing hats, and they appear to be looking towards the right side of the frame. The background is slightly out of focus, showing more of the outdoor environment.

“GREAT DOCUMENTARIES, LIKE ALL GOOD WORKS OF ART, ENABLE US TO SEE AND UNDERSTAND MORE OF THE WORLD THAN

WE’D BE ABLE TO SIMPLY THROUGH OUR OWN SENSES. THEY GIVE US AN EXTRA PAIR OF EYES.”

**ALAIN DE BOTTON,
PHILOSOPHER**

MEET THE TEAM



JESS SEARCH
CHIEF EXECUTIVE
jess@britdoc.org

Jess is the Chief Executive of BRITDOC.

Jess was a commissioning editor at Channel 4 for five years before the launch of the Foundation.

She has recently completed an MBA, including a paper which valued the social impact of *An Inconvenient Truth* in the UK at £73 million.

Jess is a moderator at IDFA Pitching Forum, a board member of IPPR the think tank and remains involved in Shooting People, the online filmmakers network she co-founded in 1998.



BEADIE FINZI
FOUNDATION DIRECTOR
beadie@britdoc.org

Beadie is one of the founding Directors of BRITDOC.

She was director of BRITDOC Festival from 2006-8 and has executive produced the Good Pitch series in the USA and Europe since 2010.

Beadie's background is in documentary filmmaking. She was the producer of *Unknown White Male*, a feature documentary which was Oscar shortlisted in 2006. In 2008 Beadie directed *The Hunger Season*, an emotional essay examining the impact of humanitarian food aid, and she also filmed and directed *Only When I Dance*, a real life *Billy Elliot* tale set in the favelas of Rio which screened at over 40 film festivals and was released in the US and UK in 2010.



MAXYNE FRANKLIN
FOUNDATION DIRECTOR
maxyne@britdoc.org

Maxyne is one of the founding Directors of BRITDOC.

Maxyne has Executive Produced a number of films for BRITDOC including double Sundance-winners *Hell & Back Again* and *Afghan Star*, Grierson-winner *Moving to Mars*, *Calvet*, *Erasing David* and *Ping Pong*.

Prior to BRITDOC Maxyne was Assistant Editor in the Documentaries department at Channel 4 overseeing the 3 Minute Wonder strand and co-curating the experimental 'Outside' zone.



SANDRA WHIPHAM
FOUNDATION DIRECTOR
sandra@britdoc.org

Sandra has recently joined the ranks as our fourth Foundation Director.

Prior to BRITDOC, Sandra was a Producer and Executive Producer and founded London Fields Pictures, a documentary production company. She Executive Produced *Road to Las Vegas* and the multi-award winning *Enemies of the People* and produced *Despicable Dick & Righteous Richard*, which premiered in competition at Tribeca 2011. Previously, she was Deputy Commissioning Editor at More 4, commissioning the True Stories strand.



ELISE MCCAVE
DEPUTY DIRECTOR
elise@britdoc.org

Elise is deputy director of the Foundation, with responsibility for all print and online marketing and communications and the PUMA.Creative Impact Award.

Until 2010 Elise's work at the Foundation focused on its brokering services between filmmakers and the third sector. She worked on the development of goodfilm.org and produced the Good Pitch 2008-2010, a project she will continue to work closely on in 2012.

CONTACT

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JODI MILLER
BUSINESS AFFAIRS EXECUTIVE
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Jodi has been seconded from the Bertha Foundation to assist with BRITDOC's business affairs.

Prior to joining the Bertha Foundation, Jodi was head of business affairs for Virgin Media Television; and prior to that worked at FremantleMedia Limited and the BBC in the Business Affairs Factual Commissioning department.



SARAH MOSES
PARTNERSHIPS MANAGER
sarahm@britdoc.org

Sarah produces goodscreenings.org for the Foundation, looking after the development of the platform and curation of the site.

She began working with the Foundation whilst still a student during the BRITDOC Film Festivals 2006-2008 and progressed to act as a consultant for *The Yes Men Fix The World* and *Erasing David* teams on their distribution and outreach. Sarah was also involved with launching the *Yes Men* and *Shooting People* Branded Channels for the Babelgum online platform and has acted as a consultant for Working Films UK.



LUKE MODDY
GRANTS OFFICER
luke@britdoc.org

Luke is working with PUMA.Creative Catalyst Award filmmakers to develop their projects and monitor progress. He is also working on resources for filmmakers and producers to take their films to pitching forums, festivals and funding bodies. In addition, Luke assists the Good Pitch team in the run up to events.

Before joining the Foundation Luke studied Fine Art and Anthropology with Media at Goldsmiths and ethnographic film with the SIC collective in Brussels. He previously worked at the British Museum guarding the Elgin Marbles.



NICOLE VAN SCHAIK
GOOD PITCH EUROPE
OUTREACH DIRECTOR
nicole@britdoc.org

Nicole has been building new and exciting relationships with European partners as Good Pitch makes its first steps into mainland Europe this year. She is also assisting on the US Good Pitch events - in New York and San Francisco.

Before joining the Foundation, Nicole worked as a freelance television journalist for broadcasters including RTL News and Al Jazeera. She finished her MA in International Documentary Studies in Cardiff in 2008 and has previously lived in the Netherlands, USA, South Africa and Wales.



JAMES FRANKLIN
CREATIVE DIRECTOR

James looks after design and branding for the foundation starting with the first BRITDOC website back in 2006. James also produced the design behind many of the foundation's films as well as founding the web-based integrated film marketing and distribution system called Moviesparx.



STU TILY
TECHNICAL DIRECTOR

Stu looks after the tech for the Foundation websites. He's been working on internet development since the mid 90's at some big (BBC, News International) and more recently smaller companies and NGOs (Shooting People, BRITDOC, Oxfam International).



KATIE BRADFORD
HEAD OF ADVISORY BOARD

Katie was one of the Foundation's founding Directors until she moved to Fallon as Head of Business Development. At the Foundation, Katie worked across the award-winning film slate, and ran the first Good Pitch as well as the first international Good Pitch tour in 2009.



JOHN BATES
CHAIR OF THE BOARD

John is Adjunct Professor of Entrepreneurship at London Business School where he has been teaching and developing courses since 1985, while also starting up and running two technology businesses, a consultancy and a venture capital company.

OUR RELATIONSHIP WITH CHANNEL 4



The Foundation is an independent, non-profit organisation. Channel 4 has been our founding partner and our inspiration from day one. We share the same belief in the importance of public service content to British culture and society. We also share a modern and innovative approach to problem solving.



At Channel 4 we are delighted to be the founding sponsor of BRITDOC. Our commitment is to helping create a space where untried filmmakers or passionate auteurs with something important to say can bring their work and have it nurtured and supported, both with money and expertise.

The Foundation's success so far is testament to the public appetite for award-winning films with something important to say, from *Black Gold* to *Afghan Star*, *Chosen* to *The End of the Line*, and we look forward to continuing our support for its work."

David Abraham, Chief Executive,
Channel 4



The Channel has an option to broadcast any of the Foundation-funded films that can work for their audiences. They view the films once completed and through this mechanism many of our films have been shown on Channel 4 or More4. Other films are less suited to a broadcast distribution but each film has an individual distribution and outreach strategy devised for it (film festivals, DVD release, art gallery exhibition, online distribution etc). Wherever they travel, they carry the BRITDOC logo on them.

With Channel 4's help we are seeding a vibrant independent documentary community from where our future theatrical, TV and online documentary stars will emerge.



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Jess Search, Chief Executive, BRITDOC



OUR RELATIONSHIP WITH THE BERTHA FOUNDATION



The Bertha Foundation believes that in order to affect positive change in the world, you need activist lawyers, storytellers and social entrepreneurs.

The Bertha Foundation is investing in BRITDOC's future, joining the Board of Directors and launching two new funds worth £1.5 million to filmmakers over the next three years.

At the outset, Steve James's award-winning *The Interrupters* and Soniya Kirpalani's *We The People* are the first projects to receive support.

As result of the partnership, two new funds have been established:

THE BERTHA BRITDOC DOCUMENTARY JOURNALISM FUND - for filmmakers from around the world working at the intersection of film and investigative journalism. For films that break the important stories of our time, exposing injustice, bringing attention to unreported issues and cameras into regions previously unseen. £250,000 a year for 3 years is available to filmmakers as a mixture of grants and investments.

THE BERTHA BRITDOC CONNECT FUND - the first outreach and engagement fund in Europe, is open to filmmakers from around the world with smart, strategic outreach campaigns that have the ability to achieve real change on a local, regional or global level. £250,000 a year for 3 years is available in grants.



Picture from one of the first grantees: Steve James' *The Interrupters*



The Bertha Foundation supports passionate individuals, strong leadership and activism to create social change. The Foundation believes in the importance of documentary film and its ability to have a positive social impact. We are proud to be partnering with BRITDOC and together launching these two exciting new initiatives."

Rebecca Lichtenfeld,
Bertha Philanthropies



The Bertha Foundation is a visionary organisation with a track record in supporting social justice causes through documentary film. We believe that by joining forces, we can enable documentary filmmakers globally."

Jess Search, Chief Executive,
BRITDOC

OUR RELATIONSHIP WITH PUMA



PUMA Creative



We're delighted to have reached the first anniversary of the long-term partnership between BRITDOC and PUMA.Creative - part of PUMA's CSR division, PUMAVision.

Together we have devised a series of initiatives to provide financial support, creative counsel and industry recognition to international documentary filmmakers whose creative storytelling highlights social justice, peace or environmental issues.



As individuals and as organisations, we are faced with some serious challenges today - inequality, climate change, the impact of consumerism and so on. None of these issues will solve themselves without intervention. We have chosen to do this through film because it is the most powerful medium to reach mass audiences and influence opinion-formers."

Jochen Zeitz, Chairman of the Administrative Board, PUMA & Head of Sport and Lifestyle Group, PPR



THE PUMA.CREATIVE CATALYST AWARDS

A new international documentary development fund, offering 40 awards annually of up to 5,000 euros each. This is a rapid response fund, providing strategic and catalytic resources in the early stages of documentary projects, to shoot and edit a film trailer that can demonstrate and accelerate the potential of the filmmakers' vision. The fund is open to filmmakers of any nationality and grants are awarded in several rounds throughout the year.

THE PUMA.CREATIVE CATALYST PROGRAMME

This will provide workshops and education to filmmakers who do not have access to the main film circuit.

THE PUMA.CREATIVE AMBASSADOR AWARDS

The PUMA.Creative Ambassadors are advocates and experts representing the worlds of film, the arts, academia, social change and journalism. Individuals who have become internationally recognised for their contributions in their fields, people who are passionate about independent filmmaking and the power of media to create change.

THE PUMA.CREATIVE IMPACT AWARD

The PUMA.Creative Impact Award is designed each year to honour the documentary film which has made the biggest difference in the world. Understanding the real impact of such change is critical and this award will both celebrate and reward those documentary films that are creating significant social impact. Films will be nominated by committee and the award comes with a 50,000 euro prize aimed to support the filmmaker and further the film's outreach work.

THE PUMA.CREATIVE MOBILITY AWARDS

These are dedicated documentary film grants that have been incorporated into PUMA's existing Mobility Awards programme to provide financial support to directors for travel costs at any stage of a documentary's production or release.

THE PUMA.CREATIVE SCREENING PROGRAMME

From open-air screenings to galleries, schools and museums, the PUMA.Creative Film Programme will be taking the very best documentary films to new audiences around the world. This will feature films that have been supported by the PUMA.Creative Programmes or which fit the core values of Safe, Peace and Creative.

A landscape photograph of a coastal area. In the foreground, there are some dark, leafy bushes and a small, light-colored building. In the middle ground, a large, white, two-story house with a yellow roof stands on a grassy hill. A bright, multi-colored rainbow arches across the sky from the left side of the frame towards the right. The sky is a mix of dark, overcast clouds and lighter, blue patches. The overall scene is a blend of natural beauty and human-made structures.

CREATING
IMPACT

FILMS ARE STILL THE MOST POWERFUL WAY TO CONNECT ISSUES TO PEOPLE

Films are the best medium for changing hearts, minds and lives, by bringing stories and issues to the widest possible audiences. Films inspire people to engage; with the characters, with the stories, with the issues.

Over the past 7 years, we have become experts in creating real impact around our films. We will add to best practice in this area—by continuing to work on big, new films with a social purpose—and share what we have learnt through conferences, bespoke filmmaker workshops and online.

Our films have inspired people to engage and to act. To give money. To change the way they invest money. To try and change law and influence policy. To question the status quo. To care more about the world around them.

We believe passionately in films that can effect change like this, which is why we work with filmmakers and partner organisations who share this passion for films that make a real impact.





The PUMA.Creative Impact Award

The first of its kind, this award honours the documentary film of the year that has generated the most significant social impact.

Nominations will be based on the resources used, ingenuity and innovation and the longevity of the film's social impact. The winning project will receive a 50,000 Euro prize to be split between the filmmaking team and the associated outreach campaign.

A rotating jury representing the worlds of film, the arts, academia, social change and journalism will judge this award. Queen Noor of Jordan was the first jury member to be invited to take part.



Documentary films have proven their ability to have a profound impact on the way people look at themselves, look at their societies. They have the possibility to begin to shake people into an understanding of their personal responsibilities.”

Her Royal Highness, Queen Noor of Jordan

The five shortlisted films in the first year were:

The Age of Stupid, Burma VJ (Special Jury Prize), The End of the Line (Winner), The Reckoning and Trouble the Water



The Bertha BRITDOC Connect Fund

Films have inspired people to engage and to act. They have led to changes in law, policy and practice. They have led viewers to question the status quo and to care more about their communities and the world around them. They have affected the way people give and/or invest money.

But for a film to achieve all this, it needs a structured outreach and audience engagement plan, and the capacity to implement it.

The Bertha BRITDOC Connect Fund is the first European-based outreach and engagement fund, and is open to filmmakers from around the world.





**SUCCESS STORY:
THE END OF THE LINE
RUPERT MURRAY**

Our biggest budget film..

"Ideas around the sustainability of fish are now becoming deeply embedded everywhere and The End of the Line played a part in creating that climate."

Quentin Clark, Head of Sustainability and Ethical Sourcing, Waitrose

The End of The Line was one of the biggest documentary success stories of 2009. Based on the book of the same name by journalist Charles Clover and directed by Rupert Murray, *The End of the Line* is a searing and sobering investigation into how we are overfishing the world's natural resources and causing irreversible damage. If we do not act now, within our lifetimes the world's oceans will be empty of fish.

This big-budget film represented a new model in the UK for campaigning films. Following seed funding from the Foundation the film received financing from a range of organisations across different sectors including WWF and Waitrose as well as significant contributions from Oak Foundation and The Waits Foundation.

These financial partners were joined by Greenpeace, MarViva, Oceana, The Marine Conservation Society and advertising agency Leo Burnett. Together

they shared ideas, expertise, networks and contacts in order to create a robust and successful campaign that secured press coverage, political attention and increased public awareness.

The noise around the film led to an endorsement by the UK Government and significant corporate change, with Prêt a Manger altering their fish buying policy, Whiskas cat food committing to sourcing only Marine Stewardship Council certified fish and Compass - the world's largest caterers - banning 69 endangered species from their menus.

The film launched in cinemas on World Oceans Day 2009, and was then shown on More4 and Channel 4 in 2010. To date the film has been seen by over 1.2million people in the UK, with millions more watching the trailer, reading about it in the press or being taught about the issue in schools.

"I've seen the film and it's a wake-up call for all of us... We all have a responsibility as consumers to help spread the message. Restaurants, supermarkets and other retailers have a responsibility when they know any fish is endangered to stop buying, selling, cooking and serving it."

Huw Irranca Davies, Fisheries Minister, July 2009





we are Together

the musical journey of a lifetime...

“Cinema at its most inspirational”

DAVID EDWARDS
DAILY MIRROR

“Genuinely heart-warming”

MATTHEW LETLAND, TOTAL FILM

“A life-affirming testament to the power of music”

WENDY IDE, THE TIMES



EMI (RED) 4 FILM4 HBO DOCUMENTARY FILMS
CD AVAILABLE FROM EMI RECORDS

IN CINEMAS NATIONWIDE PG

WWW.WEARETOGETHER.ORG

MADE BY TWO FIRST-TIME FILMMAKERS



**SUCCESS STORY:
WE ARE TOGETHER
PAUL TAYLOR
& TEDDY LEIFER**



An incredible piece of work.” Bono

Filmed over three years, *We Are Together* (Thina Simunye) tells the remarkable and moving story of 12-year-old Slindile and her friends at the Agape Ophanage in South Africa who use music to overcome hardship and loss in the face of adversity. Through the charismatic lead character, this film succeeds in giving a human face to the African AIDS crisis.



A film is unique as it has an hour or so to really personalise and humanise a problem, and ultimately this means people leave caring much more about the issue.”

Paul Taylor, Director *We Are Together*

The film's producers partnered with EMI and (RED) in the UK for its cinema, DVD and soundtrack release. The film also screened on Channel 4 and HBO.



***We Are Together* is a powerful and emotional tool in the global fight against HIV/AIDS. It offers a refreshing sense of hope and strength in the face of such adversity.”**

The ONE campaign

We Are Together is supported by the charity Keep A Child Alive. All proceeds from the film and soundtrack are being donated to an education program for the children of the Agape orphanage through the RISE foundation. The film has raised over £500,000 so far.



BLACK GOLD

Since this film was released, payments to the farmers featured HAVE TREBLED!



**SUCCESS STORY:
BLACK GOLD
NICK & MARC
FRANCIS**

One of the first projects to receive a grant from the Foundation, *Black Gold* is an exposé of the multi-billion dollar coffee industry. It follows the struggle of the head of an Ethiopian coffee growing collective attempting to find a fair price for his high quality coffee in the face of the enormous power of the multinational players that dominate the world's coffee trade.



We wanted to urgently remind audiences that through just one cup of coffee, we are inextricably connected to the livelihoods of millions of people around the world who are struggling to survive."

Nick and Marc Francis,
Directors *Black Gold*

The film caused a huge stir on its UK/US cinema release and many brands and corporations helped to publicise the movie including ATM Coffee and Café Direct. The public asked

questions about buying policies of companies and blogged about their experiences on the internet. Others pulled out stocks in large multinational companies and re-invested them into more ethical trading companies.

The effects of the attention lavished on *Black Gold* sent shudders through the various global corporate coffee giants' head quarters. Starbucks went into a defensive brace position and the directors believe *Black Gold* helped prompt a review of Starbucks' buying practices.



Remarkable – a moving but scandalous story. *Black Gold* has extraordinary power.”

The Daily Telegraph

The film has been released and broadcast in over 25 territories worldwide including US, UK, Canada, Japan, Australia, Spain and Middle East.

4 years on and the film is still being screened and re-sold in territories around the world and we are planning on setting up the Black Gold Foundation to continue to promote and educate trade justice issues.



IDFA



ENGAGING
NEW PARTNERS



ENGAGING THE THIRD SECTOR IN DOCUMENTARY

COMMISSIONING FILMS

The third sector, which has relied on television to bring the issues which drive it to public attention, needs to respond actively to a changing media landscape by becoming involved in content creation. In this new world, charities, foundations, brands and companies with CSR agendas can join the commissioning editors, partnering with passionate directors and producers and together forging new models for funding, distribution, outreach and participation.

HONEST BROKERS

BRITDOC connects charities, foundations and campaigners with films and filmmakers they can work with through our live event, the Good Pitch, and the website goodfilm.org. Over the past few years we have made over a hundred partnerships that are good for everyone.

ENGAGE BRANDS

Because documentaries are good for business

Brands and documentary filmmakers have much in common; they both want to influence the hearts and minds of their target audience. From a social responsibility perspective as well as a marketing one, documentaries are a great way for brands to communicate what matters to them and what they stand for.

Partnerships with brands can take many different forms from the brand supporting the release of a finished documentary film to actually commissioning and owning work themselves.

PUMA became a major supporter of BRITDOC in 2010 but before that they had already supported *The Day After Peace* at Cannes Film Festival and produced the environmental feature documentary *Home*.

In 2009, Waitrose supported the release of *The End of the Line*, the Foundation's film about over-fishing, in partnership with WWF, Greenpeace and others. The result was good for business as well as the environment. Waitrose had a 15% rise in their (sustainable) fish sales and the issue was brought to national attention.

At BRITDOC we have also worked with The Co-operative, Arla and Stella Artois to create documentary content that speaks to their values. A wide range of companies and agencies, including Orange, Asda, Walmart Foundation, Whole Foods, Ben and Jerry's, Edelman and Google have attended the Good Pitch to see how brands could get involved in coalitions with filmmakers and NGOs to create noise for important social issues.



The Good Pitch was a fantastic event, and a great way to showcase films with a social heart."

Rebecca D'Arcy, Corporate Responsibility Manager, Everything Everywhere Ltd



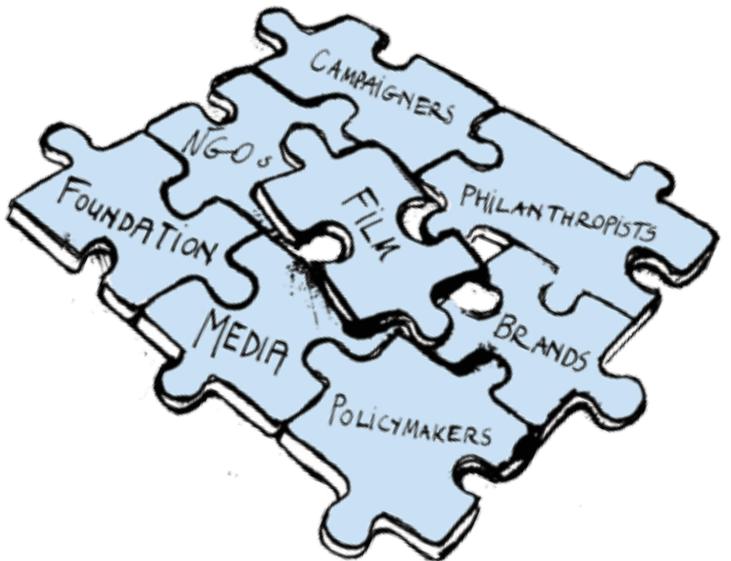
Film is the most powerful medium to reach mass audiences and influence opinion formers."

Jochen Zeitz, Chairman of the Administrative Board, PUMA & Head of Sport and Lifestyle Group, PPR



What's the big idea?

The Good Pitch brings together filmmakers with NGOs, foundations, philanthropists, brands and media around leading social issues - to forge coalitions and campaigns that are good for all these partners, good for the films and good for society.



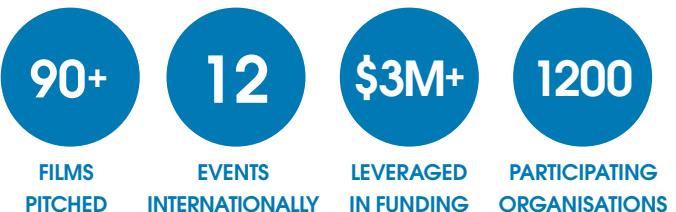
The Good Pitch is a one-day live event first imagined by BRITDOC and the Sundance Institute Documentary Film Program in 2008. Since then there have been 11 Good Pitches in London, New York, Washington DC, Toronto and San Francisco, as both stand alone events and in conjunction with bespoke conferences and film festivals.

Each edition convenes varied organisations from different sectors all bringing something unique to the table: expert knowledge, research and archives, membership networks and mailing lists, campaigning and lobbying expertise and access to policymakers, as well as production and outreach funding. Together they make powerful allies.

In three years the event has leveraged more than \$3 million in funding, in addition to an extensive range of non-fiscal resources, partnerships and expertise from participating organisations. Outcomes have included on-the-spot financing and broadcast offers, and the development of NGO partnerships that went, in one filmmaker's words, "from first-date to marriage".



GOOD PITCH AT A GLANCE



PARTNERS



MAJOR SUPPORTERS US & EUROPE



+ impactpartners



WYNCOTE FOUNDATION



WORKING FILMS



AND ANONYMOUS DONORS

SUPPORTERS US & EUROPE

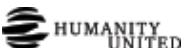


Bernard van Leer Foundation



The co-operative
good for everyone

we are fallon



SAN FRANCISCO
FILM SOCIETY.

RACHEL MINARD & DOUGLAS PHILIPS



FEEDBACK FROM FILMMAKERS



- 98%** would recommend the Good Pitch to colleagues who are making or have already made social issue films
- 87%** of filmmaker respondents established new relationships
- 65%** of respondents received funding from the Good Pitch



FEEDBACK FROM PARTICIPANTS



- 71%** would recommend Good Pitch to colleagues
- 64%** would promote films to their membership
- 30%** would like to use film as a teaching aid.

Figures have been compiled from respondents to the Good Pitch Review 2011 report, written winter 2011 and downloadable from www.BRITDOC.org/evaluation



goodpitch

WHAT
HAPPENED
NEXT?

OUT IN THE SILENCE

Silverdocs: June 2009
SOCAP10: October 2010



DIRS. JOE
WILSON &
DEAN HAMER

Out in the Silence is more than a movie, it's part of the growing movement for fairness and equality for all. The accompanying outreach campaign is using the award-winning film and field-tested community engagement strategy to raise lesbian, gay, bisexual and transgender (LGBT) visibility in small towns and rural communities, helping state and local civil rights organisations strengthen efforts to combat discrimination and change hearts and minds, and strategically influencing public debates on critical issues such as safe schools, relationship recognition and employment and public accommodation non-discrimination.

As a result of its presentation at the Good Pitch at Silverdocs in 2009, *Out in the Silence* received support for an intensive one-year pilot campaign across all 67 counties of Pennsylvania. Tangible impacts of this effort include

the formation of new high school gay/straight alliances, defeat of an anti-marriage equality constitutional amendment in the state senate, support for inclusive non-discrimination ordinances in several municipalities and, most importantly, increased awareness of Pennsylvania's large but mostly invisible rural LGBT population through statewide PBS broadcast and more than 80 town hall events, most often in public libraries.

Out in the Silence was one of the first projects to re-pitch for additional campaign support at the Good Pitch at SOCAP10 in San Francisco.





WHAT
HAPPENED
NEXT?

THE INTERRUPTERS

Silverdocs: June 2010

The Interrupters chronicles the cycle of violence over a year in Chicago. The prism is a group of men and women, most of them former gang leaders and drug dealers, who themselves have been participants in the brutality of the streets and have escaped and been rehabilitated.

Through their eyes, we can see the magnitude and scale of this social issue. Why has this violence persisted or been allowed to persist for so long? And is there anything or anyone who can truly stop the flow of violence? These individuals, the Interrupters, a mix of African-Americans and Latinos, work for an organisation called CeaseFire, a grand experiment pushing us to reconsider how we think about cycles of violence.

What's most impressive about the Interrupters is that they go about their work without passing judgment, and our hope is that as they take morality (good and bad people) out of the equation, we can create an honest, probing, thought-provoking discussion around the violence in our cities.



DIR. STEVE
JAMES



OFFICIAL SELECTION
SUNDANCE



SPECIAL JURY PRIZE
FULL FRAME



SPECIAL JURY PRIZE
SHEFFIELD
DOC/FEST



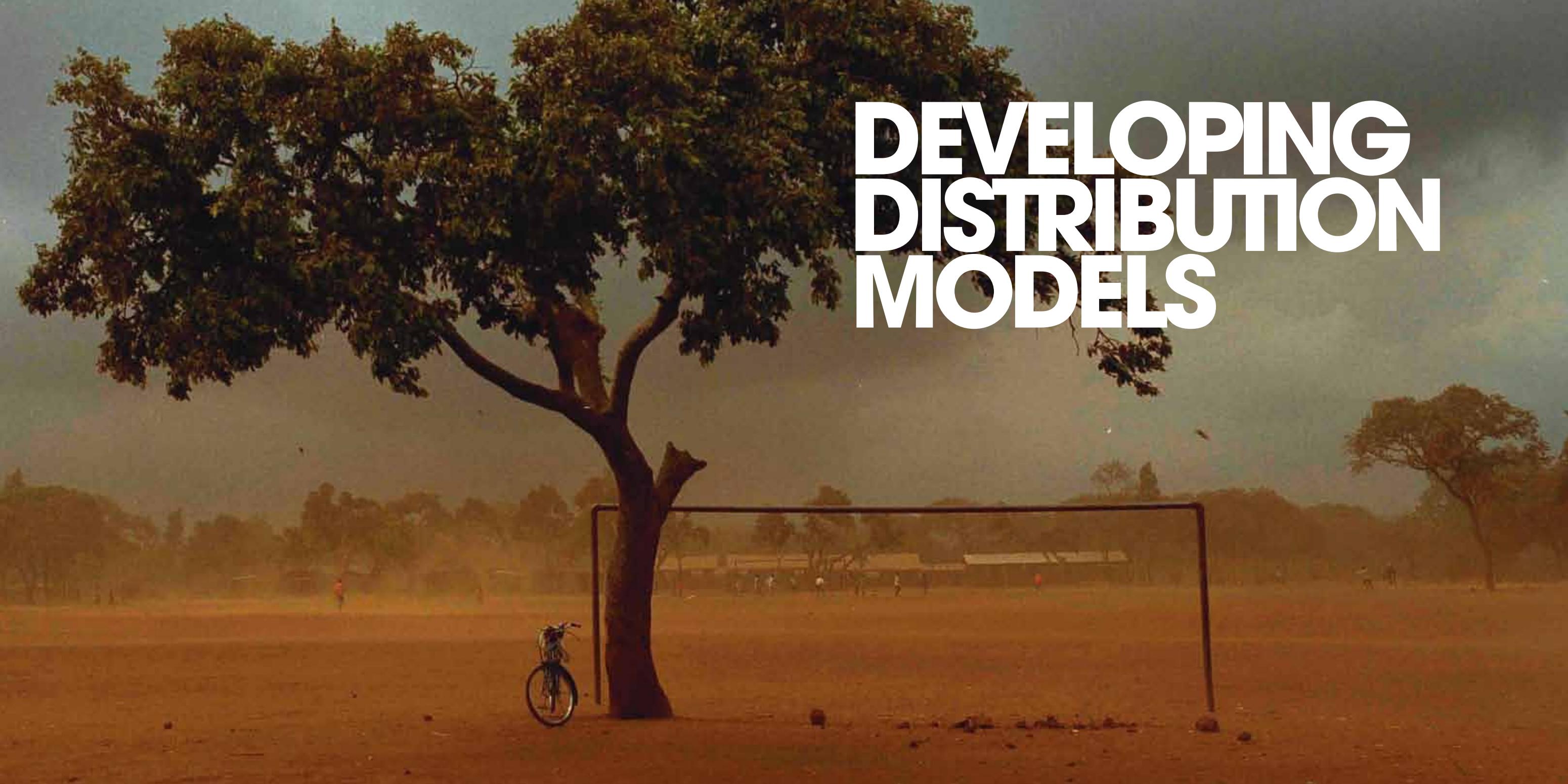
BEST DOC
MIAMI



AUDIENCE AWARD
PHILADELPHIA



AUDIENCE AWARD
LITTLE ROCK

A landscape photograph of a large, leafy tree standing in a vast, open field. A bicycle is propped up against the tree's trunk. In the background, a road leads into the distance, and a few other trees are scattered across the horizon under a clear sky.

DEVELOPING DISTRIBUTION MODELS



EVERYTHING IS CHANGING

Funding and distributing documentaries used to be simple — pitch to television and if you got commissioned the broadcasters took care of everything.

Everything is changing and as the old ways of doing things disappear, new ways of doing things are suddenly possible thanks to new technologies and new ways of thinking.

Success and opportunity is everywhere — filmmakers are crowd-sourcing either at live events or online and selling direct to fans via a plethora of new technologies. New online distributors are splitting advertising revenues directly with filmmakers, digital screen networks have lowered the cost of playing in cinemas and take up of Video On Demand is soaring. All the while, brands are becoming content commissioners and distributing the content themselves.

At the Foundation we continue to experiment with online distribution and payment models to great success. Good Screenings is our website which facilitates non-theatrical screenings of documentaries all over the world, creating a new revenue stream for many filmmakers. We are also helping VODO to distribute films for free to millions of viewers using the P2P sites such as Pirate Bay.

We don't know what we will do next. And we like that.



good.screenings

Cinemas around the world are showing a narrower and narrower range of films with multiplexes often showing the same blockbuster on all seven of their screens. At the same time, high quality projection equipment has never been cheaper, making it possible to hold screenings of films in just about any and every venue imaginable. Don't wait for a cinema near you to show a documentary you really care about - now you can create your own pop-up cinema in your neighbourhood, get the word out and sell tickets. Everyone benefits - you, the filmmaker and the audience.

The Foundation was impressed by the innovative site devised by Spanner Films for the release of *The Age Of Stupid* which organised over 1300 screenings in 6 months. So in 2010 we partnered with them to launch Good Screenings (www.goodscreenings.org).

Good Screenings is a way for companies, community groups, charities, schools, churches and ordinary people to organise their own screenings of good films - films that make you think about the world in a different way. Good Screenings lets you make your own booking of a film online, it automatically calculates the screening fee, takes your payment and the whole thing takes about 5 minutes.

Since then we have taken hundreds of bookings for screenings of films in over 60 countries - including *The End of the Line* in Singapore and Oman, *Erasing David* in South Korea and *The Age of Stupid* in China, Spain and Australia and *Moving to Mars* in the US and Japan.

www.goodscreenings.org



Don't wait for a cinema near you to show a documentary you really care about - create your own pop-up cinema in your neighbourhood, get the word out and sell tickets. Everyone benefits - you, the filmmaker and the audience."



POWERED BY  BitTorrent™

With the help of BRITDOC, VODO was launched in 2009 to enable creators to promote, distribute and crowd-fund their independent films, music and books using peer-to-peer technology.

Jamie King, director of *Steal This Film*, created a union of leading peer-to-peer distributors such as Pirate Bay, Mininova, TorrentFreak and others who together have millions of daily users. VODO distributes new work across these sites from directors who want to offer their films for free, across the widest possible networks. Since then VODO has released a film every 1-2 months and increased the audience for our films from 150,000 to around 850,000 each month.

VODO solicits direct support from downloaders in return for a variety of incentives – for example, credits in a future production or a downloadable soundtrack. VODO has had increasing success with this kind of support from our audiences, earning over \$32,000 in eight weeks for the first ever made-for-VODO show *Pioneer One* and over \$35,000 for *The Yes Men Fix The World* to date.



One of the 25 companies every indie needs to know!"

Moviemaker Magazine, 2009



Our favourite distributor ever!"

The Yes Men, 2010

Up to 10% of the audience is so committed to VODO and its content that they make it available to other users by 'seeding' it from their home internet connections. Indeed, it is this community of passionate users that underwrite VODO. Without them it would be impossible for the site to distribute terabytes of full-HD content to millions of people. This 10% of active sharing users represents a completely new relationship with media: not merely consuming, but actively distributing and passionately engaging with the content in many other ways.

Vodo.net





OUR FILMS

Since 2005, we have supported over 60 brave, passionate, campaigning, artistic, esoteric and unique films. They have won awards, been released in cinemas, shown on television, screened to politicians, raised money and challenged conventions. We are very proud of all of them and want to share them with you.



OVER 60 FILMS OVER 140 INTERNATIONAL FESTIVAL SCREENINGS 34 AWARDS AND COUNTING

The Foundation was borne out of our belief that British filmmakers are amongst the best in the world, a belief that has been repeatedly rewarded over the last 5 years. The Foundation continues to foster and support their talent and help them to develop both their craft and their careers as directors. It is our firm belief that we have to take risks and back independent voices to maintain a healthily creative balance in filmmaking.

The Foundation funds films differently to television. Our structure enables us to produce high quality work at low cost. This is because we are leveraging the passion of the filmmaker rather than buying a product. We are in the unique position of being able to offer seed funding to ambitious projects. In our experience, this usually gives other funders the confidence to come on board. In the last two years we have invested just over £400,000 of funding, delivering films worth over £3.6million. This means match-funding every £1 invested by £9 of external funding. In addition to the financing of films, the Foundation are actively involved in the editorial process, working as Executive Producers across all films on the slate as well as advocates and producers agents when the films are completed to ensure the best release platform for every project.

As a non-profit we look for innovative ways to become a self-sustainable organisation ourselves as well as raising money for our films. To this end we take a small share in the back end of the films we support – this is recycled through the Foundation's film pot and so integrated into building the British filmmaking community. Directors are offered a say in which projects their shares will go towards supporting.

FEATURE FILMS



AFGHAN STAR
DIR. HAVANA MARKING

FEATURE | COMPLETED



10 years ago in Afghanistan you risked imprisonment or even death if you sang, danced or even listened to music...

Now there is a new phenomenon taking the country by storm. Based on Pop Idol, the TV series Afghan Star has won the nation's heart, allowing Afghans to rediscover their musical and artistic culture. As the drama of the elimination rounds unfold, this film will explore the issues of gender, democracy, free press,

and above all the power of music in this scarred and fragile nation.

A development grant from the Foundation allowed the team to go to Afghanistan and begin filming. The film played on More4 and Channel 4 in the UK and on HBO in the US.



BENGALI DETECTIVE

DIR. PHIL COX

FEATURE | COMPLETED



The secrets of Kolkata's community revealed by overweight, dance-obsessed, intrepid detective Rajesh Bharti. Mixing dance and song with the harsh lives of clients, this originally-styled feature documentary provides an entertaining yet poignant look at modern India through the prism of crime. What happens when a population loses trust in its police and authorities? A new phenomena is happening in India today - the rise of the private detective. Poisonings, adultery, fraud, bridal purity and the

occasional murder - such are the day-to-day investigations of Rajesh Ji. Each client walks through the door carrying a secret fear or suspicion, and all need Rajesh's help. This film follows the intrepid detective and his motley band of helpers on selected raids and investigations, exposing the secrets, fears and covert actions of today's middle class India.



BLACK GOLD

DIR. NICK & MARC FRANCIS

FEATURE | COMPLETED



The award-winning *Black Gold* strikes a knock-out blow against the multi-billion dollar coffee industry, demonstrating the enormous power of documentary as a tool for social change. It follows the struggle of one Ethiopian coffee grower, attempting to find a fair price for his high quality coffee in the face of the enormous power of the multinational players that dominate the world's coffee trade.

Black Gold has screened at 13 film festivals so far, including Sundance and the London Film Festival. The film has also had a worldwide cinema release with screenings across the UK, Europe, Middle East, Latin America, New Zealand, Australia, USA, Canada, Africa and the Asian Pacific.



CALVET
DIR. DOMINIC ALLAN

FEATURE | COMPLETED



Jean Marc Calvet lived a dark and violent life. Then, aged 38, via a terrifying trip to hell and back, he was given a second chance. On the run in Central America and haunted by his past, he shut himself in a house and decided that death was his only way out. For 9 months he suffered a terrifying metamorphosis and was saved only by a can of industrial paint.

Calvet is now a successful artist with solo exhibitions in New York where his work sells for thousands of dollars. Now he must embark on an

extraordinary journey to make peace with his past. He is returning to France on a quest for redemption and to find the 6 year old son he abandoned 12 years ago without a word.

“A masterpiece”

The Telegraph



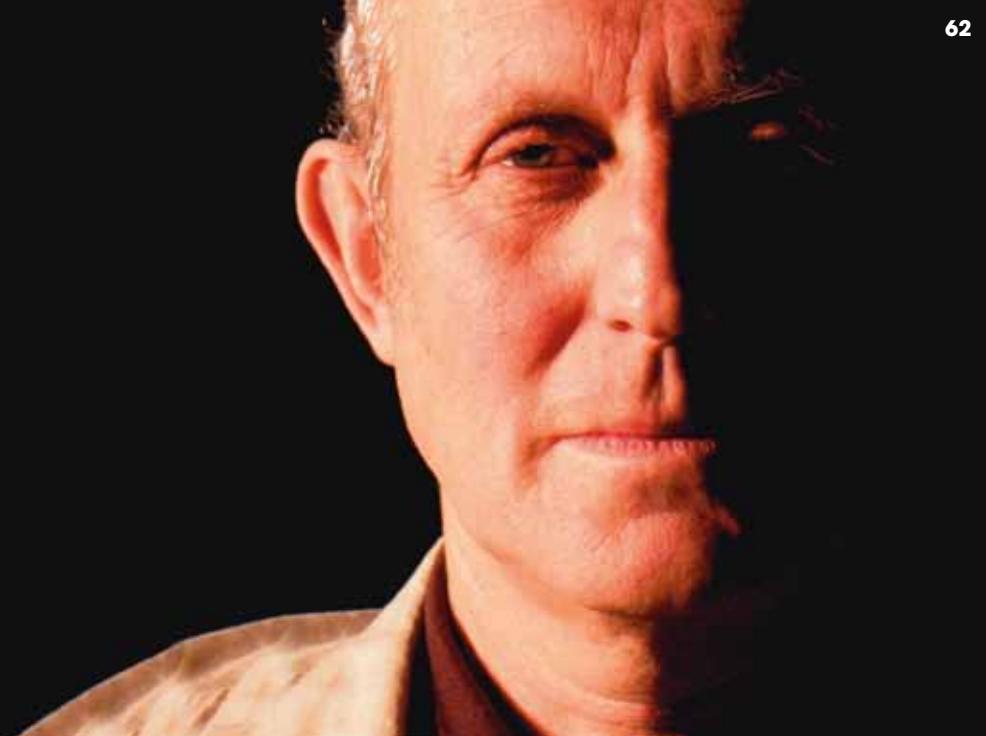
CHOSEN
DIR. BRIAN WOODS

FEATURE | COMPLETED



Chosen is testament to the power of a compelling story, simply told. It deals with a subject often whispered but rarely spoken about: the sexual abuse of schoolboys by teachers in British public schools.

The film's strength lies in its simplicity. Just “characters-Tom, Mark and Alistair-tell” us their stories straight to camera, intercut with photographs from their childhood. 30 years on, their candid interviews reveal how they were groomed, how abuse goes undetected, and why we need to listen. Brian captures these naked confessions with sensitivity and unprecedented openness.





THE END OF THE LINE

DIR. RUPERT MURRAY

FEATURE | COMPLETED



OFFICIAL SELECTION



OFFICIAL SELECTION



WINNER



PUMA.CREATIVE
IMPACT AWARD

If we sit back and do nothing, the world's oceans will be empty of fish within our lifetimes. *The End of The Line* is a searing and sobering investigation of how it is happening, who is to blame and what can be done about it.

Based on the book by Charles Clover, who also consults on the film, this is Rupert Murray's second feature documentary. Clover's rigorous journalism and Murray's incredibly visual cinematic style, make for a stunning and compelling film.

After cornerstone funding from the Foundation, the film subsequently received major funding from WWF, Oak Foundation, Marviva and the

Waitt Foundation amongst others. The producers also pulled together an expert team of commercial and charitable partners including Greenpeace, Waitrose and Oceana.

The film played in UK and US cinemas, on DVD and on Channel 4. The campaign around the film led to huge press interest and a significant change in political policies, public awareness and corporate behaviour. Prêt à Manger and Whiskers cat food were amongst the companies to switch to sustainable fish sources because of the film. More details on the film's outcomes can be found on the *End of the Line Impact Study* on the britdoc.org site.



ERASING DAVID

DIR. DAVID BOND
PROD. ASHLEY JONES

FEATURE | COMPLETED



OFFICIAL SELECTION



David Bond has nothing to hide... but does he really have nothing to fear? When David receives a letter informing him that his daughter Ivy is among 25 million residents whose details have been lost by the government's Child Benefit Office, he begins a journey that will see him hounded across Europe. Once the bastion of freedom and civil liberties, the UK is now one of the most advanced surveillance societies in the world - ranked third after Russia and China.

He decides to find out how much private companies and the government know about him by putting himself under surveillance and attempting to disappear - a

decision that changes his life forever. Leaving his pregnant wife and young child behind, he is tracked across the database state on a chilling journey that forces him to contemplate the meaning of privacy - and the loss of it. Is it still possible to live a private, anonymous life in the UK? Or do the state and private companies already know too much about ordinary people?

David's disturbing journey leaves him with no doubt that although he has nothing to hide, he certainly has something to fear...



GUCA
DIR. MILIVOJ ILIC

FEATURE | COMPLETED



Guca is the name of a small village in Serbia which, for over 40 years, has been home to the annual national trumpet festival. Once a small local affair, it now attracts crowds of over 200,000 and is legendary across the Balkans. Milivoj Ilic's account of the place, the people and the competitors in 2005 is as exuberant, joyous and noisy as the festival itself. The film captures the brilliance and the machismo of the performances at a festival where young men do battle with brass bands.

The film follows two young players, the main rivals for the coveted 'Golden Trumpet'. Both learnt to play as boys from their fathers, who also competed, in a country where mastering traditional skills is held in higher esteem than the path to modernisation. You'll never look at a trumpet the same way again.

Guca has been bought for broadcast by Al Jazeera and Discovery.



GUILTY PLEASURES
DIR. JULIE MOGGAN

FEATURE | COMPLETED



Demure Japanese housewife Hiroko yearns to be swept off her feet by a dashing David Beckham look-alike. When she takes up ballroom dancing lessons with dishy Mr. Iijima, will fantasy become reality?

Feisty Indian princess Shumita has grown tired of playing the victim since her debonair husband left her for a younger woman. Deep down she knows she's the true love of his life and she's out to get him back.

Single mum Shirley has finally found true love with her very own Mills & Boon hero. But her knight in shining armour has his dark side: together they must find a way to

hold onto their happy ending.

Sexy cover model Stephen can get any woman he wants. But he won't settle for anything less than his 'eternal flame' and he's having trouble finding her. Glamorous author Gill Sanderson delivers five Mills & Boon titles a year to her devoted readers across the world. Little do they know, Gill is in fact Roger, a pensioner writing from a small caravan in the Lake District.

Five heroes, four continents, one dream of true love. Because real life begins where Mills & Boon ends...



HELL AND BACK AGAIN

DIR. DANFUNG DENNIS

FEATURE | COMPLETED



Hell and Back Again shows the devastating impact that a Taliban sniper's bullet has upon the life of 22-year-old US Marine Sergeant Nathan Harris. On July 2nd, 2009, 4000 US Marines of the 2nd Marine Expeditionary Brigade launched a major helicopter assault into a Taliban stronghold in the Helmand River Valley in southern Afghanistan. Their aim was to break a military stalemate reached with the Taliban.

We witness the frustration grow on both sides as the Marines try to fight an elusive enemy that the local people are apparently protecting. Local villagers are terrified to provide information, fearing Taliban retribution: an enemy that will be there long after the US troops have gone.

We follow Nathan Harris's experiences both in Afghanistan and then, having been seriously wounded, on his return home. We follow his struggle to overcome his injuries, to fight off the addictive nature of his medication and - while suffering severe mental flashbacks and pain - to reconcile his experiences of war with his attempts to lead a normal life back home with his loving wife.

Ultimately this film asks: can such men be warriors and nation-builders in battle? Once they've experienced this modern warfare, can they even be nation builders at home? As rates of PTSD and depression are currently increasing among veterans of the Afghanistan war, are we asking too much of today's soldiers?



HERE'S JOHNNY

DIRS. KAT MANSOOR,
ADAM LAVIS & WILL HOOD



FEATURE | COMPLETED



A fantastic visual assault on the senses, *Here's Johnny* enters the surreal world of celebrity graphic artist Johnny Hicklenton as he battles against multiple sclerosis.

Filmed over 5 years by the Animal Monday collective, we see Johnny's health decline as he continually tries new medicines and lives in an increasing state of immobility. This honest, moving and viciously funny film sees Johnny open up his life to the camera, as his artwork becomes his main creative escape.

Through the brutal and visceral artistic expressions of his brilliant and troubled imagination we learn about the disease that he cannot escape from. The film was screened on More4 before being the first film to win 2 Grierson Awards in the same year.

Here's Johnny is now available on DVD.



HOW IS YOUR FISH TODAY?

DIR. XIAOLU GUO

FEATURE | COMPLETED



Xialou's debut feature doc is difficult to categorise. Documentary bleeds into fiction in a tale about a young man in southern China on the run across country after he murders his lover in a fit of passion. Sitting at his desk in Beijing, a scriptwriter is writing that same man's story. It is through his characters that his life gains its weight, meaning and freedom.

The film's beautiful cinematography belie its £30,000 budget and its unique blend of fact and fiction have made it hard to pigeon hole for festival screenings. It has won numerous awards in both fiction and non-fiction categories including a special mention at

the Sundance Film Festival.

Following the success of *How Is Your Fish Today?* Xiaolu is currently on a fellowship with the Cannes Film Festival's Cinéfondation.



LIFE AFTER THE FALL

DIR. KASIM ABID

FEATURE | COMPLETED



Life After the Fall is a unique insight into modern day Iraq, eloquently portrayed by Iraqi director Kasim Abid, who returned to his native country shortly after the fall of Saddam following an absence of 30 years. Shot over five years, this film shows the director reuniting with his family in 2003. They had survived dictatorship, war and sanctions and were ready for change.

As the film unfolds, Abid's family struggles against growing despair as the country falls apart and violence moves ever closer to them. What is most fascinating and different about the film is its rare perspective, so different from the usual Western viewpoints about Iraq. Through wonderful characters, we gain a real understanding of the issues that are facing Iraqi citizens on the ground.

“Rather than focusing on the daily violence in Iraq, Kasim Abid made a powerful statement by filming his family in Baghdad”
The Times



LIVING WITH THE TUDORS

DIRS. KAREN GUTHRIE & NINA POPE

FEATURE | COMPLETED



With unrivalled access, artists Karen Guthrie & Nina Pope go native in the UK's oldest and largest historical re-enactment at Kentwell Hall in rural Suffolk. There they meet a core of fiercely loyal and protective re-enactors whose real life stories form a fascinating counterpoint to their chosen 16th century roles.

This beautifully crafted, funny, and sometimes dark film is ultimately about human existence, community and modern day living as it asks what are they escaping from—and to.

After its debut screening at BRITDOC 07, *Living with the Tudors* was subsequently picked up for European broadcast and international festival screenings. In the UK, the film had a theatrical release in Summer 2008 through Soda Pictures.



MOVING TO MARS

DIR. MAT WHITECROSS
PROD. KAREN KATZ

FEATURE | COMPLETED



Moving to Mars tells the story of two Karen Burmese families who have been housed in a refugee camp on the Thai borders since fleeing the repressive regime in Burma fifteen years ago.

Having accepted that they can never return to their home country, the families are due to be relocated to Sheffield, England. The film depicts their moving and often humorous struggles with twenty-first century Britain, whilst examining their tragic pasts.

Moving to Mars is the debut feature for director Mat Whitecross and producer Karen Katz. Whitecross co-directed *The Road to Guantanamo* with Michael Winterbottom and edited *9 Songs*.

Moving to Mars recently won the covetable Grierson Award for Best Documentary on a Contemporary Issue.



MY KIDNAPPER

DIR./PROD. MARK HENDERSON & KATE HORNE

FEATURE | COMPLETED



In 2003 Mark Henderson was one of eight backpackers taken hostage by Marxist guerrillas while trekking in the Colombian jungle. What had started as an innocent tourist adventure, ended up as 101 terrifying days of captivity and uncertainty about his future. Eleven months after his release, Mark received an email from Antonio, one of his kidnappers, whilst another hostage received a Facebook friend request from Antonio's girlfriend, also one of the captors. What followed was a five year correspondence that eventually drew Mark back to the one part of the world he thought he would never see again.

My Kidnapper follows Mark and three of his fellow hostages as

they return to the Sierra Nevada mountains in northern Colombia, the place where they lived out their worst nightmares. As they travel deeper into the jungle they discover the truth behind what happened to them, understand more about how they all dealt with the ordeal, and eventually come face-to-face with their kidnappers. *My Kidnapper* is a deeply personal film that explores a kidnapping from both sides.

Directed by Mark Henderson and Kate Horne and produced by Renegade Pictures (*The Yes Men Fix the World*, *Boys from Baghdad* and *The Shock Doctrine*).



THE NATURE PROJECT (WORKING TITLE)

DIR. DAVID BOND
PROD. ASHLEY JONES

FEATURE | IN PRODUCTION

This project was selected from the 'Power of Nature' scheme, looking to help to fund and distribute a feature documentary film that examines our contemporary relationship with nature. The project is supported by The National Trust, in collaboration with the NHS Sustainable Development Unit and by Arla, one of the largest dairy companies in Europe.

Filmmaker David Bond grew up in the countryside but now lives in the city. He is stuck in the digital world. During a rare countryside trip he noticed

a huge change in his family. They stopped worrying – about emails, about clothes and about TV – and looked happy. Are they deprived of nature? Do they have Nature Deficit Disorder? Leaving his anxious life behind, David goes searching for people living in harmony with their environment. His encounters shed light on our relationship with our environment, and he discovers what we can do to get back to the bosom of Mother Nature.



PING PONG
DIR./PROD. HUGH &
ANSON HARTFORD

FEATURE | COMPLETED

A sports movie about old age. Pensioners from across the world compete in the World Table Tennis Championships in Inner Mongolia, 2010. Les D'Arcy (UK) is 89, he's a 14 times cancer sufferer and 12 times world table tennis champion. He is now the oldest player in his group. Rune Forsberg (Sweden) is 85, he's 11 times world silver medalist and now, as the youngest group player, stands a chance of winning gold. *Ping Pong*

follows players from around the world as they make their way to compete in the 2010 World Championships in Inner Mongolia. It gives a unique insight into the remarkable world of veteran athletics but is not just about table tennis. Through intimate and candid portraits back home, *Ping Pong* is a life affirming adventure into a generation; exploring the hope, passion, prejudice, immediacy and regret of growing old.



REUNION
DIR. MONICA
MAGYAROSY

FEATURE | COMPLETED



Filmed over a Memorial Day Weekend in Buffalo, New York, *Reunion* is a heartfelt, touching and frequently funny portrait of the very first reunion of an extended Jewish family. On the face of it no earth-shattering events take place (eating, talking, bowling etc) but at the same time everything "happens".

In a wider context, the film is also about identity and what it means to be part of a family. It explores people's need to belong, to "have a story, know the whole story" and understand how they "fit into all this". Ultimately, it's also about their need

to leave something of themselves behind, and be remembered.

The film played on More4



SELF MADE
DIR. GILLIAN WEARING

Self Made is Turner Prize-winner Gillian Wearing's debut feature.

If you were to play a part in a film, would you be yourself or a fictional character?

FEATURE | COMPLETED



Hundreds of people responded to this advert when it was placed in local and national newspapers, online and in job centres around London and Newcastle. Seven people were selected to appear in *Self Made*, where they attend a Method Acting workshop to explore their fantasy selves. The workshops are led by experienced drama teacher Sam

Rumbelow and form the core of the film. As the film progresses, the participants use real life experiences to bring their characters to life, and ultimately star in their own mini-film. Revelation is key to the process, as is creating an environment that allows the unexpected to happen.



"Move over Slumdog, here's a feel-good film to really sing about..."

Ben Machell, *The Times*

SOUNDS LIKE TEEN SPIRIT
DIR. JAMIE JAY JOHNSON

FEATURE | COMPLETED



It's Eurovision... but not as we know it.

Sounds Like Teen Spirit is an affectionate and touching comedy about the struggles of growing up and the excitement, and difficulties, of being a kid.

It follows the journey of 4 aspiring pre-teens from very different backgrounds and parts of the continent, to Europe's biggest child song-writing contest; The Junior Eurovision Song Contest.

Over fifty years since Europe warred on the battlefield, *Sounds Like Teen Spirit* celebrates a cast of real children coming together with candidly open stories in a battle of songs and sequins, singing

their 10-15 year old hearts out.

Comic and moving in turns, the film captures the earnest innocence of childhood colliding with the awkwardness of adolescence, whilst above all, recalling how exciting it feels to be 10 years old again.

The film was produced by Stephen Wooley and Elizabeth Karlsen's Number Nine Films and is the debut feature from the talented and quirky Jamie Jay Johnson. Following its premier at Toronto Film Festival the film was released in UK cinemas and on DVD by Warner Music.



“STF - the most important film of 2007”
Industrial IT Group



STEAL THIS FILM II

DIR. JAMIE KING

FEATURE | COMPLETED



Professor and activist Jamie King has become a figurehead for the opposition in the war against file sharing. *Steal This Film II* explains how and why the war has been lost and the huge potential of new avenues of grassroots distribution, file-sharing and piracy that fly in the face of the old established Hollywood models.

The team behind the film, or the 'League of Noble Peers' as they are known, intended the film as a rallying call to 'bring new people into the leagues of those now prepared to think creatively'

about the future of distribution, production and creativity'.

In line with the film's polemical argument, *Steal This Film II* is only available to view via free download. In the first 48 hours alone, over 150,000 people had downloaded it. By 2010 that number was over 5 million.



THE YES MEN FIX THE WORLD

DIR. MIKE BONANNO & ANDY BICHLMBAUM

FEATURE | COMPLETED



This film is about disasters and risk—the risk that big business is prepared to take with our lives.

Political pranksters the Yes Men have been called "the Jonathan Swift of the Jackass generation" by author Naomi Klein. They infiltrate the world of big business and smuggle out stories that are shocking and hilarious. Both directing and starring

in the film, Mike Bonanno and Andy Bichlbaum (the Yes Men) set out via a series of audacious stunts to test the idea, passionately held by neo-cons, corporate leaders and the British and US governments, that the profit drive alone can solve the world's problems. Following its launch at Sundance, this brilliantly funny film played on HBO in the US and More4 in the UK.



TOWN OF RUNNERS

DIR. JERRY ROTHWELL

FEATURE | COMPLETED

Long-distance running is a way of life in the Arsi region of Ethiopia. In a country well-acquainted with poverty, famine and war, world-beating athletes are a source of intense pride. Many of the world's greatest runners hail from Bekoji, a small town in the Southern Highlands, whose athletes won all four gold medals in the long distance track events at the 2008 Beijing Olympics – more medals than most industrialised countries.

At the heart of Bekoji's success is the dedication of one man, Sentayehu Eshetu, a former PE teacher in the local primary school. At dawn each morning Sentayehu oversees an enthusiastic group

of 200 youngsters through a set of punishing hill runs. Bekoji holds few opportunities beyond subsistence agriculture, particularly for young girls: only a small percentage will move on from primary to secondary education and many will marry as young as 13. Athletics offers the chance of a different life.



UP IN SMOKE

DIR. ADAM WAKELING

FEATURE | COMPLETED



Up in Smoke is a film about a technique that could save more carbon emissions annually than all global transport emissions. It is a film about one of the least known and biggest contributors to tropical deforestation and global warming: slash-and-burn agriculture. The film follows British scientist Mike Hands, who has laboured for 25 years to perfect a sustainable farming technique to replace slash-and-burn farming in equatorial rainforests.

And he's found it. But developing the technique was only the start. Now he needs to persuade governments, agencies and, more importantly than anyone

else, the farmers to all adopt it.

This is a film about life and death struggles; about the struggle of Mike Hands to get people to understand his revolutionary technique. It's about the life and death struggle of the impoverished farmers who can ill afford to take the risk of adopting a new farming method. It's a film about our driving need to change what's happening to the remaining rainforests of the planet, and about the forces that may prevent that change from happening.

"An uplifting film"
Screen International

**"Crowd pleasing
and inspirational"**
Variety

**"An incredible piece of
work"**
Bono



WE ARE TOGETHER

**DIR./PROD.
PAUL TAYLOR & TEDDY
LEIFER**

FEATURE | COMPLETED



This debut feature for first time director Paul Taylor and producer Teddy Leifer powerfully demonstrates the effects of HIV in South Africa through the ultimately uplifting story of one orphanage. The film has already become one of the most awarded documentaries in recent years, winning at 13 international festivals, including audience awards at Tribeca and Edinburgh Film Festivals (beating fiction features) and a Sheffield Grierson Award.

The film's producers have partnered with EMI and (RED) in the UK on the cinema, DVD and soundtrack releases and Palm Pictures and the ONE campaign in the



US. The film has also screened on HBO and Channel 4.

We Are Together is supported by the charity Keep A Child Alive. All proceeds from the film and soundtrack are being donated to an education program for the children of the Agape orphanage through the RISE foundation (launched by Paul Taylor and Teddy Leifer). The film has raised over £500,000 so far.



WHO IS DAYANI CRYSTAL

DIR. MARK SILVER

FEATURE | IN PRODUCTION



An anonymous body is discovered in the Arizona desert.

The only identifying feature is a tattoo reading 'Dayani Cristal'.

To unravel the mystery we must go on an epic journey beginning in a tiny Honduran village and ending in the corridors of power in Washington. Who Is Dayani Cristal is a fusion of drama and documentary telling the story of one man's epic journey from his home in Honduras to his death at the border between Mexico and the United States. The investigation into his death is intercut with a reconstruction of his fateful journey. Our film climaxes as we

reveal that the ultimate responsibility for his death lies with a small cabal of hugely powerful policy makers. It is a fascinating mystery and procedural - the opportunity to watch how a small team of dedicated people manage to discover the identity of this anonymous body and return him home.

Ultimately the film is a poignant and powerful illustration of how, in the globalised 21st century, huge political and economic forces are responsible for countless human tragedies everyday.



A WHOLE LOTT MORE

DIR. VICTOR BUHLER

FEATURE | IN PRODUCTION

Lott Industries in Toledo, Ohio, employs over 1,200 workers with developmental disabilities. For decades the company excelled in building car parts, competing successfully with the non-disabled. However, with the decline of the auto industry in neighboring Detroit, Lott is threatened with closure. The company now has twelve months to reinvent itself and to save the livelihoods of its disabled employees. If Lott can stay in business, it may establish a new, dynamic model for disabled workplaces - a model

that could positively impact millions of disabled people in America and around the world.

A Whole Lott More details the most crucial year in Lott Industries' history and follows three inspiring workers with disabilities as they join the struggle to hold onto the best job they have ever had.

PUMA.CREATIVE FILM AWARDS

PUMA.CREATIVE



A SMALL ACT: 2009
Director: Jennifer Arnold
Status: Completed



BAREFOOT ENGINEERS: 2010
Director: Jehane Noujaim
Status: In Production



MOVING WINDMILLS: 2009
Director: Tom Rielly
Status: In Production



TASTE OF A REVOLUTION: 2010
Director: Philippe Gasnier
Status: In Development



ODIN'S RAVEN'S MAGIC: 2010
Director: Nick Fenton
Status: In Development



CROAKED: 2010
Director: Lucy Cooke
Status: In Development



DRAGONSLAYER: 2010
Director: Tristan Patterson
Status: Completed



HAM WITHOUT BORDERS: 2010
Director: Danielle Schleif
Status: In Development



OIL & WATER: 2010
Director: Francine Strickwerda & Laurel Spellman Smith
Status: In Production



PING PONG: 2010
Director: Hugh Hartford
Status: Completed



\$H*T!: 2009
Director: Annika Gustafson
Status: In Production



ISLAND PRESIDENT: 2010
Director: Jon Shenk
Status: Completed



KASAI: 2010
Director: Claude Haffner
Status: In Development



LOOK AT MY INDIA: 2010
Director: Pramod Mathur
Status: In Development



TEENAGE: 2010
Director: Matt Wolf
Status: In Development



DEVILS LAIR: 2010
Director: Riaan Hendricks
Status: In Development



TOWN OF RUNNERS: 2010
Director: Jerry Rothwell
Status: In Production

PUMA.CREATIVE



ALLIANCE SCHOOL: 2011
Director: Paul Taylor
Status: In Development



ALT-ORGS - SUSTAINING THE HUMAN: 2011
Director: Patricia Murphy
Status: In Development



BEYOND THE WAVE: 2011
Director: Kyoko Miyake
Status: In Development



WHITE VOLTA: 2011
Director: Timothy Edzeani Doh
Status: In Development



FISH FIGHT EUROPE: 2011
Director: William Anderson
Status: In Development



HOW TO SURVIVE A PLAGUE: 2011
Director: David France
Status: Completed



I RIDE 4 KEVIN: 2011
Director: Lucy Walker
Status: In Development



I, AFRIKANER: 2011
Director: Annalet Steenkamp
Status: In Production



LOGS OF WAR : 2011
Director: Anjali Nayar
Status: In Development



TURKEY CREEK: 2011
Director: Leah Mahan
Status: In Production



FEMME A LA CAMERA: 2011
Director: Karima Zoubir
Status: In Development



ROLLABALL: 2011
Director: Eddie Edwards,
Steven Markowitz
Status: In Production



NTSIKA: THE PILLAR: 2011
Director: Alette Schoon
Status: In Development



SHADOW GIRL: 2011
Director: Maria Teresa Larrain
Status: In Development



UNTITLED RAMIN Bahrani GOLD DOCUMENTARY: 2011
Director: Ramin Bahrani
Status: In Development



THE FLYING PILOT: 2011
Director: Peggy Mbiyu
Status: In Development



WHO IS DAYANI CRISTAL?: 2011
Director: Marc Silver
Status: In Production



AI WEIWEI: NEVER SORRY: 2011
Director: Alison Klayman
Status: Completed

PUMA.CREATIVE



ONE MEAL AT A TIME: 2011
Director: Alessandra Populin
Status: In Development



THE ISLAND OF DEREK WALCOTT: 2011
Director: Ida Does
Status: In Development



HERALDS FROM THE BIG WORLD: 2011
Director: Tatyana Soboleva
Status: In Development



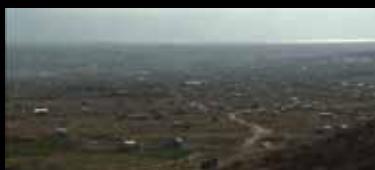
WHAT'S GOING ON?: 2011
Director: Penny Woolcock
Status: In Post-Production



LAUREATES: 2011
Director: Kenneth Gyang
Status: In Development



THE LAST SONG: 2011
Director: Katia Paradis
Status: In Development



HAITI, BILLIONS FOR A REFOUNDACTION: 2011
Director: Raoul Peck
Status: In Development



CHARLIE PELE: 2011
Director: F.Simiyu Barasa
Status: In Development



BIDESIA IN BAMBAI : 2011
Director: Surabhi Sharma
Status: In Development



CAL SUMMITS: 2011
Director: Luis Ibarra
Status: In Production



ARMENIA WANTS A PIECE OF THE NORTH POLE, AND THE SOUTH POLE TOO: 2011
Director: Vardan Hovhannisan
Status: In Development



SPEED SISTERS: 2011
Director: Geoffrey Smith
Status: In Development



AFRICA NINJA: 2011
Director: Banker White
Status: In Development



A SPELL TO WARD OFF DARKNESS: 2011
Director: Ben Russell & Ben Rivers
Status: In Development



THE E-TEAM: 2011
Director: Katy Chevigny
& Ross Kauffman
Status: In Development



SHATTERED PIECES OF PEACE: 2011
Director: Nonhlanhla Diamini
Status: In Development



BLACK OUT: 2011
Director: Eva Weber
Status: In Production



WE ARE MANY: 2011
Director: Amir Amirani
Status: In Production

THE E-TEAM

NOTES