



Sundance Institute Documentary Film Program unveils projects for Fall 2013 grants and creative support.

New documentary projects selected for Sundance Institute support include a wide range of filmmaking styles and approaches including experimental styles, character driven narrative nonfiction, as well as investigative documentaries. Stories range from very personal moments (*Art and Craft*, *Never Better*), cultural appreciation (*Like Ants for Sugar*), and social inquiry (*The Campus Project*, *Down By Law*). Together these artists engage with distinctive stories in creative ways.

The Fall 2013 round accepted nearly 750 Applications worldwide from filmmakers working in 93 unique countries of origin who submitted work of great artistry and humanity. Selected grantees include original voices from in-country artists from Bangladesh, South Korea, India, Vietnam, Syria, Uruguay, and People's Republic of China. In funding a broad spectrum of innovative and creative non-fiction storytelling from around the world, Sundance Institute embraces documentary film as a vital contributor to the language of the 21st century.

Sundance Institute Documentary Film Program provides creative and financial support to cinematic, feature documentaries from independent filmmakers globally. In addition to financing we offer a year-round suite of creative support opportunities including Creative Labs, Fellowships, and editorial consultation. Past films supported have included *Why We Fight*; *Trouble the Water*; *Ai weiwei: Never Sorry*; *The Queen of Versailles*; *The Invisible War*; *Powerless*; *Dirty Wars*, and *The Square*. Submission deadlines are February and July each year.

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DEVELOPMENT

3.5 Minutes

Director: Marc Silver (U.K.)

3 1/2 minutes and ten bullets. One unarmed boy is dead. *3 1/2 Minutes* dissects the shooting death of 17-year-old Jordan Davis, the aftermath of this systemic tragedy and contradictions within the American criminal justice system.

The Betel Begins The Conversation

Directors: Bao Nguyen and Xuan Anh Duong (Vietnam/ U.S.)

In socially conservative Vietnam where the Communist government is considering legalizing same-sex marriage, a mother struggles with the demons of her past while fighting for the equality of her gay son and the Vietnamese LGBT community.

Brick

Directors: Jessica Dimmock and Christopher LaMarca (U.S.)

Five fathers and grandfathers risk losing their families to live as transgender women within the Pacific Northwest's hyper-masculine culture.

The Campus Project

Director: Kirby Dick (U.S.)

Undergraduate assault survivors fight to pursue education and justice in this groundbreaking project that exposes the epidemic of rape on U.S. campuses, their institutional cover-ups, and the devastating toll they take on students and families.

Day After Tomorrow

Director: Kamar Ahmad (Bangladesh)

What if a river could tell stories it witnesses everyday? What if a river could record the narrative of commoners traveling along its stream? Making a day-night journey in a century old boat, *Day After Tomorrow* is an attempt to find a portrait of the silent mass in a densely populated country like Bangladesh.

Down By Law

Director: George Amponsah (U.K.)

Down By Law follows the childhood friends of Mark Duggan, a young man who was killed by armed police on 4 August 2011. This event is known as the spark that set the London riots in motion.

Freedom Fighters

Director: Jamie Meltzer (U.S.)

There's a new detective agency in Dallas, started by a group of exonerated men with decades in prison served between them. They call themselves the Freedom Fighters, and they are looking to free innocent people still behind bars.

How To Change The World

Director: Jerry Rothwell (U.K.)

How To Change The World tells the story of a tight-knit group of friends who mounted some of the most daring and significant environmental protests in history. Using intimate footage from their personal archives, this film tells the story of the pioneers who established Greenpeace.

Like Ants For Sugar

Director: Shirley Abraham (India)

For nearly seven decades, the wonder of the movies visits rural India atop cinema lorries. Accompanying the showmen of touring cinemas on their magical journeys, *Like Ants For Sugar* witnesses their struggle to keep their cinemas running. 2014 brings a watershed moment in the survival of this beloved tradition.

The Lovers And The Despot

Directors: Rob Cannan and Ross Adam (U.K.)

Following the collapse of their glamorous romance, a celebrity director and his actress ex-wife are kidnapped by the movie-obsessed director Kim Jong-il. Forced to make films in extraordinary circumstances, Shin and Choi get a second chance at love, but only one chance at escape.

Never Better

Directors: Claudia Abend and Adriana Loeff (Uruguay)

At a point in life when everything seems to have been done, a group of eighty-something's decide to start all over: fall in love, learn to read and write, win a race or get a divorce.

Recovering Irma

Director: Sandra Salas (U.S.)

A soul-searching road trip winds its way across geography and generations, probing for answers to the difficult question: "How do you end domestic violence?"

The Trial Of Ratko Mladic

Directors: Henry Singer and Robert Miller (U.K./U.S.)

Mladic's trial in the Hague will be the final judgment at the International Criminal Tribunal for the former Yugoslavia, and an exploration of the people in the region who see Mladic as either a national hero or the personification of evil.

Untitled Cold Case Film

Directors: Jason Osder and Will Youmans (U.S.)

Two filmmakers join forces to document activists on a mission to solve a cold murder case with political implications.

PRODUCTION/POST-PRODUCTION

Art And Craft

Directors: Jennifer Grausman and Sam Cullman (U.S.)

Art And Craft follows prolific art forger Mark Landis at the very moment his thirty-year ruse is exposed. What at first glance seems like a generous act of philanthropy turns out to be one of the most widespread and unusual cases of deception found in the art world. Combining elements of humor, confession and classic observation, this story of obsession opens up a complex set of issues at the intersection of mental health, art and philanthropy.

Baglar

Directors: Berke Bas and Melis Birder (Turkey)

An underdog basketball team from hard scrabble Diyarbakir in Southeastern Turkey goes beyond winning games in their mission to rise above prejudice, poverty and political turmoil created by the decades long conflict between the Turkish state and Kurdish rebels who are fighting for local autonomy and cultural rights.

Bukom Fighter

Director: Makafui Zimrani (Ghana)

A nine year old boy from a shanty town in Ghana tries to create hope for himself using the only resource at his disposal; the power of his fists.

Cocaine Prison

Director: Violeta Ayala (Bolivia)

From inside one of Bolivia's notorious prisons, a cocaine worker, a drug mule, and his little sister reveal the country's complex relationship with cocaine.

(T)Error

Directors: David Felix Sutcliffe, Lyric R. Cabral (U.S.)

(T)error is the inside story of *****, an active counterterrorism informant for the FBI. Filmed on the ground, it captures the dramatic unraveling of the informant's 20-year career with the Bureau after the target of his investigation realizes that he's been set up.

In Country

Directors: Meghan O'Hara and Mike Attie (U.S.)

Deep in the Oregon woods, fantasy and reality collide as combat veterans from Vietnam, Iraq and Afghanistan relive a war that most people want to forget. The heat of the reenacted Vietnam battle sheds light on America's complicated relationship with war and its veterans.

The Look Of Silence

Director: Joshua Oppenheimer (U.S.)

A family discovers who murdered their son during the 1965-66 Indonesian genocide. The youngest brother confronts the perpetrators, breaking decades of silence.

The Notorious Mr. Bout

Directors: Tony Gerber and Maxim Pozdorovkin (U.S./Russia)

The Notorious Mr. Bout is the ultimate rags-to-riches-to-prison memoir. With unprecedented access to Viktor Bout's home movies and DEA surveillance material gathered during the sting operation to bring him down, *The Notorious Mr. Bout* is an epic portrait of a life much mythologized but little understood.

Please Remember Me

Directors: Qing Zhao and Violet Du Feng (People's Republic of China)

An elderly couple living in Shanghai elegantly struggles with failing physical health and memory loss. With great sensitivity, the film intimately chronicles their final years in a moving and inspiring portrait of life-long love.

Silvered Water

Director: Ossama Mohammad (Syria)

In Syria, YouTubers shoot & then die; others kill then film. In Paris, I can only film the sky & edit YouTube footage. From within this tension, a young Kurd from Homs begins to chat with me, asking: "If your camera were here, in Homs, what would you be filming?"

Wind On The Moon

Director: Seung-Jun Yi (South Korea)

Born deaf and blind, Yeji has absolutely no language; no sign language nor braille letter. Her mother writes a daily diary in a life long attempt to decode Yeji's wild gestures. With no miracle or sign of improvement, we learn everything about what it means to be human and to love without language.

A Young Patriot

Director: Haibin Du (People's Republic of China)

Zhao, young fervent patriot, is grateful to his mother country and to the Chinese Communist Party for everything. When he goes to university away from his home town, many new experiences put his innocent convictions to the test.

CANDESCENT FILMS AWARD

E-Team

Directors: Katy Chevigny and Ross Kauffman (U.S.)

Driven by the high stakes investigative work of four intrepid human rights workers, *E-Team* offers a rare look at their lives at home and dramatic work in the field.

Marmato

Director: Mark Grieco (U.S.)

A peaceful gold-mining town in rural Colombia confronts destruction by a Canadian multinational mining company. Filmed over the course of five and a half years, *Marmato* is a canvas of magic realism and the confrontation with globalized mining.

Private Violence

Director: Cynthia Hill (U.S.)

Have you ever wondered, “Why doesn't she just leave?” *Private Violence* follows domestic violence advocate Kit Gruelle as she accompanies women on the pathway from victim to survivor.

TIME WARNER FELLOWSHIP

Recolectores (The Gatherers)

Director: Bernardo Ruiz (U.S.)

Dubbed “unlikely forensic sleuths” by *The New York Times*, a group of young medical and anthropology students from Latin America revolutionizes the use of forensics in the investigation of human rights atrocities globally.

CINEREACH PROJECT AT SUNDANCE INSTITUTE

Rich Hill

Directors: Tracy Droz Tragos and Andrew Droz Palermo (U.S.)

An examination of challenges, hopes and dreams of the young residents of a rural American town.

AUDIENCE ENGAGEMENT

Diagnosis Of A Faun (Working Title)

Directors: Tamar Rogoff and Daisy Wright (U.S.)

A young actor with cerebral palsy and a choreographer with a passion to understand him and his body embark on a 3-year quest. As art overturns science his life is forever changed, as is the prognosis that he would be in a wheelchair by age 40. The Audience Engagement grant will provide partial support for the work of the Cerebral Posse, *The Incredible Body Work Book*, and illustrative bodywork webmodules and workshops.

The House I Live In

Director: Eugene Jarecki (U.S.)

Filmed in more than twenty states, *The House I Live In* tells the stories of individuals at all levels of America's War on Drugs and offers a penetrating look inside America's criminal justice system, revealing the profound human rights implications of U.S. drug policy. A two year campaign will use the film to amplify state and national efforts to review and reconsider U.S. drug policy.

Inequality For All

Director: Jacob Kornbluth (U.S.)

Inequality For All looks at the topic of widening income inequality as seen through the eyes of Robert Reich. At the heart of the film is a simple question – what is a good society, and what, if anything, does widening income inequality have to do with it? The filmmakers have conceived of their film as the centerpiece of a strategy to allow people to participate in the equity movement, either on the local level or with national networks.

The Invisible War

Director: Kirby Dick (U.S.)

The Invisible War documents the epidemic of rape within the U.S. military, the institutions that perpetuate and cover up its existence, and its profound personal and social consequences. The Audience Engagement grant will help support and evaluate a campaign to engage the U.S. Department of Defense, specifically encouraging measures to radically reduce sexual assault rates, prosecute perpetrators, and support survivors.