

IMPACT OF ART

@britdoc
britdoc.org

BENOKRI
POET

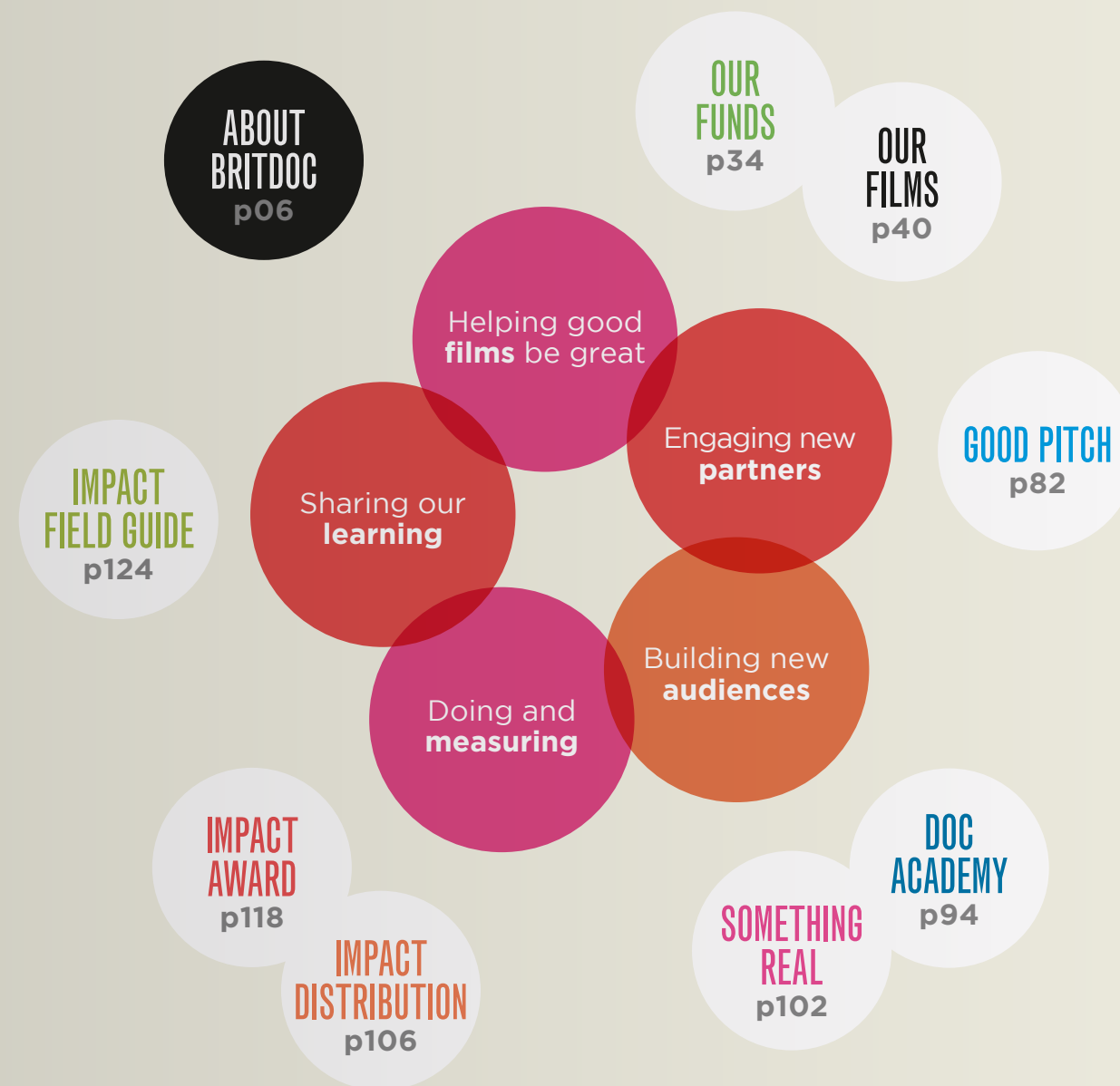
STORIES CAN
CONQUER FEAR,
YOU KNOW.
THEY CAN MAKE
THE HEART LARGER.

HELLO

We are a nonprofit, founded in 2005, committed to enabling great documentary films and connecting them to audiences.

Based in London and New York, we work with filmmakers and partners globally, reaching audiences all over the world.

In this book you can find out more about what we do and how it fits into our five interconnected strategic areas.





OUR MISSION

We befriend great filmmakers, support great films, broker new partnerships, build new business models, share knowledge and develop audiences globally.

We aim to lead by example — innovate, share and be copied, and innovate again.

OUR DRIVING PRINCIPLE

Great documentaries enrich the lives of individuals. They have a unique ability to engage and connect people, transform communities and improve societies.

That's why we are dedicated to the Impact of Art, and the Art of Impact.

“For many years, BRITDOC has spotted and supported the most urgent projects – nurturing them with love, ensuring they make a difference. But gradually BRITDOC became more than a fund. It is, by now, the forum for our most important conversations in nonfiction cinema.”

Joshua Oppenheimer
Director

“BRITDOC are experts in collaboration, innovation and rapid prototyping.”

Cara Mertes
Ford Foundation

“BRITDOC is on the leading edge of the curve. Working collaboratively, they work with filmmakers, distributors and innovators in the storytelling space. Their work is exciting, far reaching and unique!”

Diana Barrett
Fledgling Fund

Documentary filmmaking has taken creative leaps and bounds over the past decade.

THE IMPACT OF ART

It has captured the attention of artists, fiction directors, photographers and writers, excited by the plasticity of form and the creativity that comes with the field's independent spirit.

At BRITDOC, we value these films in and of themselves. The creation of a great new piece of work is transformational for the artist, and often for the collaborators both behind and in front of the camera too. And then there is the audience.

What happens between a film and an audience member is a private affair, often mysterious and hidden, impossible to photograph, capture or record. And yet it is this effect, the potential for a film to be transformational for the inner life of the audience, that is the magic that makes us proud of our addiction to nonfiction and determined to help more filmmakers find their voice and their audience.

IT IS A TIME
OF WONDER
AND ABUNDANCE
FOR THE FORM

Photo from
*The Possibilities
Are Endless*



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

Indonesian premiere of *The Look of Silence*, Joshua Oppenheimer's follow-up to *The Act of Killing*.

This has been the decade
in which the power of film
to change the world has
become impossible to ignore.

THE ART OF IMPACT

Through the hard work and
commitment of thousands
of dedicated individuals,
we've seen it all: major
artistic achievement,
radical experimentation
and innovation, and serious
societal change.

Over these past 10 years, we've worked at becoming experts in creating real impact around our films. We continue to add to best practice in this area - sometimes working directly to produce and distribute big, new films with a social purpose, other times helping filmmakers do it themselves all over the world, and always sharing what we have learnt through conferences, workshops and free online resources.

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

MEET THE TEAM

“For me, BRITDOC is synonymous with passion, commitment, energy, humour, vision, rigour and vodka-based cocktails.”

Tabitha Jackson
Sundance Institute

LONDON

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JESS SEARCH

London

Chief Executive
jess@britdoc.org

Jess is the Chief Executive of BRITDOC. Before that, she was a Commissioning Editor at Channel 4.

She is also a board member of the think tank IPPR and has an MBA from Cass Business School. Jess moderates for IDFA, the Skoll World Forum, the Trust Women conference and BRITDOC's Good Pitch.



BEADIE FINZI

London

Foundation Director
beadie@britdoc.org

Having worked in documentary for the past 20 years, Beadie is in heaven in her role at BRITDOC – befriending independent filmmakers globally, funding great films, brokering new partnerships and sharing knowledge.

In addition to executive producing a number of films, Beadie is responsible for the Good Pitch programme and helps incubate new projects like the Impact Field Guide and the Impact Award.

Beadie is also an experienced filmmaker. Titles include *Only When I Dance*, theatrically released in the UK and US. She produced *Unknown White Male* in 2005, which played at Sundance Film Festival and was Oscar shortlisted.



MAXYNE FRANKLIN

New York

Foundation Director
maxyne@britdoc.org

Maxyne is one of the founding Directors of BRITDOC and shares responsibility for overseeing the film funding programmes. She also sits on the selection committee for the Good Pitch events and oversees the annual BRITDOC Impact Awards; celebrating the films that have made the greatest impact on society.

For BRITDOC, Maxyne has been lucky enough to executive produce a number of award-winning films including *Virunga*, *The Possibilities are Endless*, *The Square*, *Pussy Riot, Hell & Back Again*, *Ping Pong* and *Afghan Star*. Prior to BRITDOC, Maxyne was working at Channel 4 TV on the new talent strand *3 Minute Wonders* and co-curating the experimental *Outside Zone*.



SANDRA WHIPHAM

London

Foundation Director
sandra@britdoc.org

Sandra, who joined BRITDOC as its fourth Director in January 2012, works across all areas of the Foundation's work with special responsibility for Doc Academy and the Bertha BRITDOC Connect Fund.

Previously, Sandra established London Fields Pictures Ltd where she produced and executive produced a range of documentary film and television including multi award-winning *Enemies of the People* (dir. Thet Sambath/Rob Lemkin). From 2007-9 Sandra was Editor at More 4, and commissioned the *True Stories* international documentary strand.



ELISE McCAVE

New York

Deputy director
elise@britdoc.org

Elise has responsibility for marketing, communications and design, collaborating with our web and design teams across the BRITDOC websites and print material, to produce beautiful, functional tools and content.

Elise also has oversight on the Impact Award and possibly our best live project: Good Pitch, which she has worked on since the very first event in Oxford in 2008. She is currently also enjoying discussing all BRITDOC's work in presentations, and working with filmmakers at labs.

She's never happier than when assembling a playlist for the documentary community to work, rest and play to.



OLIVER RIVERS

London

Finance Director
oliver@britdoc.org

Oliver is BRITDOC's Finance Director, working for the company one day a week. The rest of the time he works in the same capacity for three early-stage businesses (a drinks brand, an online mobile advertising business and, a chain of cafés in Milan and London).

He has an MBA from London Business School, but he did his first degree at the Royal College of Music, and music remains his great passion. In his not very extensive spare time he can usually be found at the Wigmore Hall.



NICOLE VAN SCHAİK

London

European Outreach Director
nicole@britdoc.org

Nicole strategises with filmmakers and focuses on building new and exciting relationships with foundations, philanthropists, brands and NGOs for Good Pitch Europe, and BRITDOC as a whole. She also assists on the US and global Good Pitch events.

Over the past year Nicole has been working on the BRITDOC Circle Fund – our initiative supported by a group of individual funders.

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



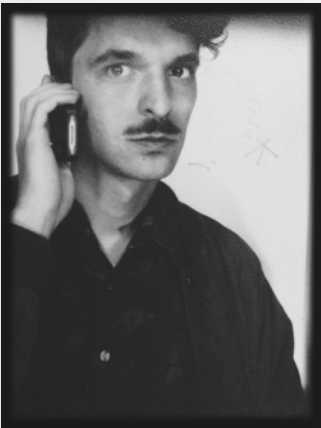
STÉPHANIE LITTLE

London

Head of Production
stephanie@britdoc.org

Stéph plans and delivers BRITDOC's event programme. This includes hub Good Pitch events, Impact Labs, and BRITDOC's Impact Award. She now also manages the Good Pitch² global programme, planning its rollout worldwide, and supporting potential and current Good Pitch² hosts.

Previously, she was Director and Programmer of Northern Lights Film Festival based in the North East of England. The festival included Northern European feature, documentary, short film and education programmes and industry summit. Before moving to BRITDOC, Stéph was the Events Executive at the UK Film Council, with special responsibility for the UK pavilion at the Cannes Film Festival.



LUKE W MOODY

London

Film & Distribution Manager
luke@britdoc.org

Luke joined BRITDOC's team in 2010. He currently performs a dual role. As Film Manager he works across the film funds, filmmaker outreach and as a reviewer on other schemes. As Head of Distribution he has coordinated UK impact distribution of Academy Award-nominated *Dirty Wars* and *CITIZENFOUR*. He also managed production of related artist commissions including James Bridle's *Drone Shadows* and Trevor Paglen's *Code Names of the Surveillance State* and *Circles*. He also leads on curation and development of BRITDOC's new digital distribution initiative, Something Real.

Luke is from somewhere between Barnsley and Rotherham.



KAREN FAIRHOLM

London

Financial Controller
karen@britdoc.org

Karen oversees the day-to-day activities of BRITDOC's financial affairs, ensuring that BRITDOC's four companies are organised, efficient and produce accurate financials.

Having been part of the finance world for 10 years, Karen took a year to travel, returning determined to fulfil a dream of working with filmmakers. And then along came BRITDOC.



FREELANCE
TEAM

JAMES FRANKLIN

Auckland & London

Creative Director
james@britdoc.org

James looks after the design and the websites of all the BRITDOC brands, starting with the first website back in 2006.

James is also founder of the web-based film-marketing system *Assemble.me* and has produced the design behind many of BRITDOC's films.

SANDI DUBOWSKI

New York

US Outreach Director
sandi@britdoc.org

Sandi has been the Outreach Director for Good Pitch North America since 2009. He is also a busy filmmaker; the Director/Producer of *Trembling Before G-d*, Producer of *A Jihad for Love*, and Co-producer of *Budrus*. His award-winning work has screened at Sundance, Berlin, Toronto and 200+ festivals, has aired on BBC, PBS, ZDF-Arte, and been funded by 60+ foundations. Sandi turns movies into movements and launched *filmsthatchangetheworld.com* to engage people through global events. He is directing a new Sundance-funded film about Amichai Lau-Lavie, a 21st century spiritual innovator for our skeptical, secular, digital generation.

STU TILY

Prague

Technical Director
stu@britdoc.org

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).



CONSULTANTS

BRENDA COUGHLIN

London

Consultant

Brenda is co-founder of the creative media group, Civic Bakery. She produced *Dirty Wars* (2013), nominated for an Academy Award, and is Distribution Producer for *CITIZENFOUR* (2014). She worked with BRITDOC on developing our inaugural Impact Distribution Lab. She previously produced the 2009 (US) and 2010 (UK) specials, executive produced by Matt Damon. She has been an advisor for the Sundance Creative Producing Lab and a fellow of the Sundance Women Filmmaking Initiative. With historian Howard Zinn, she co-founded Voices of a People's History, which runs performing arts and education programs in communities across the United States.

PATRICIA FINNERAN

New York

Good Pitch Consultant

Patricia is founder of Story Matters; working at the intersection of storytelling and social change. It creates collaborative and viable projects with funders, corporations, nonprofits and filmmakers that advance positive social impact. Clients include Kering, Hot Docs, Harmony Institute and campaigns for *Bully*, *The People Speak* television specials, executive produced by Matt Damon. She has been an advisor for the Sundance Creative Producing Lab and a fellow of the Sundance Women Filmmaking Initiative. With historian Howard Zinn, she co-founded Voices of a People's History, which runs performing arts and education programs in communities across the United States.

BRUNI BURRES

New York

Consultant

For over 20 years, Bruni has worked at the intersection of arts and culture and human rights as a festival director and curator, a media educator, creative producer and social media strategist. She is currently a Senior Consultant for Sundance Institute's Documentary Film Program, expanding and deepening its international engagement. She is a mentor and partner with the Greenhouse Documentary Initiative for MENA filmmakers, a consultant with Good Pitch and Chiledoc and a senior program advisor for the Middle East Festival Now. From 1991 to 2008 Bruni was the director of the Human Rights Watch Film Festival. Bruni continues to consult with the Open Society Foundations.

BRITDOC FOUNDATION BOARD

The BRITDOC Directors
are joined by an exceptional
team across our boards.

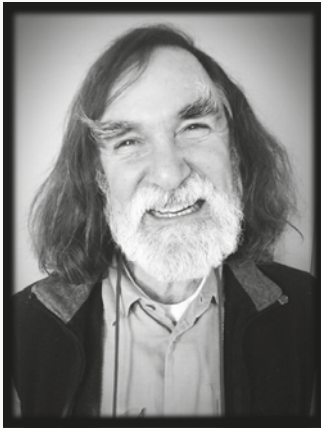


JOHN BATES

London

Chair of the Board

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



TONY TABATZNIK

London

Non-executive Board Member

Tony is an entrepreneur and committed philanthropist. He is a member of BRITDOC and is the visionary behind Bertha Foundation whose mission is to create more progressive and just societies with work in three main areas: Media, Human Rights Law and Activist Training.



DAN BROOKE

London

Non-executive Board Member

Dan is Chief Marketing & Communications Officer at Channel 4. He's been with the channel since January 2011, after an earlier stint from 1998-2005 when he rose to Managing Director of Digital Channels. He also serves on the Board of the NFTS.



MARK CRIDGE

London

Non-executive Board Member

Mark is a digital communications expert who founded the UK's first digital advertising agency, Glue London. He originally studied architecture, where he learned to shape and communicate creative ideas. He is currently a member of the Green Party National Executive.

BRITDOC CHARITABLE TRUSTEES

BRITDOC INC BOARD



ANGELA SEAY

London

Chair of the Board

As chair of the BRITDOC Charitable Trust, Angela brings years of experience in nonprofits in Europe and North America, with a focus on grant-making institutions and policy NGOs. She also worked in policy development, strategic planning and legislation in the US Federal Government.



STEPHAN CHAMBERS

London

Trustee

Stephan is Director of International Strategy at the Saïd Business School in Oxford, Chairman of the Skoll Centre for Social Entrepreneurship and a Senior Research Fellow at Lincoln College. He sits on the Advisory Board of Princeton University Press and the University of the People. He spent 2014 as Special Advisor to the Skoll Global Threats Fund.



WILLIAM SIEGHART

London

Trustee

William is a philanthropist, entrepreneur, publisher and the founder of the Forward Prizes for Poetry. He serves as a trustee not only to the BRITDOC Charitable Trust, but also to the Esmée Fairbairn Foundation, Free Word Centre and Reprieve.



ALEX GRASHOW

New York

Board Member

Alex is a business adaptation expert, speaker, author, moderator and confidential adviser. He is a Senior Adviser and a lead moderator for the Clinton Global Initiative and the co-author of The Practice of Adaptive Leadership (Harvard Business Press) and Leadership in a Permanent Crisis (HBR). He is the child of two public servants, a proud father and practicing artist.

OUR VALUES

INDEPENDENT

We are free to choose who we work with and how we do it. This independence means we always uphold creative, journalistic and personal integrity.

SUPPORTIVE

We don't interfere with the creative process, we support it. We are the friend of the filmmaker and the film always comes first.

COLLABORATIVE

We have seen the greatest impact through collaboration. As such, we share what we learn and create best practice with our partners.

EVOLVING

We are consciously and constantly evolving – because tomorrow needs new ideas. For us, problems are an opportunity for change.

SERIOUS

We take documentaries seriously, but not ourselves.

JOYOUS

We love what we do and we want to work with people who feel the same way.

ARUNDHATI ROY
WRITER

TO SEEK JOY IN THE SADDEST
PLACES. TO PURSUE BEAUTY
TO ITS LAIR. TO NEVER SIMPLIFY
WHAT IS COMPLICATED OR
COMPLICATE WHAT IS SIMPLE.
TO RESPECT STRENGTH, NEVER
POWER. ABOVE ALL, TO WATCH.
TO TRY AND UNDERSTAND. TO
NEVER LOOK AWAY. AND NEVER,
NEVER TO FORGET.

SUPPORTERS

We can only do what we do...
because of the organisations and
individuals who fund our work.
Thank you everyone.

MAJOR PARTNERS:



FOUNDING PARTNER:



SUPPORTERS:



INDIVIDUAL SUPPORTERS:



BERTHA AND US

“The Bertha-BRITDOC team helped us not only financially, but also gave excellent creative advice, and was emotionally and morally highly supportive. Their professionalism and empathy helped us to keep on until the end. Thank you so much!”

Eszter Hajdú
Judgment in Hungary



Our friends at Bertha Foundation believe that alliances between activists, lawyers and storytellers can be very powerful. And we agree.

“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 collaborating on these two fantastic initiatives.”

Rebecca Lichtenfeld
Director of Social Impact,
Bertha Philanthropies

Since 2011 Bertha have invested in BRITDOC’s future and joined our Board of Directors. Together we launched a number of initiatives including two distinctive ongoing film funds:

THE BERTHA BRITDOC DOCUMENTARY JOURNALISM FUND

The first 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, expose injustice, bring attention to unreported issues and, bring cameras into regions previously unseen. £250,000 a year is available as a mixture of grants and loans.

THE BERTHA BRITDOC CONNECT FUND

The first outreach and engagement fund in Europe, the Bertha BRITDOC Connect Fund 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 is available in grants.

We are overwhelmed by the commitment and success of the filmmakers we’ve had the pleasure of working with – from films with international resonance like *No Fire Zone*, *CITIZENFOUR* and *Virunga*, to films with significant local resonance like *Miners Shot Down*, *17 Not Required* and *Judgment in Hungary*. All the films we have supported so far are listed later in this book.

Thanks to Bertha for their continuing support. We look forward to doing even more together.

Ford Foundation | JustFilms has been supporting BRITDOC since 2011. With Ford's support we have built Good Pitch into our biggest global programme, connecting the best documentary filmmakers with NGOs, foundations, philanthropists, brands and media around leading social issues.

Ford Foundation has invested in the transformative power of documentary for over 30 years, and their JustFilms initiative takes that commitment further.

As part of JustFilms' alliance of international partner organisations, we have been able to use Good Pitch to strengthen global documentary networks, drawing new resources and new partners into a rapidly expanding field, identifying

innovative strategies for impact and distribution, and encouraging the further professionalisation of the independent film community.

In addition to the series of live events in cities around the world, the Good Pitch programme includes workshops for filmmakers and Impact Producers, and now a comprehensive Impact Field Guide sharing best practice, which is available for free online.

We're excited to work with a sophisticated organisation with global expertise and presence to create even more powerful opportunities and alliances for the world's best filmmakers and their stakeholders.

“BRITDOC is an invaluable international partner in an independent documentary field which is expanding and experiencing a paradigm shift in terms of creativity, funding, technology, reach, and impact.”

Cara Mertes
Director, JustFilms
Ford Foundation

FORD FOUNDATION AND US



FORD
FOUNDATION

CHANNEL 4 AND US



Channel 4 is BRITDOC's founding partner and three of our directors are ex-Channel 4 commissioning staff. It was Channel 4's belief in our mission and financial backing that got BRITDOC started in 2005.

Channel 4's partnership is very meaningful to the Foundation. We share the same core belief in the importance of public service media to British culture, democracy and society. Equally importantly, we share a love of innovation, disruption and a sense of humour.

The Channel retains a first-look deal 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 such as *The End of the Line*, *Chosen*, *Afghan Star*, *Hell and Back Again* and *CITIZENFOUR* have been shown on Channel 4, Film4 or More4 and will continue to do so.

“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 *Ping Pong to One Mile Away*, *The Possibilities are Endless* to *CITIZENFOUR*, and we look forward to continuing our support for its work.”

David Abraham
Chief Executive, Channel 4

AI WEIWEI
ARTIST

EVERYTHING
IS ART.
EVERYTHING
IS POLITICS.

OUR FUNDS

IT ALL STARTS WITH A GREAT FILM



Filming
of *Virunga*

Great films are at the centre of everything we do. We support talented people to create the very best films possible.

BRITDOC's Foundation Directors are highly experienced, hands-on Executive Producers. We love collaborating with independent filmmakers who have cinematic ambition, providing personal mentorship and editorial support as well as direct funding for every stage of a film's life, from development through to production and outreach.

Since 2005, the scope of our funding has changed dramatically. From supporting British-only filmmakers in our first years to becoming a truly global film funder, we now have grantees from 47 countries including Zimbabwe, Hungary, India, Denmark, UK, China and the USA. This has enabled us to support some of the most important voices and urgent stories of the past decade.

We continue to work to make new funding streams available to the documentary community, managing film funds for a range of organisations and individuals. This started with funding from broadcaster Channel 4 Television and has since included lifestyle brand PUMA, nonprofits including Oak Foundation and Arcus Foundation, and individual philanthropists and family foundations, such as our ongoing partnership with Bertha Foundation.

“The stamp of support from an organization like BRITDOC sent an important signal to the broader film community that this was a story that needed to be told.”

Jessica Devaney
Producer, *Speed Sisters*

“Simply put, the film would not have happened without the financial and editorial contribution and leadership that BRITDOC provided.”

Marc Silver, Director,
Who Is Dayani Crystal?

“We really needed some outside expertise to help guide us through a particularly difficult and dangerous moment in production. We remain deeply grateful to the whole team at BRITDOC for all the words of wisdom and encouragement.”

Orlando von Einsiedel
Director, *Virunga*

“BRITDOC were the first funders to come on board the project and without their endless energy, enthusiasm and insight, this film would never have been made. They are brilliant.”

Hugh & Anson Hartford
Director & Producer,
Ping Pong



In response to the growing demand by individual philanthropists and family foundations, we've set up the Circle Fund. The Circle Fund is a new funders group bonded by a passion for enabling the very best documentary film and committed to helping secure a diverse and independent future for media.

Constituted with a Charitable Trust in the UK and a 501c3 in the US, we are able to receive tax efficient grants to support single films in specific subject areas, right through to multi-year slate funding across a broad range of issues. Our members can have the confidence that the BRITDOC team will comprehensively review and mentor film projects from beginning to end.

Recent films supported by the Circle Fund include Edward Lovelace and James Hall's *The Possibilities are Endless*, Laura Poitras' *CITIZENFOUR* and the upcoming film from Johan Grimonprez on the global arms trade, *The Shadow World*.

If you're interested in enabling independent, ambitious filmmaking then do get in touch. We can help you support this community, with confidence.

"I invest in documentary because stories are what connect us. They make up our lives and are what we leave behind. The Circle Fund is an opportunity to come together with a small group of inspiring individuals to discuss the potential of documentary film, while funding some of the best projects around."

Cristina Ljungberg
Circle Fund Founder Member



Still from *The Possibilities are Endless*

A SAMPLER OF WORK WE
HAVE SUPPORTED SINCE 2005

OUR FILMS



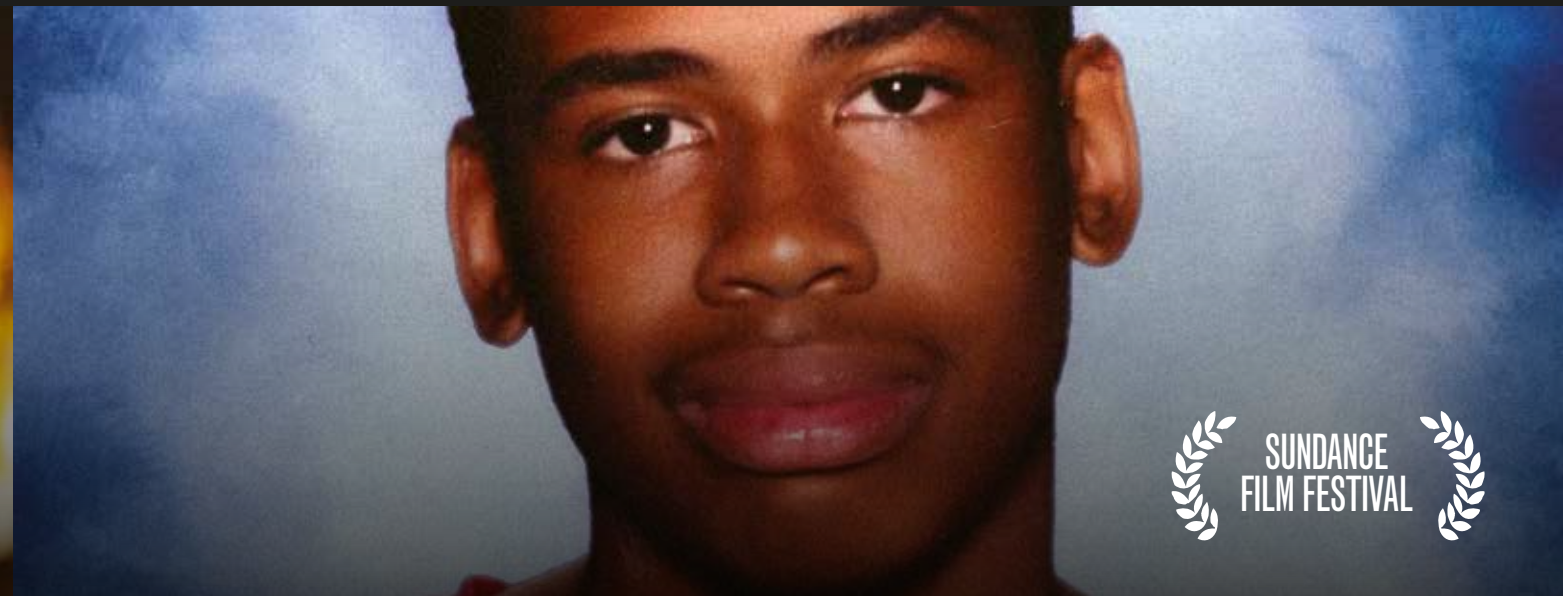
17 NOT REQUIRED INDIANS

Director
Soniya Kirpalani
Completed 2014

In April 2010, 17 Indian migrant workers were sentenced to death for the murder of one man in the UAE. But for the fact that family members pressured both the Indian and UAE governments for a fair trial, the men would have ended their lives as statistics for the death penalty.

In following the families struggling for justice, director Soniya Kirpalani reveals the tragic plight of Indian migrants overseas. Tracking the brothers of one of the accused as they collect proof of his innocence, we are lead into an unseen world of migrant abuse. Through the trial, the Embassy's defence team and human rights lawyers reveal how Indian politics and corruption obstruct the possibility of a fair trial for Indian migrant workers.

In February 2013, the 17 Indians were reunited with their families.



3½ MINUTES

Director Marc Silver
Producers Minette Nelson
& Carolyn Hepburn
Completed 2015

marcsilver.net

On Black Friday 2012, four middle-class African American law-abiding teenagers stopped at a gas station to buy gum and cigarettes. One of them, Jordan Davis, argued with Michael Dunn, a white man parked beside them, over the volume of music playing in their car. The altercation turned to tragedy when Dunn fired 10 bullets at the unarmed boys, killing Davis almost instantly.

Marc Silver has constructed a seamless, riveting film exploring the danger and subjectivity of Florida's Stand Your Ground self-defence laws by weaving Dunn's trial with a chorus of citizen and pundit opinions; and with Jordan Davis' parents' wrenching experiences in and out of the courtroom.

While Jordan Davis, Trayvon Martin, and Michael Brown's stories join a wretched, enduring cycle in the American social narrative,

3.5 Minutes portrays Davis's murder and its aftermath as anything but generic. In seeing each other as human beings can we challenge the violent outcomes from racial bias and disparate cultures colliding?



AFGHAN STAR

Directors/Producer
Havana Marking
Completed 2009

afghanstardocumentary.com
Twitter @AfghanStar

After 30 years of war and Taliban rule, pop culture has returned to Afghanistan. Millions are watching Afghan Star - a Pop Idol-style TV series in which people from across the country compete for a cash prize and record deal. The viewers vote for their favourite singers by mobile phone and for many this is their first encounter with democracy.

Afghan Star follows the moving stories of four young contestants looking for a new life. As the drama of the elimination rounds unfold the film explores issues of gender, democracy, free press and the power of music. Their journeys take a terrifying turn as one young woman dances on stage, threatening her own safety and the future of the show itself. In Afghanistan to sing and dance is to risk your life.



THE BENGALI DETECTIVE

Director Philip Cox
Producers
Giovanna Stopponi, Philip Cox,
Himesh Kar & Anne Sundberg
Completed 2011

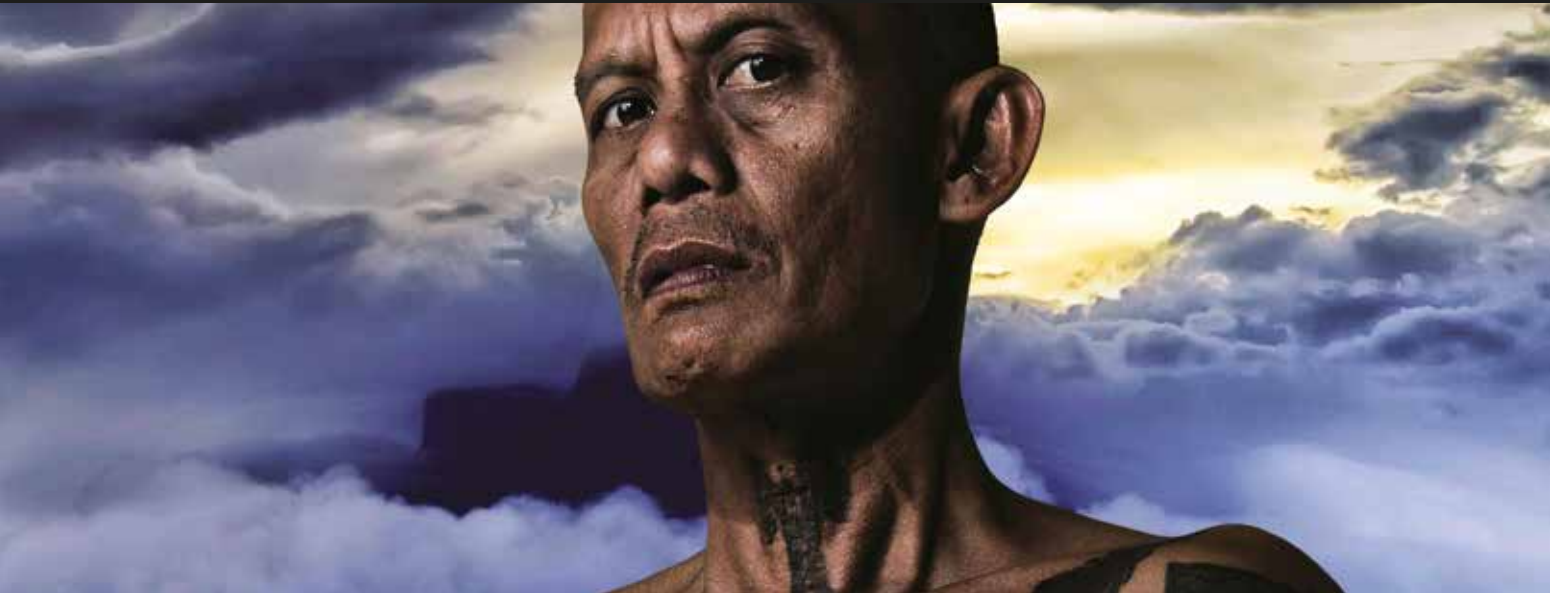
thebengalidetector.com
Facebook
[/thebengalidetector](https://www.facebook.com/thebengalidetector)

Mixing dance and song with the harsh lives of clients, this originally-styled feature provides an entertaining yet poignant look at modern India and its diasporas through the prism of crime. What happens when a population loses trust in its police and authorities?

A new phenomena is happening in India — the rise of the private detective. Poisonings, adultery, fraud, bridal purity and the occasional murder —

such are the day-to-day investigations of overweight, dance obsessed 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 four selected raids and investigations, both in Kolkata and London.



THE BORNEO CASE

A modern day thriller building upon unique material filmed over 25 years telling the epic tale of how the rainforest was transformed from the home of the last nomads into a land stripped of its natural resources.

The film reveals how billions of dollars of illegal profits solicited by the Chief Minister of Sarawak, the Malaysian part of Borneo, were money-laundered with the assistance of the largest global banks

into offshore accounts and global property portfolios. It begins when a small group of activists get their hands upon leaked secret documents from a well-placed insider that offer concrete proof of the workings of the money trail.

As their investigation gathers pace, the group soon find themselves on a collision course with some of the most powerful timber mafia organisations in the world. A journey filled with

intimidation, kidnapping and murder finally ends up at the heart of the financial centre of the world.

Directors/Producers
Erik Pauser & Dylan Williams
In Production



CITIZENFOUR

Director Laura Poitras
Producers Mathilde Bonnefoy, Dirk Wilutzky & Laura Poitras
Completed 2014

citizenfourfilm.com
Twitter @citizenfour

A real-life thriller, giving audiences unprecedented access to Edward Snowden in Hong Kong, as he hands over classified documents providing evidence of mass indiscriminate and illegal invasions of privacy by the NSA and GCHQ.

In January 2013, Laura Poitras started receiving anonymous encrypted emails from "CITIZENFOUR," who claimed to have evidence of illegal covert surveillance programs run by the NSA in collaboration with other intelligence agencies worldwide. Five months later, she and reporters Glenn Greenwald and Ewen MacAskill flew to Hong Kong for the first of many meetings with the man who turned out to be Edward Snowden. Laura brought her camera

with her. The resulting film is history unfolding before our eyes. *CITIZENFOUR* not only shows you the dangers of governmental surveillance – it makes you feel them. After seeing the film, you will never think the same way about your phone, email, credit card, web browser, or profile again.



COLD CASE HAMMARSKJÖLD

Director Mads Brügger
Producer Peter Engel
In Production

On September 19, 1961 the Secretary General of the UN, Dag Hammar skjöld, lost his life in a plane crash in the Rhodesian bush. Several courts of inquiry, both national and international, reached the same conclusion: it was an accident pure and simple, and that was all there was to it...

With the 50-year anniversary of Hammar skjöld's death having passed, it has become evident that there is more to the story. Much more. It goes beyond the common conspiracy theory; in fact there is not much theory about it. Bringing together a disturbing amount of tangible substance to the case, award-winning filmmaker Mads Brügger (*The Ambassador, The Red Chapel*) is bringing the investigation to the screen.

After all, this could possibly be the premeditated murder of the chairman of the World Community.



THE CRASH REEL

Director Lucy Walker
Producers Julian Catherley & Lucy Walker
Completed 2013

The dramatic story of one unforgettable athlete, Kevin Pearce; one eye-popping sport, snowboarding; and one explosive issue, Traumatic Brain Injury. A comeback story with a difference.

An escalating rivalry between Kevin and his nemesis Shaun White in the run-up to the 2010 Olympics leaves Shaun on top of the Olympic podium and Kevin in a coma following a training accident in Park City, Utah. Kevin's tight-knit Vermont family flies to his side and helps him rebuild his life as a brain injury survivor. But when he insists he wants to return to the sport he still loves, his family intervenes.

The Crash Reel seamlessly combines twenty years of stunning action footage with new specially-shot verité footage and interviews as it follows US champion snowboarder Kevin Pearce and exposes the irresistible but potentially fatal appeal of extreme sports.



NOMINEE
ACADEMY AWARDS

NOMINEE
WRITERS GUILD
OF AMERICA

WINNER
SUNDANCE
FILM FESTIVAL

WINNER
CPH:DOX
FILM FESTIVAL



DIRTY WARS

Director Richard Rowley
Producers Brenda Coughlin, Anthony Arnove & Jeremy Scahill
Completed 2013

dirtywars.org
Facebook /DirtyWars
Twitter @DirtyWars

Journalist Jeremy Scahill investigates the hidden world of America's covert wars, from Afghanistan to Yemen, Somalia, and beyond. What begins as a report on a deadly US night raid in a remote corner of Afghanistan quickly turns into a global investigation of the secretive and powerful Joint Special Operations Command.

Drawn into the stories and lives of the people he meets, Scahill is forced to confront the painful consequences of a war spinning out of control, as well as his own role as a journalist. In a gripping journey to remote corners of the globe, we see first-hand the results of wars fought in secret and largely by drones, and get a behind-the-scenes look at a high-stakes investigation.

Dirty Wars leaves us with questions about freedom and democracy, war and justice, in the US and beyond.



THE END OF THE LINE

Director Rupert Murray
Producers Claire Lewis & George Duffield
Completed 2009

endoftheline.com
facebook /endofthelinemovie
twitter @theendoftheline

If we do nothing, the world's oceans will be empty of fish within our lifetimes. This film is a searing investigation of how it happened, who is to blame and what can be done about it.

Based on the multi-award-winning book by Charles Clover, who also consults on the film, this is the second feature for director Rupert Murray following his acclaimed debut *Unknown White Male*. With Clover's rigorous journalism and Murray's visual style *The End of the Line* brings the story of overfishing to the masses.

The film investigates the depletion of the world's tuna stocks, the destruction of fishing communities, the dire warnings of scientists that have remained largely unheard and the small minority who are struggling to establish sustainable fishing.



SUNDANCE
FILM FESTIVAL

HOTDOCS
FILM FESTIVAL

IDFA

NOMINEE
GRIERSON AWARDS



FATAL ASSISTANCE

Director Raoul Peck
Producer Rémi Grellety
Completed 2013

Facebook /FatalAssistance

A two-year journey inside the challenging, contradictory, and colossal rebuilding efforts in post-earthquake Haiti, a disaster which left an estimated quarter of a million people dead and more than a million temporarily or permanently homeless.

Through its provocative and radical approach Fatal Assistance, by Haitian born filmmaker Raoul Peck, offers a devastating indictment of

the international community's post-disaster idealism.

The film dives headlong into the complexity of the reconstruction process and the practice and impact of worldwide humanitarian and development aid, revealing the disturbing extent of failure and the disclosure that much of the money pledged to Haiti was either never disbursed or was not applied to the reconstruction efforts.



HELL & BACK AGAIN

Director Danfung Dennis
Producer Mike Lerner
Completed 2011

hellandbackagain.com
Facebook /HellandBackAgainTheMovie
Twitter @hellnbackagain

Director Danfung Dennis tells the intensely personal story of Sergeant Harris and Marine battalion Echo Company from the start of the 2009 tour of Afghanistan to their return to the USA.

We follow Harris as he returns home having been seriously wounded; as he struggles 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.

Hell and Back Again is a study of bravery and loss, of friends and family struggling to support their returning warriors.



HOW IS YOUR FISH TODAY?

Director Xiaolu Guo
Producer Iris Maor
Completed 2007

Filmmaker and author Xiaolu's debut feature bleeds documentary and fiction in a tale about a young man in Southern China.

Having murdered his lover in a fit of passion he starts a lonely escape across the country towards his land of wonder, a snowy village at the northern border.

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.



JUDGMENT IN HUNGARY

Director Eszter Hajdú
Producer Sándor Mester
Completed 2013

Facebook
/JudgmentinHungary

In 2008 and 2009, a group of Hungarian right-wing extremists committed a series of attacks on random members of the Roma community. Six people were killed, including a five-year-old, and another five were injured.

Charged with murder on an ethnic basis the state took the men to court. The historic trial lasted two and half years, from March 2011 to August 2013. Director Eszter Hajdú was in the claustrophobic courtroom for all 167 days and *Judgment in Hungary* provides a rare insight into race crimes in Europe. With the widespread anti-Roma sentiment across Hungarian society and a highly irritable judge, the outcome is never clear right up until the verdict.



THE LOOK OF SILENCE

Director Joshua Oppenheimer
Producer Signe Byrge Sørensen
Completed 2014

thelookofsilence.com
[Facebook /TheLookofSilence](https://www.facebook.com/TheLookofSilence)

Through filming with the perpetrators of the Indonesian genocide in *The Act of Killing*, Joshua Oppenheimer's companion piece follows a family of survivors as they discover how their son was murdered and the identity of the men who killed him.

The youngest brother and the film's key figure Adi is determined to break the spell of silence and fear under which the survivors live. A village optometrist, he travels the roads with his vision testing equipment. In conducting eye exams he quizzes patients about their memories of a violent era most would like to forget.

We see Adi as he confronts the men responsible for his brother's murder – something unimaginable in a country where killers remain in power.



MOVING TO MARS

Director Mat Whitecross
Producer Karen Katz
Completed 2009

Following two Karen refugee families from Burma, *Moving to Mars* tracks them over the course of a year that will change their lives completely.

Forced from their homeland by the repressive military junta, the families have lived in a Thai refugee camp for almost fifteen years. In his first feature as a solo director, Mat Whitecross (co-director with Michael Winterbottom of *The Road to Guantanamo*) gives us a glimpse into

their camp lives when a resettlement scheme offers them the chance of a new beginning. But their new home in Sheffield will be different to anything they've ever known.

The film depicts their moving and often humorous struggles as they come to terms with 21st century Britain whilst simultaneously examining their difficult pasts.



NO FIRE ZONE

Director Callum Macrae
Producer Zoe Sale
Completed 2013

nofirezone.org
Twitter @nofirezonemovie

Callum Macrae's harrowing film tells the story of the final 138 days of the 26-year Sri Lankan civil war; a brutal offensive which saw between 40,000 and 70,000 civilians die.

Through powerful personal stories, eyewitness testimony and video evidence this film shows how thousands of civilians were told to gather in what the government promised would be a no fire zone and were then systematically shelled and deliberately denied adequate food and medicines.

With direct evidence of war crimes, summary execution, torture and sexual violence recorded by both victims and perpetrators on mobile phones and small cameras, this is not just a film of record but also a call to action.



ONE MILE AWAY

Director Penny Woolcock
Producer James Purnell
Completed 2012

Following on from her hip hop musical *1 Day*, acclaimed filmmaker Penny Woolcock was invited back to Birmingham by Shabba, a gang affiliate, to chart the attempts by two warring gangs to bring peace to their neighbourhoods.

The film traces the first meeting between Shabba and Dylan Duffus, the lead actor in *1 Day* and opposing gang affiliate, through their painstaking journey over two years to engage their respective gangs in a different way of life.

Recruiting more supporters from both gangs, Shabba and Dylan get advice from people as diverse as Jonathan Powell who oversaw the Good Friday Agreement as part of the Northern Ireland peace process. And as riots erupt in the city in the summer of 2011 there are surprising consequences for the neighbouring gangs.



PING PONG

Director Hugh Hartford
Producer Anson Hartford
Completed 2012

pingpongfilm.co.uk
 Facebook /pingpongfilm

Eight players with 703 years between them compete in the Over 80 World Table Tennis Championships in China's Inner Mongolia. The Hartford brothers take us into the extraordinary world of veteran sports.

British players Terry, 81, who has been given a week to live, and Les, 91, a weightlifter and poet, are going for the gold. Inge, 89, from Germany, has used table tennis to paddle her way out of dementia. And Texan Lisa, 85, is playing for the first time. *Ping Pong* is about more than table tennis. It's a sports film about family relationships, illness and old age. A wonderfully unusual story of hope, regret, friendship, ambition, love — and sheer human tenacity in the face of mortality.



THE POSSIBILITIES ARE ENDLESS

Directors Edward Lovelace & James Hall
Producers Lucas Ochoa, Julia Nottingham & Thomas Benski
Completed 2014

thepossibilities.co.uk
 Facebook /edwynfilm
 Twitter @EdwynFilm

When one man's world is shattered by a devastating stroke, he fights back from the brink of death to discover that life and love are greater than he could have ever imagined.

The Possibilities are Endless is based on the experiences of musician Edwyn Collins who suffered a devastating stroke in 2005. Left unable to walk or speak, any hope of recovery seemed unlikely. Yet in 2010, against all odds, he released the album *Losing Sleep* to huge critical acclaim.

Filmmaking duo D.A.R.Y.L. spent months recording Edwyn during his recovery. Using these audio tapes as the backbone, this visually inventive film is the story of his journey back.



WINNER SUNDANCE FILM FESTIVAL

WINNER BIFA

WINNER EMMY AWARDS

SYDNEY FILM FESTIVAL



PUSSY RIOT: A PUNK PRAYER



Directors Mike Lerner & Maxim Pozdorovkin
Producer Mike Lerner
Completed 2013

Facebook
/PussyRiotTheDocumentary

Three young women facing seven years in a Russian prison for a satirical performance in a Moscow cathedral. But who is really on trial in a case that has gripped the nation and the world beyond, three young artists or the society they live in?

In early 2012, members of the Pussy Riot collective donned their colourful trademark balaclavas and participated in a 40-second 'punk prayer protest' on the altar of Moscow's cathedral. Once

arrested, Nadia, Masha and Katia were accused of religious hatred. Here we understand the personal motives and courage of the women behind the balaclavas and expose the state of Russian justice through the court's final verdict.

The film tells the compelling story of how a group of young, feminist punk rockers captured the world's attention by protesting against Putin's Russia. Through first-hand interviews

with band members, their families and the defence team, and exclusive footage of the trial, it highlights the forces that transformed these women from playful political activists to modern-day icons.



LONDON FILM FESTIVAL

SXSW FESTIVAL

MOMA DOC FORTNIGHT

ABANDON NORMAL DEVICES FILM FESTIVAL



SELF MADE

Director Gillian Wearing
Producer Lisa Marie Russo
Completed 2011

selfmade.org.uk

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

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 of them were selected to attend method-acting workshops to explore their fantasy selves.

Self Made is Turner Prize-winner Gillian Wearing's debut feature and as the film progresses the participants use real life experiences to bring their characters to life, ultimately starring in their own mini-film. In an environment that allows for the unexpected, revelation is key.



AJYAL YOUTH
FILM FESTIVAL



SPEED SISTERS

Director Amber Fares
Producers Avi Goldstein
& Jessica Devaney
Completed 2014

speedsisters.tv
Facebook
/speedsistersthefilm
Twitter @SpeedSisterFilm

Despite restrictions on movement, a motor racing scene has emerged in the West Bank. The races offer a release from the pressures and uncertainties of life under military occupation.

Brought together by a common desire to live life on their own terms, five determined women have joined the ranks of dozens of male drivers — competing against each other for the title, for bragging rights for their hometown, and to prove that women can go head on with the guys.

Both intimate and action-filled, *Speed Sisters* captures the drive to defy all odds, leaving in its trail shattered stereotypes about gender and the Arab world.



STEAL THIS FILM II

Director/Producer
Jamie King
Completed 2007

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.



THE SQUARE

Director Jehane Noujaim
Producers Karim Amer & Jehane Noujaim
Completed 2013
thesquarefilm.com
Facebook /TheSquareFilm
Twitter @thesquarefilm

A group of Egyptian revolutionaries battle leaders and regimes, risking their lives to build a new society of conscience.

The Egyptian Revolution has been an ongoing rollercoaster. Through the news, we only get a glimpse of the bloodiest battle, an election, or a million-man march. Filming in Tahrir Square from before the fall of Mubarak in 2011 to the deposition of a second president in 2013, Jehane

Noujaim has captured on film a moment in history as it played out in real time.

The Square is an immersive experience, transporting the viewer deeply into the intense emotional drama and personal stories behind the news. It is the inspirational story of young people claiming their rights, struggling through multiple forces, in the fight to create a new reality.



SWANDOWN

Director Andrew Kötting
Producer Lisa Marie Russo
Completed 2012

For four weeks throughout the months of September and October 2011 filmmaker and artist Andrew Kötting and writer and filmmaker Iain Sinclair pedalled a plastic swan over 160 miles from the seaside in Hastings to Hackney in East London.

They drank 84 litres of water, 2 bottles of whisky, 4 bottles of wine and 24 cans of special brew. They got through 8 pairs of sunglasses, a handmade suit, a pair of walking boots and a camper van. Andrew Kötting wore the same clothes throughout. Iain Sinclair changed regularly.

They met all sorts en route, from the Hoi Polloi to the Hoity Toity, from the very old to the very young, with the pedalo acting as a catalyst and magnet. Swandown is the story of that epic journey.





VIRUNGA

Director Orlando von Einsiedel
Producer Joanna Natasegara
Completed 2014

virungamovie.com
Facebook /virungamovie
Twitter @virungamovie

Combining investigative journalism and stunning nature documentary, Virunga is the incredible true story of a group of brave individuals risking their lives to build a better future in a part of Africa the world has forgotten. A gripping exposé of the realities of life in the Congo.

In the forested depths of eastern Congo lies Virunga National Park, one of the most bio-diverse places on Earth and home to the

planet's last remaining mountain gorillas. In this wild but enchanted environment, an embattled team of park rangers that includes an ex-child soldier and a Belgian prince, risk their lives to protect this UNESCO World Heritage Site from armed rebels, poachers, and even corporations trying to wrest control of Congo's rich natural resources.

When the newly formed M23 rebel group declares war,

a new conflict threatens the lives and stability of everyone and everything they've worked so hard to protect.



WE ARE TOGETHER

Director Paul Taylor
Producer Teddy Leifer
Completed 2006

Filmed over three years, this is the moving story of a group of children who use music to overcome hardship and loss. It is the story of an orphanage, and of the drive of these young singers to make it to London for a series of concerts.

This multi-award-winning film is the debut feature from director Paul Taylor and producer Teddy Leifer. It follows 12-year-old Slindile, and her siblings and friends at the Agape Orphanage.

Most of the children have lost their parents to AIDS, but they are still children and teenagers. Bashful around boys, squabbling with each other. But when they lift their voices in song, something extraordinary happens.

With unforgettable youngsters, soaring music and a plot full of surprises, *We Are Together* is a stirring and uplifting film demonstrating the powerful effects of HIV in South Africa.



WHO IS DAYANI CRISTAL?

Director Marc Silver
Producers Lucas Ochoa,
 Thomas Benski & Gael
 García Bernal
Completed 2013

whoisdayanicristal.com
Facebook /whoisdayanicristal
Twitter @DayaniCristal

An anonymous body in the Arizona desert sparks the beginning of a real-life human drama. The search for identity leads us back across a continent to seek out the people left behind and the meaning of a mysterious tattoo.

In an attempt to retrace his path and discover his story, director Marc Silver and Gael García Bernal embed themselves among migrant travellers on their own mission to cross the border.

Who Is Dayani Cristal? shows how one life becomes testimony to the tragic results of the US war on immigration. As the real-life drama unfolds we see this John Doe, denied an identity at his point of death, become a living and breathing human being with an important life story.



THE YES MEN ARE REVOLTING

Directors/Producers
 Mike Bonnano, Andy
 Bichlbaum & Laura Nix
Completed 2003

theyesmenfixtheworld.com
Twitter @theyesmen

For 20 years, notorious activists the Yes Men (Mike Bonanno and Andy Bichlbaum) have staged outrageous and hilarious hoaxes to draw international attention to corporate crimes against humanity and the environment.

Armed with nothing but thrift-store suits and a lack of shame, these iconoclastic revolutionaries lie their way into business events and government functions to expose the dangers of

letting greed run our world. In their third cinematic outing (after *The Yes Men* and *The Yes Men Fix The World*), they are now well into their 40s, and their mid-life crises are threatening to drive them out of activism forever – even as they prepare to take on the biggest challenge they've ever faced: climate change.

The Yes Men Are Revolting is as much a character study as it is an entertaining depiction of their latest interventions.

Revealing the real people behind the ruses, at its heart lies a hopeful message about fighting for change.

FILMS

2014

Directed by	Development	Production	Outreach	Funding Partner
3.5 Minutes	Marc Silver			Bertha
A Haunting History	Ilse & Femke van Velzen			Bertha
The Borneo Case	Dylan Williams & Erik Pauser			Bertha
Disruption	Pamela Yates			Bertha, PUMA
Freedom Summer	Stanley Nelson			Bertha
The Ghosts in our Machine	Liz Marshall			Bertha
In The Shadow of War	Sophia Scott & Georgia Scott			Bertha
Jungle Sisters	Chloe Ruthven			Bertha
My Life My Lesson	Asa Ekman			Bertha
Southern Rites	Gillian Laub			Bertha
The Chosen Ones	Arman Yeritsan			Bertha
The Homestretch	Kirsten Kelly			Bertha
The Opposition	Hollie Fifer			Bertha
The Shore Break	Ryley Grunewald			Bertha
The Yes Men are Revolting	Andy Bichlbaum Mike Bonanno & Laura Nix			Channel 4, Bertha
Trophy	Saul Schwarz			Bertha
Unearthed	Jolynn Minnaar			Bertha
Young Lakota	Marion Lipschutz & Rose Rosenblatt			Bertha

2013

Directed by	Development	Production	Outreach	Funding Partner
A Norwegian Crime In Congo (Working Title)	Djo Munga			Bertha
A Whole Lott More	Victor Buhler			Channel 4, Bertha
After Tiller	Martha Shane & Lana Wilson			Bertha
Chasing Ice	Jeff Orlowski			PUMA
CITIZENFOUR	Laura Poitras			Bertha, Channel 4, Circle
Cocaine Prison	Violeta Ayala			Bertha
Cold Case Hammerskjold	Mads Brügger			Bertha
Driving with Selvi	Elisa Paloschi			Bertha
Gideon's Army	Dawn Porter			Bertha
God Loves Uganda	Roger Ross Williams			Bertha
If I Can't Dance (It's Not My Revolution)	Anonymous			Circlce
Incorruptibles	Elizabeth C Vasarhelyi			Bertha
Judgment in Hungary	Eszter Hadjú			Bertha
Little Heaven	Lieven Courthouts			Bertha
Marmato	Mark Grieco			Bertha
Miners Shot Down	Rehad Desai			Bertha
Please Remember Me	Qhing Zhao			Bertha
The Shadow World	Johan Grimonprez			Circlce
The Hand That Feeds	Rachel Lears & Robin Blotnick			Bertha
The Look of Silence	Joshua Oppenheimer			Bertha
The Possibilities are Endless	Edward Lovelace & James Hall			Bertha, PUMA, Circle
The Trial of Ratko Mladic	Rob Miller & Henry Singer			Bertha

	Directed by	Development	Production	Outreach	Funding Partner
This Changes Everything	Avi Lewis	<div></div>			PUMA
Untitled M.I.A Documentary	Steve Loveridge		<div></div>		Channel 4
Virunga	Orlando Von Einsiedel		<div></div>	<div></div>	Bertha, Arcus
Untitled Project	Andrea Arnold		<div></div>		Channel 4

2012

17 Not Required Indians	Soniya Kirpalani		<div></div>		Bertha
A Flickering Truth	Pietra Brettkelly	<div></div>			PUMA
Amazing Azerbaijan	Liz Mermin			<div></div>	Bertha
Betel Begins the Conversation	Bao Nguyen & Duong Anh Xuan	<div></div>			PUMA
Big Boys Gone Bananas!	Fredrik Gertten		<div></div>	<div></div>	Bertha
Carbon Crooks	Tom Heinemann		<div></div>		Bertha
Dirty Wars	Richard Rowley		<div></div>	<div></div>	Bertha
Fireflies in the Abyss	Chandrasekhar Reddy	<div></div>			PUMA
Forgiveness	Elizabeth Stopford		<div></div>		Channel 4
Generation Food	Steve James & Raj Patel	<div></div>			PUMA
How to Survive a Plague	David France			<div></div>	Bertha
Ida's Diary	August B. Hanssen	<div></div>			PUMA
Just a Band	Wanuri Kahiu & Anjali Nayar	<div></div>			PUMA
Making the Case: Beatrice Mtetwa and the Rule of Law	Lorie Conway		<div></div>		Bertha
My Marriage, My Parents	Tai-Jen Wu	<div></div>			PUMA

	Directed by	Development	Production	Outreach	Funding Partner
No Fire Zone	Callum Macrae		<div></div>	<div></div>	Channel 4, Bertha
Our School	Mona Nicoara			<div></div>	Bertha
Project Wild Thing	David Bond		<div></div>		Channel 4, National Trust
Pussy Riot — A Punk Prayer	Maxim Pozdorovkin & Mike Lerner		<div></div>		Bertha
Songs from the Building	Koam Chanrasmey	<div></div>			PUMA
State Builders	Florence Martin-Kessler & Anne Poret		<div></div>		Bertha
The Bolivian Case	Violeta Ayala	<div></div>			PUMA
The Law in These Parts	Ra'anan Alexandrowicz			<div></div>	Bertha
The Lovers and the Despot	Rob Cannan & Ross Adam	<div></div>			Channel 4
The Square	Jehane Noujaim		<div></div>		Bertha
Yasuni	Nicolas Entel	<div></div>			PUMA
Town of Runners	Jerry Rothwell		<div></div>	<div></div>	Channel 4, Bertha

2011

A Spell to Ward Off the Darkness	Ben Russell & Ben Rivers	<div></div>			PUMA
Bidesia in Bambai	Surabhi Sharma	<div></div>			PUMA
Black Out	Eva Weber	<div></div>			PUMA
Brooklyn Castle	Katie Dellamaggiore			<div></div>	Bertha
Call Me Kuchu	Malika Zouhali-Worrall & Katherine Fairfax Wright			<div></div>	Bertha
Crime After Crime	Yoav Potash			<div></div>	Bertha
Fatal Assistance	Raoul Peck	<div></div>			PUMA
Femme a la Camera (Camera/Woman)	Karima Zoubir	<div></div>			PUMA

	Directed by	Development	Production	Outreach	Funding Partner
Gasland 2	Josh Fox				Bertha
Give Up Tomorrow	Michael Collins				Bertha
I, Afrikaner	Annalet Steenkamp				PUMA
The Invisible War	Kirby Dick				Bertha
Logs of War	Anjali Nayar & Hawa Essuman				PUMA
Love Free or Die	Macky Alston				Bertha
My Atomic Aunt	Kyoko Miyake				PUMA
My Neighbourhood	Julia Bacha & Rebekah Wingert-Jabi				Bertha
One Mile Away	Penny Woolcock				Bertha, PUMA
Poetry is an Island: Derek Walcott	Ida Does				PUMA
Rollaball	Eddie Edwards				PUMA
Shadow Girl	Maria Teresa Larrain				PUMA
Shattered Pieces of Peace	Nonhlanhla Dlamini				PUMA
Speed Sisters	Amber Fares				PUMA
Swandown	Andrew Kötting				Channel 4
The Crash Reel	Lucy Walker				PUMA
The E-Team	Katy Chevigny & Ross Kauffman				PUMA
The Interrupters	Steve James				Bertha
Who is Dayani Cristal?	Marc Silver				Channel 4, Bertha, Oak
2010					
Calvet	Dominic Allan				Channel 4
Dragonslayer	Tristan Patterson				PUMA

	Directed by	Development	Production	Outreach	Funding Partner
Fin du Monde	Ventura Durall				PUMA
Hell & Back Again	Danfung Dennis				Channel 4
Kasai	Claude Haffner				PUMA
Ping Pong	Hugh Hartford				PUMA, Channel 4
Teenage	Matt Wolf				PUMA
The Bengali Detective	Philip Cox				Channel 4
2009					
Guilty Pleasures	Julie Moggan				Channel 4
Mass E Bhat	Richard York & Hannan Majid				Channel 4
My Kidnapper	Mark Henderson & Kate Horne				Channel 4
Self Made	Gillian Wearing				Channel 4
2008					
Erasing David	David Bond				Channel 4, JRRT
Fatherland	Taghi Amirani				Channel 4
Hackney Fandango	Tom Hunter				Channel 4, Arts Council
Journey to the Moon	Kutlug Ataman				Channel 4, Arts Council
Life After the Fall	Kasim Abid				Channel 4
Shelter in Place	Zed Nelson				Channel 4
The Joneses	Moby Longinotto				Channel 4
The Yes Men Fix the World	Mike Bonnano Andy Bichlbaum & Kurt Engfehr				Channel 4
Up in Smoke	Adam Wakeling				Channel 4

2007

	Directed by	Development	Production	Outreach	Funding Partner
Afghan Star	Havana Marking				Channel 4
Alive Day	Tom Eldridge				Channel 4
Backstory / Rear Projection	Mark Lewis				Channel 4, Arts Council
H2NY	Michael Landy				Channel 4, Arts Council
Here's Johnny	Adam Lavis, Kat Mansoor & Will Hood				Channel 4
Moving to Mars	Mat Whitecross				Channel 4
Reunion	Monica Magyarosy				Channel 4
Semangat (Spirit)	Adam Gutch & Chu-Li Shewring				Channel 4
Sounds Like Teen Spirit	Jamie Jay Johnson				Channel 4
Steal This Film II	Jamie King				Channel 4
The End of the Line	Rupert Murray				Channel 4
The Solitary Life of Cranes	Eva Weber				Channel 4

2006

Bukom: the Fighting Spirit	George Amponsah				Channel 4
Chosen	Brian Woods				Channel 4
Drum Room	Miranda Pennell				Channel 4
Every Other Friday	Sam Hunt				Channel 4
Farewell Song	Arthur & Luther Jones				Channel 4
Guca	Milivoj Ilic				Channel 4
Heavy Water — A Film for Chernobyl	David Bickerstaff & Phil Grabsky				Channel 4

	Directed by	Development	Production	Outreach	Funding Partner
Sargy Mann	Peter Mann				Channel 4
Small Town Boy	Moby Longinotto				Channel 4
Stone Pastures	Donagh Coleman				Channel 4
The Madman and the Cathedral	James Rogan				Channel 4
The Word Was God	Mark Boulos				Channel 4
Tres Pesos	Ruth Cross				Channel 4
We Are Together	Paul Taylor				Channel 4

2005

Black Gold	Nick Francis & Marc Francis				Channel 4
How is Your Fish Today?	Xiaolu Guo				Channel 4
Kimmie	Hazel Chandler				Channel 4
Specky	Anne-Claire Pilley				Channel 4
Talk to Me	Mark Craig				Channel 4
The Maze	Donovan Wylie				Channel 4

REBECCA SOLNIT
WRITER

POLITICS RISE OUT
OF CULTURE, AND
YOU CAN CHANGE
SOME PARTICULAR
CONSEQUENCES THROUGH
LEGISLATION AND
OPPOSITION BUT TO
CHANGE THE CAUSES
IS CULTURAL WORK.

PARTNERS:



FORD
FOUNDATION



SUPPORTERS:



CHICKEN & EGG
PICTURES

CONVERGENCE
FUND



CROSSCURRENTS
FOUNDATION



DOBKIN FAMILY
FOUNDATION



THE
FLEDGLING FUND
helping stories take flight



FRITT ORD



HARTLEY
FILM FOUNDATION

+impactpartners

JOAN &
LEWIS PLATT

KONEEN SÄÄTIÖ



WYNCOTE
FOUNDATION

AND
ANONYMOUS
DONORS

GOOD PITCH



Good Pitch is where the best documentary filmmakers meet the best partners and funders to harness the power of their film for social change.



We welcome campaigners, brands, NGOs, policymakers, philanthropists, technologists, media, foundations and advocates.

At Good Pitch, we make mutually beneficial partnerships – good for the partners, good for the film and good for society.

Good Pitch is where strategy is conceived, coalitions are forged, deals struck and pacts made; where the unlikelyst of bedfellows are met and won over; where filmmakers and changemakers spit on their hands and shake: where change begins.

“Love Good Pitch – it has created a community of like minded changemakers who believe in the power of using stories to drive social justice throughout the world.”

Rashid Shabazz
Open Society Foundations



Good Pitch
San Francisco 2012

134 FILM
PROJECTS
FROM 60
COUNTRIES
HAVE BEEN
PRESENTED
AT GOOD
PITCH

\$17,000,000
RAISED
IN NEW
FUNDING FOR
FILMS AND
CAMPAIGNS

THE FILMMAKERS

Over a year, the teams receive sustained mentorship to help develop their film, devise their impact strategy and identify potential partners. At the climax of the live Good Pitch event, they will have just 7 minutes to perfectly pitch their film and associated impact campaign and ignite collaborations with an exceptional group of specially invited participants.

Good Pitch alumni include:

The Invisible War
God Loves Uganda
Dirty Wars
Escape Fire
The House I Live In
The New Black
The State of Arizona
The Yes Men Are Revolting
Who is Dayani Cristal?
Budrus
A Small Act
Bully
Garbage Dreams
The Interrupters

Out In The Silence
Give Up Tomorrow
Monica & David
Hell & Back Again
To Be Heard
American Promise
Granito
Dear Mandela
The Island President
Democrats
Erasing David
Burning Needs
Hungry In America
Ai Weiwei: Never Sorry
3.5 Minutes

“It’s been of critical, indispensable help. Can’t thank you enough. Around here we now call it: Great Pitch.”

Amy Ziering
Producer, *The Invisible War*

“Good Pitch gave the team an important platform to clarify our goals and needs to a large group of highly influential and connected individuals. With a defined campaign but large hurdles, we needed the kind of speedy, fine-tuned connecting that only Good Pitch can bring.”

Joanna Natasegara
Producer, *Virunga*

“As an accelerator for building critical support for and investment in the success of a film, Good Pitch is unparalleled.”

Julia Bacha
Director, *Budrus*

“It truly was an experience; an inspiring one and a learning experience...nothing prepared me for the ‘Good-Ness’ that resonates at this forum. The mentorship and support outweighs the funding for me. Thank you for this.”

Soniya Kirpalani
Director, *17 Not Required*
Indians

THE PARTICIPANTS

Participants at Good Pitch are leading changemakers from every sector of civil society: foundations, NGOs, campaigners, philanthropists, policymakers, brands and media.

They bring to the table expert knowledge, access to memberships and mailing lists, campaigning and lobbying expertise, connections to policymakers or corporate leaders, and new sources of funding.

“Whatever change you’d like to see in the world, chances are there’s a Good Pitch doc waiting for you to contribute your ideas, your contacts, your cash.”

Ruth Ann Harnisch
The Harnisch Foundation

“As a human rights activist, I found it very inspiring and refreshing to meet people from many sectors, and funders, interested in the work I have dedicated my life to. You can’t get this anywhere else, but at Good Pitch.”

Kambale Musavuli
Friends of the Congo

“A unique opportunity to embrace the power of visual storytelling, the potential of strong partnerships—and most of all—the joy of making a difference.”

Dominik Prinz
Interbrand

“For those interested in driving social change through film, Good Pitch is one of the best, no *the* best, engagement platform I have ever experienced.”

Leith Greenslade
MDG Health Alliance

1021 NEW PARTNERSHIPS HAVE BEEN FORGED. 2676 ORGANISATIONS FROM 35 COUNTRIES HAVE ATTENDED.



TAKING GOOD PITCH GLOBAL

goodpitch²

BRITDOC has run Good Pitch events in London, New York, Washington DC, San Francisco, Toronto, Chicago and Oslo.

But we can't go everywhere.

That's why we developed the Good Pitch² programme, to share our learning and build the capacity of other regional organisations to host their own events.

Good Pitch² events have already been hosted in Johannesburg, Buenos Aires, The Hague, Taipei, Mumbai and Sydney and we are making plans for Nairobi and Jakarta.

We train these teams around the world to hold their own events to the same standard as our own - teams that pull off all of our tricks, and show us new ones too.

Together, we are creating a truly interconnected global 'good' network of filmmakers and changemakers ready for collaboration.

INDIA ARGENTINA



SOPHY SIVARAMAN

Chief Executive, Indian Documentary Foundation

"It is rare to witness social change happening in front of your eyes, but that is just what happened at Good Pitch² India in February 2014.

Documentary in India has had almost no independent funding, and has not been seen as a driver of social change. Good Pitch² demonstrated in one day that stories are powerful, and can engage and motivate people. It galvanised many present in the room to donate on the day, and to offer their skills and expertise to do more. Good Pitch² India was just a beginning."



NATASHA PAMPIN

Head of Production Good Pitch² Argentina

"Good Pitch² Buenos Aires 2013 has proved to have an incredible impact on the communities the films reached out to. Each project was able to take their film to a new level, make valuable contacts and learn about the concept of impact production.

The Good Pitch model is a key for the Latin American filmmaking community. Our goal is to develop a training strategy that reaches out to filmmakers across the continent."

TAIWAN AUSTRALIA WHERE IS THE NEXT GOOD PITCH HAPPENING?



RUBY CHEN

Chief Operating Officer CNEX

"Good Pitch² in Taipei was a carefully planned and very well received event. As it was the first one CNEX was involved in, we've learned a lot and we are very sure it could work well continuously, as more and more attention is now directed to documentary films."



IAN DARLING

Executive Director, Shark Island Productions and Shark Island Institute, and Chair of Good Pitch² Australia

"We hosted the first ever Good Pitch² in Australia at the Sydney Opera House on October 8, 2014 and we aim to hold similar events in both Sydney and Melbourne over each of the next 5 years.

The timing was perfect to have introduced the Good Pitch model to Australia. Much of the groundwork had been done to bring a deeper understanding in Australia about the power of documentary, and the importance of working to create powerful coalitions around important social issues. Already looking forward to our next event!"

**Find out at
goodpitch.org**



DOC ACADEMY

docacademy

BRITDOC believes that documentary film is one of the most effective tools in creating empathy and inspiring people to engage as active citizens at a local, national and international level. To change the way we see the world.

Made by BRITDOC, Doc Academy is an online platform which provides high quality, award-winning documentary film for use in the classroom. This site is currently configured to work with the UK Curriculum but the model is designed to be replicable in other territories around the world.

Doc Academy is...

- An online platform devised by teachers
- Accessible and available to all
- Short clips of documentary feature films, embedded into full schemes of work for English National Curriculum Objectives for Key Stages 3-5
- Easy to use, with no specialist teacher training required

Doc Academy aims to...

- Engage students in lessons
- Spark debate on social issues, increase cultural awareness and challenge stereotypes
- Develop English and media literacy skills

- Increase students' confidence to participate in class
- Provide new and useful tools for teachers tied to the English National Curriculum
- Increase access to and grow interest in documentary film amongst young people

The platform is averaging one new school sign up a day, growing through organic reach, word of mouth, from teacher to teacher.

Films featured on the site are: *Afghan Star, A Small Act, Erasing David, Give Up Tomorrow, InRealLife, Monica & David, Moving to Mars, My Kidnapper, One Mile Away, Only When I Dance, Ping Pong, Sounds Like Teen Spirit, The Island President, The Yes Men Fix the World, Thrilla in Manila, Project Nim and We Are Together.*



IN 2012-13 WE PILOTED THE PROJECT IN 18 SCHOOLS. SINCE THEN WE HAVE TAKEN IT NATIONWIDE.

WHAT ARE TEACHERS SAYING:

**100% OF
TEACHERS**

reported an increase
in student engagement

**86% OF
TEACHERS**

reported an
improvement in key
English language skills

Time is a real issue for teachers. My hours have gone up 4 hours a week, which means I can't sit there all weekend looking at stuff, so Doc Academy has helped and kept it fresh for me.

The *One Mile Away* film really reached one boy. He was a reluctant learner and found it difficult to speak and disliked talking or answering questions in class. As the gang topics of the film touched on personal experiences from his life, he became more engaged and involved in the lessons and really found his voice.

One student became confident enough to talk about their own experience of being part of an immigrant family. She felt able to express her views as the class had become more open to accepting the value of immigrant communities, whereas before they were negative about these groups.



WHAT DID STUDENTS THINK:

It made it seem like you are part of this world and you are watching this happen...this is part of life and it's happening all around.

It made introducing topics more vivid to us, made it easier for us to grasp the idea...applying [analysis] directly rather than just watching it and not internalising it, just watching a film for no reason.

It brings out active learning because you see that what you learn in class doesn't just affect what you do in class, you can use it outside of the classroom... It's more interactive than other forms of media, you don't just use a piece of paper.

TO FIND OUT MORE GO TO
DOCACADEMY.ORG

ALAIN DE BOTTON
PHILOSOPHER

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.

**SOMETHING
REAL**

SOMETHING REAL

**Spreading our addiction to nonfiction.
Two new, cult and classic doc
recommendations every week.
Available to watch on digital right now.**

We put together Something Real because we're always being asked for recommendations for documentaries to watch. Across all the digital platforms there are thousands to flick through and we'd hate for people to end up picking a crap documentary when there are so many great ones out there to watch right now. We are platform-neutral, giving you as many options as possible and we don't favour any particular distributor.

**“Just to say
congrats on
launching the well-
named Something
Real — its a very
handy reference
for those of us
who’ve mainly
ended up watching
docs. Long may
it prosper.”**

Christoph Warrack

**WE HAVE SO FAR RECOMMENDED OVER 100 FILMS TO MORE
THAN 70,000 PEOPLE A WEEK. JOIN THEM. SOMETHINGREAL.TODAY**

#SoReal - September 4th

SOMETHING LABORIOUS

The week began with Americans celebrating the social and economic achievements of workers. Visions of hard work have long been an inspiration for artists from ancient Egypt to twentieth century North Korea. Here are two recent Herculean pictures of labor.



Leviathan

An immersive documentary that takes you deep inside the dangerous world of commercial fishing. The film captures the harsh, unforgiving world of the fishermen in starkly haunting, yet beautiful detail.

Dirs. Lucien Castaing-Taylor, Verena Paravel (2012)

Watch Now:

US: Googleplay / YouTube / iTunes

UK: Amazon Instant / Elinkbox / iTunes



Workingman's Death

Five unflinching portraits of heavy manual labor from across the globe. These loud, colourful, rhythmic, and messy visions are increasingly less visible in our technological 21st Century.

Dir. Michael Glawogger (2005)

Watch Now:

US: Amazon Instant / iTunes / Hulu / Fandor / DocAlliance

UK: DocAlliance

SOMETHING REAL

IMPACT DISTRIBUTION

WELCOME TO IMPACT DISTRIBUTION

BRITDOC is an experimental distributor. We have taken on the release of four films to date; *Ping Pong*, *One Mile Away*, *Dirty Wars* and *CITIZENFOUR*. Each time we experiment and learn better ways to get documentaries to the audiences that need to see them.

Our observation is that distribution and impact are often two separate spheres of activity. Each has a strategy devised from the asking of two separate questions.

The Distribution question is

How can we sell the film to as many people as possible, making as much money as possible?

The Impact question is

How can we get the film to the people who really need to see it, so that we can make the most impact?

This often leads to two separate teams, one for profit and one nonprofit, each acting independently. At best it is highly inefficient and at worst leads to outright conflict, where each team feels that the other is making their job harder, not easier.

We think there might be a better way.

Not only has distribution been shaken up by digital delivery and social media but there are now far more sophisticated approaches to impact strategy, leading to a new question.

How can we optimise both impact and commercial return by getting the film to the right people in the right ways?

They're best thought of as one thing. Not Impact and Distribution but Impact Distribution.

Conflicts must be resolved, and whether distribution or impact takes priority should be the choice of the film team, and reflect their priorities going into the process.

But this way of thinking recognises that there are overlaps and synergies between impact and distribution. It seeks to get the best of both worlds – with each activity driving the success of the other.

Here are highlights from three of our releases...



London premiere of
Dirty Wars, November 2013

IMPACT DISTRIBUTION
PING PONG

Ping Pong follows pensioners from across the planet as they prepare to compete in the over-80s World Table Tennis Championships in Inner Mongolia.

Ping Pong was BRITDOC's first film release and was nominated for a Screen Distribution Award in recognition of the innovative approach taken by our impact distribution team.

First we evaluated the film's effect on audiences from the first screening, handing out a survey to audiences of all ages. It confirmed that audiences over 65 liked the film (score of 8.7/10) and that the film made them feel 'Inspired', 'Happy', 'Emotional' and 'Optimistic'. Most of all, we learned that 64% could be interested in playing the game after watching. The film played in cinemas, at festivals, on DVD and on Film4 but our goal to reach older audiences and inspire them to play ping pong needed a different approach.

In partnership with Age UK and Big Lottery, we created a special screening pack containing a DVD, a guide to the game, bats and a mobile net that can be put on any table.

We held Ping Pong Care Campaign Awareness Events in Birmingham, Brighton and Hove, Cambridge, Exeter, Leeds, Liverpool, Nottingham and Tees Valley. Designed for care staff, health professionals, educational services and sports development organisations, our events brought together the local active ageing community and turned them into ping pong trainers.

To reach young people, teachers from our Doc Academy project created a free online curriculum guide. The guide fits into Key stage 3 English with ready made clips for use in the classroom. *Ping Pong* has been used in over 70 schools.

**IN TOTAL
WE REACHED
OVER 2000
CARE HOMES
AND DAY
CENTRES**

Partnerships are at the heart of the Impact Distribution model and we are proud to have worked with these organisations on *Ping Pong*.

English Table Tennis Association
Ping!
Age UK
Age Cymru
World Congress on Active Ageing
Age Action Alliance
UK Forum on Active Ageing
Departments of Health, Work and Pensions
European Year of Active Ageing and Solidarity Between Generations
ExtraCare Residential Services
Abbeyfield Care Homes and Brunswick Residential Village
Channel 4 / Film4
Picturehouse Cinemas
Cultural Olympiad/
Olympic 2012 Legacy



“These determined whiff whuffers set an example to all of us in the run up to our fabulous London Olympics.”
Boris Johnson
Mayor of London

“This experience has made us think differently about old people and how they must feel.”
Sarah
Pupil, Patcham High School

“This project has totally changed my life and the lives of others. I am now running my own company and have taken on five full time employees, all who could be dead or in prison right now if we weren’t on this path of positive living.”

Simeon Moore
CEO of One Mile Away CIC



IMPACT DISTRIBUTION

ONE MILE AWAY

Penny Woolcock’s award-winning documentary charts the attempts by two warring gangs, the Burger Bar Boys (B21) and the Johnson Crew (B6), to bring peace to their neighbourhood after a 25 year long conflict.

The result was a dramatic reduction in violent crime in Birmingham and a film that won the prize for Best Film at Edinburgh Film Festival in 2012.

BRITDOC undertook the impact distribution of the film — aiming to use it to change attitudes both within affected communities and outside. This work was supported by Bertha Foundation and 410 individual people who raised a total of £21,033 on Kickstarter to help the film get released in the right way.

Inner city audiences
Reaching inner city youth was a priority so we used a mixed free and pay strategy. The film was for sale in cinemas and on iTunes but even before the Channel 4 broadcast we seeded it on BitTorrent – including a subtitled version for those who don’t speak English as a first language. We allowed it to be uploaded by youths to YouTube multiple times and encouraged the street copying that would guarantee the biggest distribution in inner cities.

Mainstream attention
Major articles appeared in every major national paper. Coverage was overwhelmingly favorable to the film, and respectful and engaged with the film subjects. The men from the film spoke for themselves on Channel 4 News, BBC 1, BBC 3, BBC Radio 4 and on ARTE in France and Germany.

Channel 4 sent a copy of the film to 101 Members of Parliament.

Education
For schools, a curriculum guide created by teachers for teachers was released through the Doc Academy website in partnership with the Times Educational Supplement. It is available nationwide for free.

One Mile Away Social Enterprise
Men from both gangs came together to start a social enterprise and initiate an inspiring outreach programme of education, employment training and

mentoring schemes. They were initially supported by Bertha Foundation and given in kind help and mentorship by the BRITDOC team, later joined by Funding Network and others.

Proof of Crime Reduction
At the end of 2012 the Boston Consulting Group examined crime data in Birmingham to ascertain if the truce in the summer of 2011 and subsequent peace work had made a substantive difference to the city.

They found dramatic improvements in crime figures and reoffending rates in the Birmingham areas concerned — a reduction of around 40% in all categories.

“A riveting portrait of the complex, contentious reality of the streets, and the courage it takes to make a difference, it could well be this year’s most important British film.”
Time Out

IMPACT DISTRIBUTION

CITIZENFOUR



GENERAL CINEMA AUDIENCE: 20,000
TARGETED INFLUENCERS: 1000+

BRITDOC partnered with established art house distributors Artificial Eye on the theatrical release and with political strategists 89Up on the influencer work.

The Impact Distribution work was made possible by Joseph Rowntree Reform Trust, Bertha Foundation, Open Society Foundations, Wallace Action Fund and the BFI Distribution Fund.

CITIZENFOUR gives audiences unprecedented access to Edward Snowden in Hong Kong, as he hands over classified documents providing evidence of mass indiscriminate invasions of privacy by the NSA and GCHQ.

Over and above getting the film the widest possible theatrical distribution, we aimed to engage political, business and legal leaders.

We held over 20 private screenings for over 1000 politicians, influencers, business and legal figures including screenings at the House of Lords and the headquarters of both Twitter and Google in the UK.

Our partnership with privacy software company F-Secure led to a number of private screenings that invited trade press, industry groups like GSM Association, the telecoms regulator Ofcom, internet companies such as Twitter and Google and the following telecoms companies: Virgin Media, Sky, EE, BT, Vodafone, O2, FoneHouse, Three and Mobile Choice.

Conservative MP David Davis spoke at the first event, saying “the horrifying thing here is not what’s illegal but what’s legal” and urged companies present to take the lead on responding to citizens’ needs, “most politicians think the public don’t care about all this, and they are wrong”.

Liberal Democrat Lord Strasburger quoted Edward Snowden in the film at the House of Lords the day after he came to a private screening: “With that in mind, I ask the House to reflect on what he had to say about how innocent British citizens’ private data are being hoovered up without any limits”.

Other activities around the film included holding encryption classes for journalists and filmmakers and partnering with artist Trevor Paglen on original public art works.



Trevor Paglen's *Code Names of the Surveillance State* being projected onto Parliament



Circles
Trevor Paglen 2014

BANKSY
ARTIST

FILM IS INCREDIBLY
DEMOCRATIC AND
ACCESSIBLE. IT'S PROBABLY
THE BEST OPTION IF YOU
ACTUALLY WANT TO CHANGE
THE WORLD, NOT JUST
RE-DECORATE IT.



NETFLIX



Interbrand



IMPACT AWARD



The Impact Award is the first prize to celebrate the power of film as a driver of change; the first which compels filmmakers to capture and articulate evidence of impact. Our aim: to help build new fans for the films and create new partners for the campaign.

All finalists are award-winning, independent, documentary films. But to qualify for the Impact Award, excellence in filmmaking is not enough. Impact Award documentaries have also created significant and measurable social or environmental impact.

“Finally an award that acknowledges the unique role that documentary plays in society.”

Morgan Spurlock

A Peer Review Committee made of a remarkable cohort of professionals, working at the nexus of film and social change, review the entries and are asked to consider: how the film teams increased awareness of an issue; how they produced changes in individual and societal attitudes and behaviours; the films' political and corporate impacts, both locally and globally; and the extent to which they enhanced the capacity of other individuals and organisations working in the same field.

Each year the Impact Award recognises the achievements of five film projects and their impact campaigns, summarised in Impact Reports which are published on our website.





“Be under no illusion: the tenacity, commitment and perseverance of the compassionate few can change the world. The work of these five filmmakers is testament to that.”

Susan Sarandon

“Using documentary, which eternally reveals that truth is much stranger and more powerful sometimes than fiction, I believe we can affect the world in far greater, deeper, and more positive ways than a missile or a drone.”

Mira Nair

This year, we launched two new awards: the NetflixHi5 Award, which recognises the most support on social media for a film campaign; and the Outstanding Partner Prize, in recognition of the tireless work of campaign partners. Winners in 2014 were *Blackfish* and *United Way*.

Previous Winners:

The Act of Killing
The Age of Stupid
Armadillo
Bag It
Budrus
Burma VJ
Bully
The End of the Line
Gasland
Give Up Tomorrow
The Interrupters
The Invisible War
The Reckoning
Trouble the Water
Weapon of War

2014 Impact Award Winners:

American Promise
Blackfish
Granito: How
To Nail A Dictator
The House I Live In
No Fire Zone

**WE SALUTE EACH
AND EVERY ONE OF
THE TEAMS FOR THEIR
REMARKABLE TENACITY
AND VISION**

britdocimpactaward.org



IMPACT FIELD GUIDE

THE IMPACT

FIELD GUIDE

& TOOLKIT

From Art to Impact

Launched in 2014, the Impact Field Guide & Toolkit is a free online resource designed to help anyone working with film make an even greater impact.

To make the guide, we've drawn on the work of all our collaborations, and been informed by conversations, agreements and disagreements with incredibly smart film teams, funders and partners from all over the world. We've put all that together with a broad theoretical base that covers everything from community organising to corporate strategy, as well as sharing some of the most interesting case studies from the last decade.

The guide is intended to offer ideas and approaches so that you don't have to solve a problem that someone else has already cracked.

Use it, share it, teach it.

"All of us at Sundance Institute are proud to recognize the work of the extraordinary team at BRITDOC. Their boundless passion for great documentary film and their visionary ideas inspire us. And we salute their commitment to driving positive change through storytelling. We are glad to call them partners, collaborators and co-conspirators in promoting the great art of non-fiction film."

Keri Putnam
Executive Director,
Sundance Institute



Maria Cuomo Cole
@MariaCuomoCole

Films do make #socialimpact: check out @BRITDOC #impact field guide, "From Art to Impact" <http://impactguide.org/>



Paul J Zak
@PaulJZak

Fabulous. The impact field guide & toolkit to filmmaking @FordFoundation @BRITDOCFilms @sundancelabs <http://impactguide.org/>



Principle Pictures
@PrinciplePics

Love this! From ART to IMPACT. Fantastic field guide from Britdoc for creating measurable change. <http://fb.me/3zDucGL3v>



POV
@POVDocs

An excellent resource from @BRITDOC: The Impact Field Guide <http://impactguide.org>



Denielle Sachs
@DANO129

This is super cool. Making a social impact film? The impact field guide from @BRITDOC is out <http://impactguide.org> cc @PictureMotion



THANKS FOR PICKING THIS BOOK UP

THAT'S THE STORY
SO FAR.

If you'd like to get in touch, you can find all our emails from page 12.

Otherwise please talk to us on twitter **@britdoc.org**
Or maybe sign up for our monthly emails on **britdoc.org**

Have a great day.

DESMOND TUTU
REVEREND

MY HUMANITY IS
BOUND UP IN YOURS,
FOR WE CAN ONLY
BE HUMAN TOGETHER.

