



44th annual

film & video

festival



GRANTMAKERS IN
FILM + ELECTRONIC MEDIA



COUNCIL on FOUNDATIONS

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A Celebration of Film, Video—and Possible Solutions

As the curator for the 44th Film & Video Festival of the Council on Foundations, I am delighted to welcome your interest in viewing these inspiring and impressive films and videos. The task force this year received an unprecedented number of submissions, making the assignment of narrowing nearly a hundred entries down to these 12 magnificent selections as difficult as it was thrilling.

These films and videos are extraordinary cinematic achievements, and they courageously address some of the most compelling issues of our day. They represent a commitment by the filmmakers and videographers not only to the craft of visual media but to the use of these media to inspire social change.

This festival takes place during each of the Council's three conferences: the Annual Conference, April 10-12 in Philadelphia; the Fall Conference for Community Foundations, September

19-21 in San Francisco; and the Family Philanthropy Conference, February 13-15, 2012, in Miami. New for this year's festival, the Council has compiled a selection of seven short works as part of a program that showcases a diverse range of ways foundations are successfully using media.

The Council on Foundations Film & Video Festival not only celebrates great cinema, but it highlights the filmmakers, organizations, and foundations that are using visual media as a means to bring attention to—and help solve—the most urgent issues of our day.

I hope you enjoy each and every selection!

Sky Sitney
Curator, Council on Foundations Film & Video Festival

Budrus

Year Completed: 2009
Length: 82 minutes
Producer/Director: Julia Bacha, Ronit Avni, and Rula Salameh
Distributor: Balcony Film
Film website: www.justvision.org/budrus
Budget: Production \$200,000; Outreach \$250,000
Funders: Bradley Abelow and Carolyn Murray Family Fund, Chicken & Egg Pictures, Foundation for Jewish Culture, International Center on Nonviolent Conflict, Madrona Foundation, McMiles Foundation, Leo and Libby Nevas Family Foundation, Sager Family Foundation, Sundance Institute Documentary Fund, One Foundation, Otto and Marianne Wolman Foundation, Women Donors Network
Photos: Courtesy of Just Vision

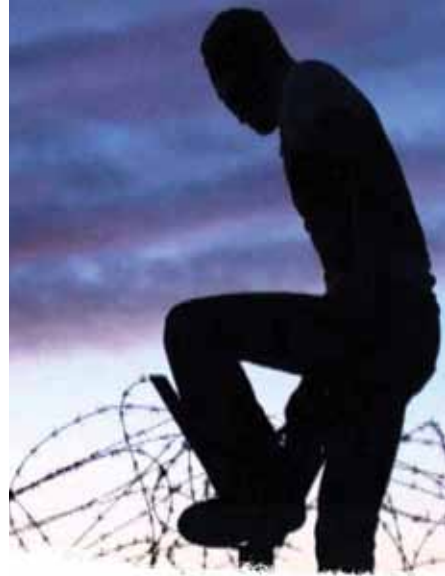
As conflict in the Middle East continues unabated and Israeli-Palestinian relations remain tense, this rousing film about one Palestinian village and its unlikely hero reveals the power of ordinary people to peaceably fight for extraordinary change.

Says Director Julia Bacha: “When I first met Ayed Morrar, the protagonist of ‘Budrus,’ he was adamant that he was not worthy of a documentary film. Yet all Palestinian nonviolence leaders he suggested I talk to quickly sent me back to him. It became clear that the nonviolent movement Ayed launched in 2003 to resist the building of Israel’s separation barrier through his village had become a role model to local activists. I hope this film can have the same effect on its viewers as the village’s efforts had on those who experienced it—inspiring more people to believe in, cover, support, and join the unarmed struggles taking place in the West Bank and East Jerusalem today.”

Bradley Abelow of the Bradley Abelow and Carolyn Murray Family Fund says, “‘Budrus’ is a production of Just Vision, which uses the media to promote awareness of nonviolent peace efforts in the Middle East. When the film became a strategic initiative for Just Vision, it was logical for us [as longstanding supporters of Just Vision] to support

production of the film. We hope and believe that the film is effective in telling an untold story that demonstrates that Palestinian nonviolent resistance to Israeli occupation of the West Bank can change facts on the ground and is a viable form of resistance to occupation.”

The film premiered at the 2010 Berlin International Film Festival, where it won the Panorama Audience Award, and it later received a Special Jury Mention at the 2010 Tribeca Film Festival. It has since played to acclaim at numerous film festivals worldwide. It also has reached several million viewers through broadcast on Al Arabiya, one of the largest satellite television stations in the Arab world. “Budrus” was distributed theatrically in Great Britain, Germany, and the United States.



Crime After Crime

Year Completed: 2010
Length: 92 minutes
Producer/Director: Yoav Potash
Film website: www.crimeaftercrime.com
Budget: Production \$300,000; Outreach \$150,000
Funders: Foundation for Jewish Culture's Lynn and Jules Kroll Fund for Jewish Documentary Film; The San Francisco Foundation; Sundance Documentary Film Program; Women in Film Foundation Film Finishing Fund (supported by Netflix); Bay Area Video Coalition; Pacific Pioneer Fund; Jewish Family and Children's Services of San Francisco, the Peninsula, Marin, and Sonoma Counties; Fromer Fund of the Jewish Community Federation of the Greater East Bay; Fledgling Fund
Photo: Yoav Potash

Deborah Peagler has spent more than 26 years in prison, accused of collaborating in the murder of her boyfriend. Yet according to the Walnut Creek lawyers who took her case pro bono, the legal system that cornered her into a life behind bars is but the second great injustice she has suffered. The first was at the hands of a duplicitous boyfriend who beat her and forced her into prostitution. Yet neither of these injustices has crushed the spirit of this determined woman.

Two decades into her sentence, Peagler's fate took an unexpected turn when a pair of recent UC Berkeley law school grads decided to cut their teeth on her case. The attorneys discovered long-lost witnesses, solicited new testimony from the men who committed the murder, and found proof of perjured evidence—ultimately exposing a political cover-up that could result in Peagler's release. "Crime After Crime" raises a banner on behalf of battered women in prison.

According to filmmaker Yoav Potash, "In the face of a flawed criminal justice system, 'Crime After Crime' challenges the prejudices that lead to the incarceration of thousands of victims of domestic violence whose only 'crime' is to defend themselves and their children.... While alerting audiences to alarming patterns of prosecutorial misconduct and overly harsh sentencing, the film also offers hope by depicting the

relentless perseverance of Debbie Peagler and her attorneys, publicizing recent changes in law that take domestic violence into account, and sparking dialogue to bring about justice for those who have been abused around the globe."

Cara Mertes, director of the Sundance Documentary Film Program, says, "In this emerging filmmaker we saw a courageous effort to shine light not only on the challenges facing individuals and the criminal justice system, but equally important...on the human spirit of dignity, faith, love, and community in the face of adversity. We wanted to take a risk and put Sundance creative and financial support behind a filmmaker in the making because we believe this is how the next generation of documentary storytellers will emerge."



Dirty Business: “Clean Coal” and the Battle for Our Energy Future

Year Completed: 2010
Length: 89 minutes
Producer/Director: Peter Bull, Justin Weinstein (co-producer), Alex Gibney (consulting producer), and the Center for Investigative Reporting
Film website: www.dirtybusinessthefilm.com
Budget: Production \$1.1 million; Outreach \$75,000
Funders: The 11th Hour Project (Schmidt Family Foundation), Deer Creek Foundation, Cow Hollow Fund, Educational Foundation of America, The Fledgling Fund, Fred Gellert Family Foundation
Photos: Peter Bull, Justin Weinstein

As we go about our daily routine, flipping on light switches, plugging in our laptops, turning on our radios and TVs, how often—if at all—do we think of coal in the mountains of West Virginia? Probably not much. But *Rolling Stone* reporter Jeff Goodell wanted to change that by revealing the social and environmental costs of coal power and, in so doing, point a way to an alternative energy future. “Dirty Business” invites us to examine what it means to remain dependent on the largest single source of greenhouse gases. Can coal really be made “clean”? Can renewable energy be produced on a scale large enough to replace coal?

Sheila Leddy, executive director of The Fledgling Fund, says, “The film not only has the potential to raise awareness about our current energy policies and dependence on coal, but importantly, the project is focused on engaging audiences and moving them to action. The campaign managed by Working Films includes a comprehensive online and social media component targeted specifically to youth, groups of faith, backyard communities, and the green-jobs work force.”

And according to Pat Dressel, program associate of the Educational Foundation of America, “EFA’s board became interested in ‘Dirty

Business’ after learning of the Center for Investigative Reporting’s in-depth look at educating the public about politicians and corporate interests who promote ‘clean coal’ as a solution to the U.S. energy and climate problems, despite major concerns on the part of scientists and environmental groups. With a pending election in 2008 and both candidates’ promises to invest in ‘clean coal’ as part of their future energy plans, EFA’s board agreed that the CIR project was timely for the public to learn about the realities of ‘clean coal.’”

The film has screened at numerous film festivals and is positioned to play a significant role in public education. The film’s website offers a resource guide, and an accompanying campaign is designed to serve organizations working on the issues the film explores.



Home Across Lands

Year Completed: 2008
Length: 59 minutes
Producer/Director: John Lavall, Mary Copp, Jessica Jennings, and Julie Lewis
Film website: www.homeacrosslands.org
Budget: Production \$75,000; Outreach \$10,000
Funders: The Partnership Foundation
Photo: John Lavall

Arriving in Rhode Island is just the beginning of an epic journey for the select number of Kunama refugees who are granted the opportunity to relocate from the Shimelba Refugee Camp in northern Ethiopia to a new home in America. And the International Institute of Rhode Island (IIRI) knows this more than anyone, as it has served for many years as a critical source of support and guidance for the refugees during this poignant transition.

“Home Across Lands” compassionately documents how IIRI helps sustain, strengthen, and support the vital sense of community that is critical to refugees as they create a new life for themselves and become self-reliant, invested participants in their new land. The film illustrates the resiliency and survival skills of these families in navigating their new culture.

“The purpose of ‘Home Across Lands’ and its associated campaign has been to increase local awareness of the work of the IIRI as well as to educate people about refugee resettlement,” say the filmmakers.

“The Partnership Foundation had a series of heart-to-heart conversations about what would really benefit IIRI in the coming years,” says Mary Copp, the film’s producer and director of the foundation. “The foundation had never made a grant of this size, nor had it ever funded a film, partially or in full. Both IIRI and the foundation were

willing to take the leap of faith. We all saw the film, and an accompanying ‘campaign’—if done well—would be an effective way of reaching a larger audience in a compelling way.... Vital to all of us is raising awareness and encouraging openness and dialogue about community, tolerance, and the global nature of our cities.”

“Home Across Lands” has been—and continues to be—shown extensively in education institutions and community groups. It was broadcast in 2009 on PBS. The film’s website links with several others, and the DVD is available through Amazon.com.



Inside Islam: What a Billion Muslims Really Think

Year Completed: 2009
Length: 55 minutes
Producer/Director: Robert Gardner, Alexander Kronemer, and Michael Wolfe
Distributor: Link TV
Film website: www.insideislam.tv
Budget: Production \$215,000; Outreach \$208,700
Funders: Al-Azem Foundation, Direct Capital Corp., Sohail and Mona Masood, the Hala Taifour and Abdalmajid Katranji, Unity Productions Foundation's Pioneer Network and individual supporters of the UPF El-Hibri Charitable Foundation, Coexist Foundation, Proteus Fund, Embassy of Qatar, Islamic Cultural Center of Fresno, Hope & Help Inc.
Photos: Courtesy of Unity Productions Foundation

“Inside Islam” explores the opinions of Muslims around the globe as expertly gathered by the Gallup Organization. Focused on issues of gender justice, terrorism, and democracy, the film presents an enormous amount of data in a deft and engaging manner. It challenges the popular notion that Muslims and the West are on a collision course.

The purpose of the film, according to the filmmaking team, is “to promote peace through the media by increasing interfaith understanding and interethnic dialogue between Americans and the Muslims in America and in the world.”

Dimple Abichandani, program officer at the Proteus Fund, says, “The Security and Rights Collaborative partners with individual donors and foundations to award more than \$2 million a year in grants aimed at reframing the public discourse and advancing progressive national security policy goals. We have a particular grantmaking focus on post-9/11 racial, ethnic, and religious profiling and discrimination targeting Muslim, Arab, and South Asian communities.

“We supported the dissemination of ‘Inside Islam’ as part of a strategy to reduce profiling and discrimination by addressing the widespread fear and stereotypes that many Americans have of Islam and Muslims,” she says. “The national debate this past summer about Park 51 (the ‘Ground Zero mosque’) and the threatened Koran burning shed light on how many Americans conflate the Muslim faith with anti-American extremism. ‘Inside Islam’ is an important film because it helps viewers move beyond their stereotypes and gain a deeper understanding of Islam and Muslims.”

Unity Productions Foundation has created supplementary resources for civic leaders, policy-makers, students, and educators.



Living Downstream

Year Completed: 2010
Length: 85 minutes
Producer/Director: Chanda Chevannes
Film website: www.livingdownstream.com
Budget: Production \$250,000; Outreach \$230,000
Funders: The Ceres Trust, The Kendeda Sustainability Fund of the Tides Foundation, Canadian Independent Film and Video Fund, Canada Council for the Arts, Park Foundation, Canadian Auto Workers Social Justice Fund, Cancer Prevention Challenge, Saunders-Matthey Cancer Prevention Coalition
Photo: Benjamin Gervais

Raised in small-town Illinois, Sandra Steingraber was diagnosed with bladder cancer when she was just 20. Sandra's mother was diagnosed with breast cancer when Sandra was in high school. And many of Sandra's aunts and uncles have suffered from the disease. And while it might appear that cancer runs in the Steingraber family, one cannot say that it runs in her genes: Sandra is adopted. This important distinction led her to ask what else families have in common besides their DNA.

The answer, she finds, is all around us—our environment.

"When I first read Sandra Steingraber's book, *Living Downstream*," says Chanda Chevannes, the film's producer and director, "I was moved and inspired. It changed the way I saw the world. I have been told by others that the film is also having this effect on them. I believe that books and films have the power to change the way we see the world, and that we, in turn, have the ability to change the world. I am hoping this will be the ultimate legacy of 'Living Downstream.'"

Diane Ives, fund adviser of the Kendeda Sustainability Fund, says, "The Kendeda Fund has been supporting environmental health issues for several years and was aware of the groundbreaking work of Dr.

Sandra Steingraber.... We hope the film will reach people at a very personal level and help them make the connection between our health, our relation to the environment, and our need to work towards a healthier planet. While we hope the film gets a broad distribution, we are most interested in how health-based organizations use the film (or clips from it) to leverage their work with their constituents."

"Living Downstream" has screened at numerous film festivals and community meetings. A DVD is being produced for educators, organizations, professionals, and community groups.



Lost Angels

Year Completed: 2010
Length: 77 minutes
Producer/Director: Agi Orsi and Thomas Napper
Film website: www.lostangelsfilm.com
Budget: Production \$300,000; Outreach \$25,000
Funders: Paramount Pictures; Conrad N. Hilton Foundation
Photo: Thomas Napper

“Lost Angels” puts a human face on a severely marginalized and largely invisible segment of society: the downtrodden and homeless individuals who inhabit Skid Row in Los Angeles. This extraordinarily empathic and humanistic documentary reveals some of the most unforgettable subjects ever to be put on screen—among them, a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover whose struggles and hardships led to poverty and destitution. Together, their remarkable stories paint a multifaceted portrait of life on the streets.

“I met these amazingly diverse characters on Skid Row while we were shooting ‘The Soloist’ in 2008,” says filmmaker Thomas Napper. “I raised some money and stayed working on ‘Lost Angels’ with Agi Orsi for a further year. We met and interviewed many ‘Skidrowians,’ and the stories of how they got there were all very different, but the honesty and directness with which they told those stories was a constant. These people were facing their problems—mental illness, drug addiction, and homelessness—with amazing courage. Ultimately, the film is a testament to the human spirit.... I think these journeys show us ‘Normies’ a thing or two about dignity on the darkest streets of Los Angeles.”

Bill Pitkin, director of domestic programs for Conrad N. Hilton Foundation, says the foundation has been working to provide dignity, hope, and permanent housing for chronically homeless persons with mental illness for two decades. “We were well aware

of the story of *LA Times* columnist Steve Lopez’s friendship with Nathaniel Ayers chronicled in “The Soloist” book and movie, which put a human face on a problem most people do not have a personal connection to or would rather just avoid. By telling the real struggles and joys of persons on Skid Row, this documentary provided an opportunity to debunk the many myths surrounding homelessness and generate a personal connection to these courageous people.”

The film premiered at the Los Angeles Film Festival in June 2010 and has since been screened at numerous acclaimed film festivals, including the International Documentary Festival of Amsterdam.



Off and Running

Year Completed: 2009
Length: 79 minutes
Producer/Director: Nicole Oppen and Sharese Bullock
Distributor: American Documentary I POV
Film website: offandrunningthefilm.com
Budget: Production \$308,750; Outreach \$120,000
Funders: ITVS, National Black Programming Consortium, Foundation for Jewish Culture, The Puffin Foundation Ltd.
Photo: Jacob Okada

For any average teen, passing through adolescence is a trial rife with social obstacles. Then there are those who must deal with additional adolescent angst, such as Avery Klein-Cloud, an African-American teenager adopted by Jewish lesbians, Tova and Travis. The family also includes mixed-race Rafi and Zay-Zay, an adorable Korean-American toddler. “A United Nations family,” Avery quips.

Director Nicole Oppen provides extraordinary access to Avery’s unique coming-of-age story, which exemplifies how numerous African-American and mixed-race youths confront nontraditional notions of identity. “I can’t help but feel disappointed when people just boil interracial adoption down to a simple black-and-white issue,” says Oppen. “Avery’s story is a very complicated interplay of race and sexuality, difference and identity, adoption issues, and the erasing of her birth history. The weight and importance of that negation of history is a vital issue for so many adoptees. I hope ‘Off and Running’ helps audiences understand the complexities of adoption.”

Leslie Fields-Cruz, vice president of operations and director of programming for the National Black Programming Consortium, says, “We’ve come across several stories about identity and cross-racial adoption over the years, but ‘Off and Running’ was very different. I mean, how often does one hear the story of a young African-American woman being raised by two lesbian Jewish mothers? Really, this film took the theme of identity politics and presented it

from a completely different perspective. We hope it gives voice to the experiences of the many men and women, across all racial lines, who have been adopted into non-traditional families.”

“Off and Running” premiered at the 2009 Tribeca Film Festival and has gone on to screen at several acclaimed film festivals. It was broadcast nationally on the PBS show “POV” in September 2010. “POV” developed facilitation guides and lesson plans for teachers interested in using the film in classrooms. In partnership with libraries across the country, “POV” also created a multimedia resource list of related fiction and nonfiction books and films that further explore issues in the film.



Pressure Cooker

Year Completed: 2008
Length: 99 minutes
Producer/Director: Jennifer Grausman and Mark Becker
Distributor: Participant Media
Film website: www.takepart.com/pressurecooker
Budget: Information not provided by producer
Funders: Jerome Foundation, Jewish Communal Fund, The Block Grausman Fund, Bear Charitable Foundation
Photo: Jennifer Kupstow

Three seniors at Philadelphia's Frankford High School find an unlikely champion in culinary arts teacher Wilma Stephenson. A legend in the school system, Stephenson's hilariously blunt boot-camp method is validated by years of academic success that has taken countless students from the city's working-class neighborhoods to the top culinary schools in the country.

The purpose of the film, according to the filmmaking team, is to "highlight the value of vocational training in public high schools and to inspire and entertain people."

Robert Byrd, program director of the Jerome Foundation, which supported the film, says he believes "Pressure Cooker" is a powerful example of documentary filmmaking. "It reveals a highly successful public education model," he says, "that not only engages and transforms young people but also puts them on a course toward higher education. The foundation also viewed the film as having the potential to change the way the public views effective education... particularly in regard to inner-city schools." Byrd says he hopes the film will play a significant role in debates on the effectiveness of public education in the country.

Diane Weyermann, executive vice president of documentary films at Participant Media, says the project fit her organization's criteria of being entertaining and socially relevant. "We felt audiences would

be inspired by Wilma's intense dedication to her students and by her students' drive to overcome their inherited socioeconomic conditions," she says. "The film has been successfully used to create greater awareness of the importance of career and technical education for high school students. We hope it will continue to inspire teachers and students to overcome personal obstacles and pursue legitimate paths to success in life."

The film has been screened in many acclaimed film festivals, where it has garnered numerous awards. Distributed to theaters in several major markets in the summer of 2009, the film was broadcast on BET in fall 2009 and released on DVD in April 2010.



Rachel Is

Year Completed: 2008
Length: 67 minutes
Producer/Director: Henry J. Simonds and Charlotte Glynn
Distributor: 7th Art Releasing
Film website: www.rachelis.com
Budget: Production \$350,000; Outreach \$50,000
Funders: Audrey Hillman Fisher Foundation, Dylan Todd Simonds Foundation, Edith L. Trees Charitable Trust, Elsie H. Hillman Foundation, The Fine Foundation, FISA Foundation, The Fledgling Fund, The Heinz Endowments, Henry John Simonds Foundation, Henry L. Hillman Foundation, The Hillman Foundation, Jewish Healthcare Foundation of Pittsburgh, Johnson Family Foundation, Justin Brooks Fisher Foundation, Lilah Hilliard Fisher Foundation, Matthew Hillman Fisher Foundation, Michelle and Robert Friend Foundation, Nina Baldwin Fisher Foundation, Pennsylvania Council on the Arts, The Pittsburgh Foundation, Richard King Mellon Foundation, Snee-Reinhardt Charitable Foundation, Stephen and Myrna Greenberg Philanthropic Fund of the Jewish Communal Fund of New York, Talbott and Carter Simonds Foundation, University of Pittsburgh Medical Center
Photos: Courtesy of 7th Art Releasing

Like most teenage girls, Rachel dreams of one day moving out of her mother's home and becoming independent. But for Rachel, who is mentally challenged, this dream may be near to impossible. Rachel cannot be left alone, and the social services required for her to lead an independent life are just out of reach.

In her impressive feature directorial debut, Charlotte Glynn moves back to her childhood home to chronicle her younger sister Rachel's last year in school—and the increasingly tense relationship between Rachel and their mother, Jane. With an intimate observational style, the resulting film reveals the daily challenges to Rachel and Jane alike.

"The sole focus of the Edith L. Trees Charitable Trust is to support organizations that provide services for individuals with intellectual disabilities," points out Bradley Dean, vice president of Hawthorn, PNC Family Wealth. "The trustees provided funds to make and get copies of 'Rachel Is' into the hands of the public to raise awareness of the need for services for the members of this community."

Germaine Williams, program officer for arts and culture at The Pittsburgh Foundation, says she was impressed by Charlotte Glynn's personal commitment. "Her courage as a filmmaker makes a very intimate and challenging family portrait possible," she says. "I hope the film complicates assumptions about individuals with disabilities and draws attention to the barriers families face when trying to provide care, dignity, and independence."

In addition to being screened at numerous film festivals, the film has been licensed by advocacy groups to be shown to parent groups and legislators and has been included in university libraries and curriculums. The film's website offers discussion guides for parents, advocates, and students in the professional development arena.



War Don Don

Year Completed:	2010
Length:	85 minutes
Producer/Director:	Rebecca Richman Cohen
Distributor:	Naked Edge Films
Film website:	www.wardondonfilm.com
Budget:	Production \$537,285; Outreach \$70,595
Funders:	The Adrienne Shelly Foundation, Flora Family Foundation, Garrett Scott Documentary Development Grant, IFP Lab Finishing Award Package, LEF Foundation, Vital Projects Fund, The Women in Film Foundation Film Finishing Fund, Cinereach

Is Issa Sesay a war criminal, guilty of crimes against humanity? Or is he a reluctant fighter who protected civilians and played a crucial role in forging peace in Sierra Leone? A trial in the “special court” established by the United Nations in the heart of Freetown will attempt to uncover the answer. With unprecedented access to prosecutors, defense attorneys, victims, and from behind bars, Sesay himself, “War Don Don” (which means “the war is over”) offers an extraordinary view of the international judicial system—and the truth of a traumatic past and hopes for peace.

Filmmaker Rebecca Richman Cohen states: “Eight years after the end of the civil war in Sierra Leone, a traumatized and dispirited populace faces the daunting challenges of rebuilding a nation. Among these challenges is how to deal with former combatants. And because the fighting forces were not small and isolated bands but rather drew their combatants from large segments of the population, reintegrating them into society—or prosecuting them fairly—is essential to securing the peace.

“How responsibility is assigned for collective violence and how this process affects the healing of a nation are far from academic questions,” she says, “and have implications beyond West Africa. The answers we seek have much to teach us about the possibilities of restoring order to nations that have come unraveled—a phenom-

enon that is becoming all too commonplace in the 21st century.”

David Menschel, director of the Vital Projects Fund, says, “The idea was to contribute to the dialogue in a complex and responsible way, and in a way that challenged people on the political left, *from* the political left. Our hope is that the film will transform the way the international human-rights community understands the importance not only of procuring truth but of the need to produce a strong defense in order to contribute to the legitimacy of the courts.”

“War Don Don” premiered at the SXSW Film Festival, where it won a Special Jury Prize. It has since screened at numerous acclaimed film festivals. In addition, HBO has televised the film.



William Kunstler: Disturbing the Universe

Year Completed: 2009
Length: 73 minutes
Producer/Director: Sarah Kunstler and Emily Kunstler
Distributor: American Documentary | POV
Film website: www.disturbingtheuniverse.com
Budget: Production \$392,476; Outreach \$120,000
Funders: ITVS, Jerome Foundation, Tides Foundation (Chicken & Egg Pictures), NYSCA, Foundation for Jewish Culture's Lynn and Jules Kroll Fund for Jewish Documentary Film, The Mica Foundation, William Moses Kunstler Fund for Racial Justice, Susan Sarandon Charitable Foundation
Photos: Courtesy of American Documentary | POV

Many people know William Kunstler as the self-described “radical attorney” and civil-rights activist best known for his defense of the Chicago Seven, the Black Panther Party, the Weather Underground, and Attica prison rioters. “Disturbing the Universe” examines his remarkable life from a different angle. In this intimate biography, Kunstler’s two daughters, Emily and Sarah Kunstler, recount the inside story of what made their late father one of the most beloved—and hated—lawyers in America.

“This is a film about and for people of courage,” says filmmaker Sarah Kunstler. “We hope the film communicates that the world we inherit is better because someone struggled for justice and that those changes will survive only if we continue to fight.”

According to Claire Aguilar, vice president of programming for ITVS, “What was striking about ‘Disturbing the Universe’ was the combination of an intimate personal film by two sisters about their father with a stirring portrait of a civil-rights attorney known for his passion and notoriety. The result is a rich and layered film that captures the exciting drama of Kunstler’s life with so much heart. Our mandate at ITVS is to

find unknown stories that need to be told, and this film certainly used a highly creative approach to portray the life of a man we knew very little about behind his public face.”

Elise Bernhardt, CEO of the Foundation for Jewish Culture, says, “The Jewish Documentary Film Fund explores the Jewish experience. When people ask, ‘Why is this film Jewish?’ I respond that from the most narrow definition, this film is a David and Goliath story.” And while William Kunstler may not be self-identified as Jewish, notes Bernhardt, “his determination to repair the world reflects the Jewish experience.”

“William Kunstler: Disturbing the Universe” had its premiere at the 2010 Sundance Film Festival and went on to screen at various other festivals. It debuted on national television on “POV” in June 2010.



SHORT FILMS 1-7:

2010 Jim Casey Community Service Award Winner

Year Completed: 2010
Length: 5 minutes
Producer/Director: April Nelson
Film website: blog.ups.com/2010/04/26/
Budget: Production \$55,000
Funders: UPS Foundation
Photo: Chris Linder



The 2010 Jim Casey Community Service Award Winner is a video essay detailing the volunteer work of UPS Assistant Chief Pilot Paul Warrington. Twice a year, Paul Warrington and his wife, Jennifer, take mission trips to Cambodia, where they help provide clean drinking water for residents and schoolchildren who are exposed to the world's highest levels of naturally occurring arsenic.

The UPS Neighbor to Neighbor Program engages UPS employees around the world in volunteerism and recognizes one employee each year to receive the Jim Casey Community Service Award. Joe Ruiz, communications manager of the UPS Foundation, says, "We want to inspire all UPSers to make a difference by sharing their unique skills and abilities with local grassroots organizations to strengthen the communities where UPSers live and work."

Global Focus VII—The New Environmentalists

Year Completed: 2010
Length: 4 minutes
Producer/Director: John Antonelli, Tom Dusenbery and Will Parrinello
Distributor: KQUED
Film website: www.goldmanprize.org
Budget: Production \$37,000; Outreach \$18,000
Funders: The Goldman Environmental Prize
Photo: Jim Iacona

Narrated by Robert Redford, "Global Focus VII—The New Environmentalists" features intimate portraits of six passionate and dedicated activists from around the world. All six are recipients of the prestigious Goldman Environmental Prize, known as the Nobel Prize of the environmental world. This episode focuses on Malgorzata Górka, who successfully fought to stop a controversial highway. Her efforts resulted in the protection of Poland's Rospuda Valley, one of Europe's last true wilderness areas.

"We are trying to create more awareness through the films for these virtually unknown people who have given up their lives to save

something," says Lorrae Rominger, deputy director of the Goldman Environmental Prize. "Our hope is to create a larger audience who will see what these people are doing and who will be inspired to get involved by donating to a cause or by doing something meaningful in their own communities."



SHORT FILMS 1-7:

MS 223: The Power of Arts Education

Year Completed: 2009
Length: 8 minutes
Producer/Director: Nelle Stokes
Budget: Production \$7,000; Outreach \$300
Funders: The New York Times Company Foundation, the Center for Arts Education
Photo: Courtesy of the Center for Arts Education



Ramon Gonzalez is the principal of Middle School 223 in the South Bronx. Identified as the most dangerous intermediate school in New York City not long ago, Middle School 223 is undergoing a transformation through the arts.

Carol Fineberg, arts and education consultant for the Times Foundation, says, "We wanted to stimulate a conversation about new ways of funding for impact. Thus, the film was geared to show foundation executives and programmers an example of a different way of creating supportive funding and attacking a problem."

New Face of Hunger

Year Completed: 2010
Length: 10 minutes
Producer/Director: Harvest Hope Food Bank/Mad Monkey
Budget: Production \$30,000
Funders: Central Carolina Community Foundation, administering a grant by the John S. and James L. Knight Foundation
Photo: Steve Daniels

Interviews with clients of South Carolina's Harvest Hope Food Bank reveal the economic conditions that fuel their need for hunger-relief services and the aid provided by Harvest Hope. The film was created for and screened at a fundraiser for the food bank and raised awareness and revenue.

"Harvest Hope provides a lifeline for many families in our community," says JoAnn Turnquist, president and CEO of the Central Carolina Community Foundation. We supported this project to

help the agency educate potential donors about the new 'face of hunger' and increase financial support for its programs. The film's debut produced donations of over \$100,000 and an increased awareness of the need many in our community face."



North Carolina Giving: Philanthropy Across Cultures and Communities

Year Completed: 2009
Length: 57 minutes
Producer/Director: Donna Campbell and Georgann Eubanks/ Minnow Media
Film website: www.ncgives.org
Budget: Production \$240,000; Outreach \$45,000
Funders: W.K. Kellogg Foundation—general funds to NCGives
Photo: Nancy Tom

From Native American high school students building greenhouses to African-American and Latino families coming together to host monthly “Fish Fry and Tamale” fundraisers, this film adeptly traces community-based philanthropy in North Carolina and examines different cultural traditions of giving.

“Every giver matters, and every gift counts,” is the imprimatur of NCGives, says Donna Chavis, the organization’s executive direc-

tor. “It is important that the work we support is shared with as broad an audience as possible.

This film is a means of leaving behind an important representation of the philanthropic impulse of North Carolina’s population. It is a product that can be available across communities and generations.”



Not in Our Town: Who Cares?

Year Completed: 2010
Length: 2 minutes
Producer/Director: The Working Group/Kirithi Nath and Deborah Schaffner
Film website: www.niot.org
Budget: Production \$100,000; Outreach \$600,000
Funders: Einhorn Family Charitable Trust, Walter & Elise Haas Fund, Richard and Rhoda Goldman Fund, the Nathan Cummings Foundation, Righteous Persons Foundation, California Council for the Humanities, Athena Foundation, Reva and David Logan Foundation, Michelle and Martin Cohen
Photo: Courtesy of The Working Group

Violent acts may make headlines, but the positive actions of people across the country are creating a different story. “Not in Our Town” features six videos posted on the niot.org website that highlight the power of storytelling and film. The segment “Who Cares?” is about people standing up to hate and intolerance.

Jennifer Hoos Rothberg, executive director of the Einhorn Family Charitable Trust, says, “The trust became a supporter of ‘Not

in Our Town’ because we seek to promote empathy, kindness, and civility in schools, on campuses, and in communities around the country to raise the next generation of engaged and empathetic citizens. The trust’s investment in the film and initiative is to help build more inclusive communities by harnessing the power of traditional and new media.”



The Secret Life of Scientists & Engineers

Year Completed:	2009
Length:	7 minutes
Producer/Director:	Joshua Seftel and Tom Miller
Distributor:	WGBH
Film website:	www.pbs.org/wgbh/nova/secretlife
Budget:	Production \$15,000; Outreach \$3,000
Funders:	Alfred P. Sloan Foundation
Photo:	Courtesy of WGBH Educational Foundation

NOVA puts a human face on science, celebrating the passions and inspirations of scientists and engineers within and outside of their fields. "The Secret Life of Scientists" is an online, intimate, first-person storytelling video series that has attracted more than 700,000 views. This segment features Rich Robinson, an assistant professor in Cornell University's Department of Material Science and Engineering.

"We encouraged NOVA to create these profiles, first as part of the regular 'NOVA scienceNow' series and then for the Web," says Doron

Weber, program director for the Sloan Foundation.

"One of the best ways to get people interested in science and technology is through personal stories that show the human being underneath the white lab coat. Because people increasingly get their information and derive their entertainment from the Web, our hope was to create shows that target this medium and this audience as their primary goal."



The Henry Hampton Award for Excellence in Film and Digital Media

The Henry Hampton Award was launched in 2002 by the Council on Foundations and Grantmakers in Film + Electronic Media (GFEM) to honor foundations' support of creative, high-quality productions that expand the boundaries of the use of media for the social good. The Henry Hampton Award films are selected from the pool of the Film & Video Festival entries. They best exemplify how media meets goals of funders, who have a wide range of goals, including promoting the arts, creating powerful tools for practitioners and programs, and bringing untold stories into view.

The award is named in honor of a man who broke traditional molds of documentary filmmaking and put excellence and innovation at the forefront of his work. Henry Hampton (1940-98) was one of the 20th century's most influential documentary

filmmakers. His work chronicled America's great political and social movements and set new standards for broadcast quality. Blackside, Inc., the independent film and television company he founded in 1968, completed 60 major films and media projects that amplified the voices of the poor and disenfranchised. His best known miniseries on PBS, *Eyes on the Prize*, won six Emmys, a Peabody, the duPont Columbia Award for Excellence in Radio and Television, and an Academy Award nomination. *Eyes on the Prize*, the story of the struggle for civil rights in the United States from 1954 to 1965, is the definitive television history of that era. In addition, Henry Hampton and the Blackside team produced several other landmark series, including *Malcolm X*, *The Great Depression*, *America's War on Poverty*, and *I'll Make Me a World*.

The films receiving the 2011 Henry Hampton Award are "Budrus" by Julia Bacha, Ronit Avni, and Rula Salameh and "Crime After Crime" by Yoav Potash.

About Grantmakers in Film + Electronic Media

GFEM is an association of grantmakers committed to advancing the field of media arts and public interest media funding. It serves as a resource for grantmakers who fund media programming, infrastructure, and policy, as well as those who employ media to further their program goals. GFEM members reflect a range of interests and approaches but share an interest in the key role media play in building public will and shaping civil society. GFEM is an affinity group of the Council on Foundations. For more information or to become a member, visit www.gfem.org.

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