



COMPANY PROFILE

TABLE OF CONTENTS:

1. SLAMDANCE MISSION STATEMENT

2. OVERVIEW

3. THE SLAMDANCE BRAND

4. SLAMDANCE COMPONENTS

5. SPONSORS

**6. FESTIVAL STATISTICS &
DEMOGRAPHICS**

7. SUPPORTING STATEMENT

8. SLAMDANCE STAFF

9. CONTACT

1. SLAMDANCE MISSION STATEMENT

As the preeminent festival whose sole mission is to nurture, support and showcase truly independent works, Slamdance has established a unique reputation for premiering new films by first-time writers and directors working within the creative confines of limited budgets. It also has established itself as an organization that does not disconnect with its filmmakers once the festival is over. Slamdance works to build relationships and expand its community of filmmakers. Slamdance's goal is to strengthen its year-round efforts in support of these artists and to leverage its name and reputation for the further development of other Slamdance media components.

2. OVERVIEW

As a year-round organization, Slamdance serves as a showcase for the discovery of new and emerging talent and is dedicated to the nurturing and development of new independent artists and their cinematic vision.

Started in 1995 by a group of independent artists, the Slamdance Film Festival continues to be organized and programmed exclusively by filmmakers, for filmmakers. This is just one of many elements that make Slamdance a pioneering standout among its festival counterparts. Slamdance lacks much of the red tape and bureaucracy that can convolute the process that independent creators come to festivals for in the first place – a chance to show their work. At Slamdance, the link between artist and festival – and, subsequently, artist and industry – is a direct and cohesive one. Slamdance alumni are recruited to serve as programmers, so first-timers are represented and assisted by Slamdance veterans. It's what put Slamdance on the festival map to begin with, and what's made it the viable, big-time contender it is today.

With its renowned film festival as its core, Slamdance has expanded its ventures to include the popular Slamdance.com website, writing competitions for both screenplays and teleplays, the Anarchy Online Short Film Competition, a \$99 Special short film production project, a Games competition and the newly announced Slamdance Horror Screenplay Competition, where an annual chosen script is guaranteed to be produced as a feature film.

Currently celebrating its 15th anniversary in 2009, Slamdance still lives by its mantra: "By Filmmakers. For Filmmakers." No other festival is fully programmed by real, actual filmmakers. They're not executives or festival mavens. Instead, after screening their films at the Festival, filmmakers are asked to participate in the programming

process and help select the new class of filmmakers for the following year.

Slamdance is proud to include among its alumni such cinematic luminaries as Steven Soderbergh, Christopher Nolan, Marc Forster and Jared Hess, as well as Ryan Johnson (*Brick*), Ray McKinnon (Academy Award winning *The Accountant*), Arin Crumley & Susan Buice (Internet sensation *Four Eyed Monsters*), (Larry Clark (*Wassup Rockers*) and David Greenspan (Cannes Palme d' Or winner *Beancake*).

Slamdance helped to discover these auteurs and to propel them in the direction that led to their next feature productions. Slamdance has also helped more than 50 festival films find theatrical distribution, including:

Paranormal Activity, 2008 – DreamWorks
Jack Brooks, Monster Slayer, 2008 – Anchor Bay Entertainment
King of Kong, 2007 – Picturehouse and New Line Cinema
Weirdsville, 2007 – Magnolia Pictures
The Sasquatch Dumpling Gang, 2006 – Sony BMG
Zombie Honeymoon, 2005 – Showtime Networks
Mad Hot Ballroom, 2005 –Paramount Classics
Bruce Haack, 2004 – Seventh Art Releasing
End of the Century, 2003 – Magnolia Pictures

Slamdance remains arguably one of the few viable means for independent filmmakers to showcase their work to international and national producers, agents, financiers, actors, and theatrical and ancillary market distributors. With the demise of distributors such as Paramount Vantage, Picturehouse and Warner Independent, the list of viable options for film acquisitions continues to grow slimmer, yet Slamdance remains a force and affords select films the means to find an initial audience. New filmmakers and writers today realize that Slamdance is a place to launch their careers.

3. THE SLAMDANCE BRAND



Slamdance is a globally renowned independent film organization that hosts a cross-section of media events – within the context of an innovative film festival – to a target audience of young trendsetters, rabble-rousers, tastemakers and cultural influencers. Whether it is starting a festival without permission, or recognizing the artistic value and hidden potential of an independent game, Slamdance breaks rules. While other so-called independent film organizations have come and gone, and some have morphed into corporate, formulaic entities, Slamdance has stayed true to its roots, guarding its integrity and embodying the spirit of independent creativity. Slamdance is an incubator for emerging talent and a creative haven for today's ministers of youth culture.

4. SLAMDANCE COMPONENTS



Started in 1995 by a group of writer/director/producer/young punks, Slamdance continues to be the only festival that is organized and programmed exclusively by filmmakers. This alone speaks volumes as to the type of festival Slamdance set out to be, how it chose to differentiate itself from its contemporaries, and the rather radical vision behind its goals and objectives.

Fast forward to find Slamdance in its 15th year as a festival trailblazer, running simultaneously to the Sundance Film Festival in Park City, Utah, and enjoying a well-established reputation for premiering independent films by new directors. Slamdance's feature and documentary competitions are devoted to first-time feature directors who have made films that do not have big budgets or domestic distribution. The festival welcomes films of any subject matter, length and technical format, finished or not. Each year, several Slamdance films are picked up for distribution, and almost all of them get invited to other prestigious festivals around the world.

Films that have premiered at Slamdance have gone on to receive multiple awards nominations, an Independent Spirit Award, the

Palme d'Or at Cannes and an Academy Award. These prestigious Slamdance films include:

The Accountant, 2003 - Academy Award Winner for Best Short Film
Bean Cake, 2001 - Palme D'Or Winner
Hybrid, 2002 - Truer than Fiction Independent Spirit Award Winner

Film submissions for the 2008 Film Festival totaled over 3000, and attendance at the festival numbered almost 8,000. Slamdance continues to have much success in bringing new independent films to the attention of distributors. 2008 successes included *Jack Brooks Monster Slayer*, which was acquired by Anchor Bay Entertainment, and *Paranormal Activity*, acquired by DreamWorks.

Constantly evolving, Slamdance added a Music Video category to its short form competitions for the 2009 festival, capitalizing on the growing field of artists using more independent means for visual expression and promotion.

Debuting with Slamdance 2009 is the new venture with www.Indieroad.net, a website created by a team of veteran entertainment and business executives to address the lack of robust distribution options available to promising new talent in the independent film field. IndieRoad has joined the Slamdance Film Festival to enable viewers to experience festival films from the comfort of their own environment. Through a combined Slamdance/Indieroad.net site (www.Indieroad.net/Slamdance), Slamdance films will stream at the same time the films unspool for the festival crowd in Park City, Utah. Bringing Slamdance films to a worldwide audience for the first time, this ground breaking partnership will allow audiences who can't attend the festival to participate right from home or while they're on the move.

In addition to the wide variety of Slamdance film screenings, the festival also highlights its writers through Screenplay Readings and

Awards. Slamdance is also known for its Fireside Chats, which are an interactive way for filmmakers to meet industry figures and other filmmakers in an informal setting. Speakers have included festival distributors, directors, producers, industry leaders, musicians and executives involved in independent filmmaking. Nightly party events for filmmakers and other Slamdance attendees include our Happy Hours, available for networking and socializing. Additional events at the Slamdance Festival include the Opening Night Party and the closing Awards Ceremony.



The Slamdance Screenplay Competition is for new writers and accepts screenplays in every genre, on any topic, from every country around the world. Its goal is to bring attention to talented, undiscovered screenwriters and introduce them to the industry. Screenplay submissions increase every year and Slamdance's screenplay coverage service that offers constructive feedback to writers has become one of the most reputable in the industry. The 2007 competition received a record total of over 3,000 submissions.

Slamdance Screenplay Competition-winning screenplays acquired for production include Nicole Kassell and Stephen Fetcher's *The Woodsman*, Joshua Marston's *Maria Full of Grace* and Tim Boughn's *Neo Ned*. *Wonder Girls*, written by Anthony Meindl, won the 2007

competition and received a \$7,000 cash prize. In addition to having an opportunity to meet and network with executives who can help get their films made, Screenplay Competition finalists can also expect to find agency representation. Recent beneficiaries include:

Cindy David Hewitt (Brant Rose Agency)
Nicole Kassell (The Gersh Agency)
Gail Lerner (Vision Art Management)
Joshua Marston (William Morris Agency)
Nelson McCormick (CAA)
Joel Metzger (Shapiro-Lichtman)
Trevor Munson (ICM)
Amir Ohebsion (Caren Bohrman)
Ken Pisani (Kaplan Stahler Gumer Braun)
Dani Shear (Innovative Artists)

Slamdance is always looking for new and innovative ways to assist emerging artists and to contribute to the film community. In this spirit, Slamdance has joined forces with Upload Films and produced the 2007 Slamdance winning screenplay *Drool* written and directed by Nancy Kissam. Additionally, Slamdance hosts an annual Horror Screenplay Competition that offers \$10,000 to the winner.



In keeping with the Slamdance philosophy of unearthing new talent, and with the hope of discovering the TV writers of tomorrow, the Slamdance Screenplay Competition launched a new division dedicated to the teleplay in 2004. The Teleplay Competition offers writers a chance to compete with their best television ideas within the categories of Drama, Comedy and Unscripted and win \$4,000 in cash prizes. The Grand Prize winner and three runners-up will also have their work read by executives from several leading television production companies in consideration for possible option and/or employment.



Periodically, Slamdance gives \$99 to alumni, and sets them loose with the latest in filmmaking technology. 99 days later they return with a five-minute-or-under short film experiment and a suspect budget report. In a profession where it's not always easy to practice your craft, the intention of the \$99 Specials is to do exactly that – and to keep the filmmaking process heading in the right direction.

\$99 Specials are shown at the festival in January and online at www.slamdance.com/99dollar/. We're proud to note that one of these \$99 Specials – a true masterpiece – spawned Bravo's hit television show *Significant Others*. Another, *Never Date an Actress*, starring Naomi Watts, has been developed into a bona fide studio feature film.



In a further effort to mine the country and the world for raw filmmaking talent, Slamdance developed the Anarchy Online Film Competition. Each month, from March through November, three short films (10 minutes or under) are selected to play online at www.slamdance.com/anarchy. The process is simple: there is no deadline, no exclusivity, no red tape; it's open to all types of films; and site visitors via online voting determine the winner. Each month's winner screens at Slamdance, competing for a slew of prizes and a coveted Sparky Award.



A Sparky Award has been given to Slamdance winners in all fields since 1998. The award is a bronze statuette of the Slamdance mascot, Sparky the dog. More than a plaque, but less than an Oscar, the Sparky represents the uniqueness of Slamdance and its filmmakers. The Sparky demonstrates Slamdance's ability from the beginning to break convention, and the distribution of Sparky Awards today symbolizes the importance of Slamdance history and tradition to its filmmakers and staff, even as Slamdance has grown and matured.

www.slamdance.com

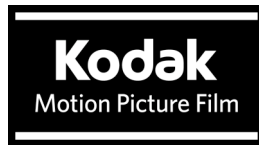
Created in 1995 slamdance.com has developed into a popular indie community website that provides year-round online services for its members. The Slamdance site showcased film media as early as January 1996 and plays host to Anarchy, arguably the first online short film competition.

Having established itself in the indie film community as an important resource for – and source of – new talent, www.slamdance.com is steadily increasing a global community for indie audiences and expanding a significant filmmaker database. Slamdance .com recently completed a new site design by Sense Company and investment continues to be made in its engineering capability for both commercial and community use.

Not only has slamdance.com survived the dot.com boom it has thrived and created a true home for independents artists.

5. SPONSORS

Slamdance currently works with over 100 sponsors and corporate partners. The organization ensures that our partners reach the Slamdance audience of independent creatives leading up to and throughout the Festival in Park City, Utah through consistent integration with Slamdance marketing and promotional efforts. In addition, Slamdance offers multiple year-round sponsorship opportunities through its writing competitions, domestic and international screenings, and other events. Because Slamdance has built a brand that is recognized and appreciated internationally, sponsors are able to reach a large audience of young, influential and creative individuals through Slamdance programs. At Slamdance, sponsors are much more than brand associations – they are fully integrated partners in the festival and supporters of emerging artists.

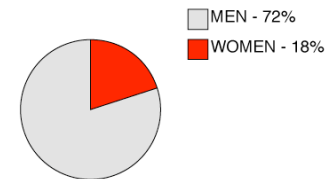


6. FESTIVAL STATISTICS & DEMOGRAPHICS

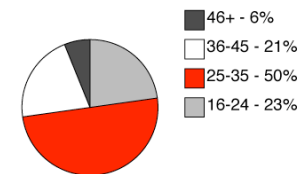
Film Submissions By Year:

1995: 48
1996: 458
1997: 751
1998: 1325
1999: 1716
2000: 2050
2001: 2326
2002: 2454
2003: 2816
2004: 2194
2005: 2588
2006: 3076
2007: 3654
2008: 3100

SLAMDANCE FILMMAKERS AND GAMEMAKERS BY GENDER



SLAMDANCE FILMMAKERS AND GAMEMAKERS BY AGE



7. SLAMDANCE STAFF

PETER BAXTER, PRESIDENT/CO-FOUNDER

In 1995, Peter Baxter co-founded Slamdance as an independent alternative to the Sundance Film Festival. Since its inception, Baxter has been responsible for developing and maintaining all areas of Slamdance. His current film project is the documentary feature *Wild In The Streets*, which is now in post-production.

DREA CLARK, EXECUTIVE DIRECTOR

Drea Clark has served as Executive Director of Slamdance since 2007 and has been the head of production since the 2006 Slamdance festival. Her ten years of involvement with Slamdance include acting as the chair for Feature Competition Programming and serving as the Events Producer from 2000-2004. Clark previously operated year-round as the Executive Director for the Music Video Production Association (MVPA) and remains a member of the Professional Faculty at the University of Southern California (USC).

SAM ROBERTS, DIRECTOR OF FILM COMPETITIONS

Raised in Washington, D.C., Sam Roberts earned a B.S at Northwestern University where he studied theater and cognitive science before moving to Los Angeles to pursue a career in theater, film, and new media. He has since managed a non-profit theater company in Santa Monica, worked in production and post-production in HD television and film, and worked as a freelance writer and director. He has worked at Slamdance for over 3 years, running first the Slamdance Games Festival and then the Film Submissions and Contests. You may regularly see his work with the Sight Unseen Theater Group in Santa Monica, and he still knocks around the occasional film or game project in his spare time.

ALEXANDRA SCHWAB, DIRECTOR OF SPONSORSHIP & MARKETING

Alex Schwab is in her third year with the Slamdance Film Festival. She currently handles Slamdance Film Festival and year-round sponsorship initiatives, corporate partnerships, and marketing for Slamdance. She is a graduate of the University of Southern California School of Cinematic Arts and Marshall School of Business and also has worked as an independent film and theater producer.

JOY SAEZ, DIRECTOR OF WRITING COMPETITIONS

Joy has been with Slamdance for the past two years running the Box Office in Park City during the festival. She has five years of independent film production under her belt that has brought her insight and experience to Slamdance.

SLAMDANCE CO-FOUNDERS

Slamdance was co-founded by Dan Mirvish, Jon Fitzgerald, Shane Kuhn and Peter Baxter in 1995.

8. CONTACT

**SLAMDANCE
5634 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90038
USA**

**TELEPHONE 323 466 1786
FAX 323 466 1784**



Slamdance Film Festival has been rated as one of the
Top 10 Film Festivals in the world by Vanity Fair,
The Film Festival Survival Guide and
Entertainment Weekly.

"More than a festival, less than a movement."
- Elvis Mitchell, NPR

"Slamdance has done a marvelous job of
maintaining its outsider, rebel image. Despite
amassing the major respectability that would
seemingly dull one's revolutionary fervor, the
Slamdancers have held their course."
- Scott Foundas, Indiewire