



40 Years of *Impact*

Film & Video Festival Catalog



COUNCIL *on* FOUNDATIONS



GRANTMAKERS IN
FILM + ELECTRONIC MEDIA



LETTER FROM THE COUNCIL PRESIDENT

Welcome to the Council on Foundations' 40th Annual Film & Video Festival. Since 1967 the Council has held a film and video festival highlighting foundation-funded independent media. The films and videos represent the work of our country's most creative and socially aware filmmakers. The funders supporting this work, whether they represent large or small foundations, have had their missions amplified through these projects—and we have all gained in immeasurable ways.

This work has changed the very fabric of our nation. The films and videos have shaped our aesthetics (and in some instances launched new art forms). They have raised awareness of important issues that would have otherwise gone neglected. They have moved audiences to action. They have influenced attitudes and practices. In several cases, they have caused good laws to be enacted or laws harmful to society to be changed.

As you will see, the 15 films in this year's festival are innovative in their artistic approach and profound in their subject matter—and they all build on the legacy of the past 40 years. The films in this 40th anniversary festival have already begun to move people, institutions, and even governments toward transformation.

We appreciate the hard work and dedication of the festival committee: Robert Byrd, Trinh Duong, Kathy Im, Erlin Ibreck, Yarice Hidalgo, David Haas, Joy Thomas Moore, Gloria Rubio-Cortes, filmmaker Linda Goode Bryant, and, especially, the committee chair Cecilia Garcia. As always, the commitment of the Council's director of awards programs, Evelyn Gibson, is invaluable. In addition to being shown at the annual conference, these films will gain the widest possible exposure to members at the Community and Family Foundation conferences. The curator of this year's festival is Alyce Myatt, who also serves as managing director of Grantmakers in Film and Electronic Media, the co-sponsor of the festival.

For 40 years the Council has brought our members exceptional media that have sparked social and cultural change. We look forward to presenting you with the very best for years to come.

Steve Gunderson
President and CEO
Council on Foundations



LETTER FROM THE CHAIRS

*D*ear Friends,

This year the Council on Foundations' Film & Video Festival, co-sponsored by Grantmakers in Film and Electronic Media, celebrates 40 years of philanthropic leadership in supporting media that matter. The longevity of this effort is a testament to the growing number of foundations committed to seeking out and supporting our very best storytellers.

This year's festival selections cover a broad range of issues: economic justice; the impact of incarceration on adults and children; identity; human rights; genocide; and immigration. Like the films showcased here over the past four decades, the 2007 selections represent the finest work of independent filmmakers, made possible by the generous support of our colleagues in philanthropy.

The collaboration between filmmaker and funder to create engaging and responsive film and electronic media projects now ventures beyond traditional technological boundaries. As the tools for storytelling are expanding, so too are the venues for viewing new works and the outreach opportunities for extending their impact beyond the initial broadcast.

As you watch the 2007 films and videos, take a moment to read their stories in this catalog or on the website, www.fundfilm.org. The site features a searchable database and a downloadable version of the resource guide *Why Fund Media: Stories from the Field*.

These works illustrate the power of foundations to foster greater understanding of social issues and to encourage strong and vibrant discourse on matters of public policy. The Film & Video Festival Committee and Grantmakers in Film and Electronic Media salute our 2007 filmmakers and their funders.

Cecilia Garcia
Chair
2007 Film and Video Festival

David Haas
Steering Committee Chair
Grantmakers in Film + Electronic Media



CURATOR'S INTRODUCTION

It was pure pleasure to review the submissions to this year's Film & Video Festival. The final selections are a testament to the quality of work that has been the hallmark of the festival's past 40 years.

The festival includes the latest works from two returning Oscar-nominated filmmakers. Tod Lending's "Omar and Pete" is a personal account of two men attempting to remain free from prison. Roger Weisberg's "Waging a Living" introduces us to hard-working people for whom the American Dream is being deferred.

We have two entries from the Frontline television series. Cautionary yet hopeful, "The New Asylums" looks at mental illness and incarceration. "Ghosts of Rwanda" and its story of genocide serve as a stark reminder of the responsibility of the global community and the need for vigilance.

While many of this year's films address U.S. interests and responsibilities abroad, perhaps the impact of our international policies on our youth is shown most explicitly in "All That I Can Be," a youth-produced film that looks at military recruitment. The controversial war in Iraq, along with the meaning of democracy, is the focus of "My Country, My Country," a heroic account of an Iraqi citizen attempting to run for political office.

We also look beyond our borders with "Bride Kidnapping in Kyrgyzstan," a film that sheds light on a devastating yet little known human rights issue, and "Buyer Be Fair," a film that provides very real solutions to globalization and free trade.

We cross our southern border in another solution-based film, "The Sixth Section," to discover the remarkable community development work of a hometown association. We share the hopes, dreams, and despair of an itinerant musician in "Romántico."

Issues of identity are at the heart of both "The Grace Lee Project," a funny and thought-provoking quest, and "In My Shoes: Stories of Youth with LGBT Parents," a youth-produced film exemplifying empowerment.

Youth, empowerment, strength, and hope can also be found in "Kids Care," a healing story about children who have lost a loved one to cancer. The subjects of "Kids Care" were actively engaged in the production of their film, as were the Girl Scouts of "Troop 1500." This film—also partly youth-produced and equally inspirational—introduces us to a Girl Scout troop composed of girls with incarcerated moms.

In "Who is Paulo Freire?" we learn not only who he is, but find out how new-found knowledge of him and his theories influences a group of inner city kids—and how those kids are now holding their educators accountable.

The idea of accountability is perhaps a unifying theme that runs through not only these films but all of the fine films that the Council has presented over the past 40 years. The films—and



the filmmakers who are compelled to tell these stories—serve as a mirror reflecting individuals and society. The films ask us to be accountable to ourselves, to our families and friends, to our community, and to the world as a whole. The foundations that have so wisely supported this work are all attempting to improve the human condition—a condition for which we are all, ultimately, held accountable.

Alyce Myatt
 Festival Curator
 Managing Director, Grantmakers in Film + Electronic Media

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KIDS CARE

Recipient of the Henry Hampton Award for Excellence in Film & Digital Media

“**K**ids Care” features a memorable group of young people, each dealing with the death from cancer of a parent, sister, cousin, or best friend. The film was produced with an advisory group that explored the children’s feelings of grief, anger, and isolation—as well as love and great hope. The participants—some as young as eight, others in their teen and early adult years—talk candidly about their experiences. They explore their hopes and their search to re-establish “normal” while learning to live with their loss. They also describe what friends, parents, and teachers can do to help kids cope with feelings of fear, anger, isolation, and sadness.

Says 16-year-old Kerri Ford: “We all have something in common. We’ve all lost a family member or friend to cancer. We are all at different ages and stages of our lives. We’ve come to understand that by helping each other, we’ve been able to help ourselves. We hope this film helps others, too.”

Much of “Kids Care” was filmed at Camp Oochigeas, a residential camp for children affected by cancer, in Ontario’s scenic Muskoka Lakes region. Filmmaker Laura Sky documents some sad moments with the film participants, as well as some very enjoyable times in this safe and peaceful place. The Muskoka setting makes for a visually beautiful film, but what is most striking is the instant bond of understanding that develops among the campers regardless of age, culture, or background. Six months after camp, Sky catches up with some of them to see how they’re doing and to learn what approaches have helped them begin healing. They speak to us directly, clearly and courageously.

The kids who appear in “Kids Care” contributed during every phase of the project, from research to the final edit. For many of the film’s young advisors, “Kids Care” was their first experience of working for positive change in their communities. They now travel with the film, working with audiences as peer facilitators, giving communities this tool to start talking and to show that kids can help kids who are living with loss. The kids report learning new skills that they carry into other aspects of their lives.

Peer facilitator Hilary Smith says, “It helped me realize that the [filming] work we did has done so much to help not only those in the film, but thousands of Canadians across the country. Through this process, I have grown personally and tremendously and my outlook on grief has completely changed for the better.”

The film’s audiences connect directly and emotionally with the young facilitators and are often moved to action in improving their own community’s response to grief and loss.

Says hospice worker Alyson Miller, “I feel that these children are excellent teachers and have given a real gift to those of us working in palliative care. I would recommend this film to everyone, but especially to those who have children, or who are working in a client situation where children are a part of a family.”



KIDS CARE

YEAR COMPLETED

2005

LENGTH

77 Minutes

PRODUCER/DIRECTOR

Laura Sky

EXECUTIVE PRODUCER

Pat Davidson

DISTRIBUTOR

Vtape
401 Richmond Street West
Toronto, Ontario M5V 3A8
Canada
416/351-1317

BUDGET

\$617,700

FUNDERS

Lawson Foundation
Ronald McDonald House
Charities
TD Financial Services
Henry White Kinnear Foundation
St. Paul Guarantee Insurance
Company
Maple Leaf Sports &
Entertainment Ltd.
Marion Armstrong Charitable
Foundation
Northpine Foundation
RBC Foundation
Laidlaw Foundation
TD Securities Underwriting
Hope Fund
Paradigm Capital Inc.
MDS Inc.
Inchaffray Investments Limited
HarbourVest (U.K.) Partners Ltd.
Foresters
Nick & Lynn Ross Charitable
Foundation
Greedy-Lennox Charitable
Foundation

WEBSITE

www.skyworksfoundation.org



MY COUNTRY, MY COUNTRY

*Recipient of the Henry Hampton Award for Excellence in Film & Digital Media
2007 Academy Award Nominee*

Dr. Riyadh is an Iraqi medical doctor, father of six and Sunni political candidate. As the January 2005 elections approach, this outspoken critic of the U.S. occupation in Iraq is passionate about the need to establish democracy in his country, arguing that Sunni participation in the elections is essential. Yet all around him Dr. Riyadh sees only chaos, as his waiting room fills each day with patients suffering the physical and mental effects of ever-increasing violence. Filmmaker Laura Poitras gained remarkable access to the Sunni community, the U.S. military and the United Nations, resulting in “My Country, My Country,” a powerful mosaic of daily life in Iraq not seen in the mainstream media.

“I spent eight months in Iraq, from June 2004 to February 2005,” says Poitras. “I worked alone in the field, operating camera and sound. When I met Dr. Riyadh in July 2004, I knew immediately that this man’s story would capture something larger about the meaning and implications of the war. I took the risk to tell this story because I believed there was a story that hadn’t been told. I believe that a story about a man fighting for democracy while living under U.S. occupation will contribute something new to my country’s understanding of the conflict. Although ‘My Country, My Country’ focuses on the January 2005 elections, it is a broader story about U.S. foreign policy post-9/11. The use of preemptive military force and the goal of implementing democracy in the Middle East mark a radical shift in U.S. and world politics, and I felt compelled to document some piece of this shift. The elections were the first to be held after the U.S. invasion, and thus are in some ways a testing ground for this new policy.”

“My Country, My Country” was nominated for a 2007 Academy Award for Best Documentary Feature. Since its world premiere at the Berlin International Film Festival in February 2006 it has reached several million viewers across the globe. It has been screened at international film festivals in Australia, Austria, Bosnia, Brazil, Canada, Cuba, the Czech Republic, Israel, Italy, Russia, Scotland, and South Africa and domestically at New Directors/ New Films in New York, the Full Frame Documentary Film Festival in Durham, North Carolina, the Seattle International Film Festival, and the Napa Sonoma Film Festival. It was the recipient of the Inspiration Award at Full Frame, the Best Long Documentary Award at the Flahertiana Film Festival in Russia, and the Human Rights Award at the Durban International Film Festival.

“My Country, My Country” will have a long life as an eyewitness account of a defining event in U.S. history. Critics and scholars alike have described it as the definitive film about the U.S. war in Iraq, and the U.S. military has begun using “My Country, My Country” to educate military officers and soldiers.

Poitras says, “People always ask two questions: ‘Were you scared?’ and ‘How did you get all the access?’ In many ways, the answers to both questions go together. Iraq is a dangerous place

to work. You go there with the knowledge that you might not make it out alive. With that said, I was compelled as an artist and an American to make this film. As we know, for better or worse, belief goes a long way, and my belief in the film was stronger than my fear about making it. I think many people allowed me access because they knew the risk I was taking. They respected what I was doing, and that I was putting my life on the line to make the film.

“Since finishing ‘My Country, My Country,’ I’ve been placed on the Department

of Homeland Security’s terror watch list. Returning to the U.S. in August 2006 after screenings in Europe, I was detained at two airports.”



MY COUNTRY, MY COUNTRY

YEAR COMPLETED

2006

LENGTH

87 Minutes

PRODUCER

Laura Poitras

DISTRIBUTOR

American Documentary, Inc./P.O.V.
32 Broadway, 14th Floor
New York, NY 10004
212/989-8121

BUDGET

\$372,500

FUNDERS

American Documentary, Inc./P.O.V.
Appleman Foundation
Independent Television Service
The Robert and Joyce Menschel Family Foundation
Sundance Institute Documentary Fund
Wellspring Foundation

WEBSITE

www.pbs.org/pov/mycountry

OMAR AND PETE

*Recipient of the Henry Hampton Award for Excellence in Film & Digital Media
2006 Emmy Award Nominee*

Omar and Pete are determined to change their lives. Both have been in and out of prison for more than 30 years, and never out longer than six months. This penetrating film follows these two longtime African American friends after what they hope will be their final release. Their lives take divergent paths in their native Baltimore as one wrestles with addiction and fear while the other finds success and freedom through helping others.

With extraordinary cooperation from the Maryland Department of Corrections as well as from the subjects themselves—Leon “Omar” Mason and William “Pete” Duncan—filmmaker Tod Lending provides us with an intimate portrait of two men, battered but not beaten after lifetimes of crime and prison, as they seek the inner strength to turn their lives around.

“By humanizing prisoners and the complex challenges they face in re-entering society, we wanted to challenge common public perceptions of people like Pete and Omar,” says Lending. “We also want viewers to understand that more than the fate of the individuals is at stake, and to comprehend the individual, family, and community pathways that can lead to social change.”

Lending has crafted a feature documentary that does not flinch from the achingly personal and socially charged challenges facing newly released prisoners, especially if—like Omar—they have spent long or multiple terms in prison, have been addicts, and are returning to poverty.

“Omar & Pete” served as a catalyst to create the Reentry National Media Outreach Campaign. With funding from the Annie E. Casey Foundation, Outreach Extensions launched a community engagement campaign that included a comprehensive Viewer Discussion Guide that can be downloaded from the Reentry website (www.reentrymediaoutreach.org), and several shortened versions of the film, tailored for specific audiences such as criminal justice professionals and the faith community, to be used in trainings, workshops and community screenings.

Outreach Extensions has arranged for William “Pete” Duncan, featured in the “Omar and Pete” documentary, to participate in screenings followed by discussions in dozens of cities across the country. He has addressed community organizations, corrections officials, faith-based organizations, and incarcerated youth at juvenile justice facilities. P.O.V. took the reentry campaign to the next level when it premiered “Omar and Pete” on PBS in September 2005. The broadcast garnered the film a Cine Gold Eagle Award and a National Emmy nomination for Best Documentary. P.O.V.’s outreach efforts complemented the work of Outreach Extensions. P.O.V. arranged additional screenings for students at universities, for the incarcerated at correctional facilities, and for the general public in partnership with local public television stations.

The events described above are just a small sample of the activities created as a result of “Omar and Pete” and can in no way capture the impact the film has had on those who have viewed it. An indication of the long-term value of this film can be found in the remarks of Gary Ransom, offender employment specialist at the Federal Bureau of Prisons, who screened “Omar and Pete” as part of the Bureau’s offender transition program. “This film has become one of our most frequently requested programs with both offenders and community members alike,”

Ransom reported during a meeting of the Bureau's Offender Transition Committee. "One individual who works for a community corrections center (half-way house) stated that 'Omar and Pete' is now required viewing for all new residents. Once again, thank you for the opportunity to participate in your worthwhile program."

OMAR AND PETE



YEAR COMPLETED

2005

LENGTH

71 Minutes

PRODUCER

Tod Lending

DISTRIBUTOR

Nomadic Pictures
4516 N. Francisco Avenue
Chicago, IL 60625
773/478-9594

BUDGET

\$725,000

FUNDERS

Corporation for Public Broadcasting
Annie E. Casey Foundation
John D. and Catherine T. MacArthur Foundation

WEBSITE

www.pbs.org/pov/pov2005/omarandpete

THE GRACE LEE PROJECT

Recipient of the Henry Hampton Award for Excellence in Film & Digital Media

When Korean American Grace Lee was growing up in Missouri, she was the only Grace Lee she knew. Once she left the Midwest, everyone she met seemed to know “another Grace Lee.” But why did they assume that all Grace Lees were reserved and dutiful overachievers? The filmmaker plunges into a highly unscientific examination of all those Grace Lees who break the mold—from a fiery social activist to a rebel who tried to burn down her high school—revisiting the eternal question, “What’s in a name?”

“The Grace Lee Project” humorously contrasts the world of stereotypes with the diverse and rich experiences of several real-life Grace Lees to reveal the complexity of Asian American female identity. The film examines cultural assumptions about Asian American females by presenting five interview subjects of diverse classes, ethnicities, and ages who confirm certain familiar images but defy easy classification. As the filmmaker travels throughout the United States and to Korea to discover the unlikely origins of her name’s popularity, the clever tone of the work makes the issues of race, class, and gender accessible and interesting.

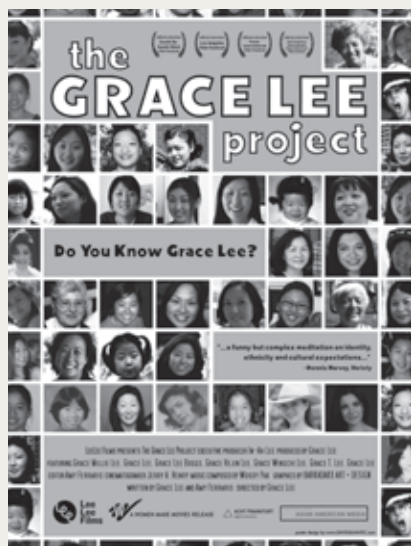
The documentary provides the audience with an opportunity for honest reflection: What assumptions do we make about people based on their name, ethnicity, or gender? When people exceed our expectations, how do we react? When they fall short of our preconceived notions, how do we respond? Do we force ourselves to play roles based on cultural conventions?

Filmmaker Grace Lee says, “In the course of preparing and making the film, I contacted and was contacted by Grace Lees all over the United States and around the world. I met them through personal referrals, word of mouth, and via a website I established called gracelee.net. My website included a survey that Grace Lees could fill out, another that ‘friends of Grace Lees’ could complete, and an ongoing discussion group. Despite the differences in our ages and experiences and where we came from, it quickly became clear to me that there was a genuine sense of community among those of us interested in discovering our Grace Lee-ness (or lack thereof).

“During the making of ‘The Grace Lee Project’, both my best hopes and worst fears were confirmed and there were many surprises along the way. I learned what makes each of the Grace Lees that I met unique and what binds us all together. I hope you enjoy the journey as much as I have.”

“The Grace Lee Project” has been screened at film festivals across the United States, including the San Francisco International Film Festival, the Asian American Film Festival, SXSW, the Los Angeles Film Festival, the Hawaii International Film Festival, and the St. Louis International Film Festival. In Korea, the film has been screened at the Pusan International and EBS International Documentary Film Festivals. It has had theatrical runs in Hartford, Chicago, Los Angeles, Albuquerque, Honolulu, Austin, and Toronto. Lee won the Emerging Director Award at the 2005 Asian American International Film Festival. After seeing the film, many people have contacted Lee to share their stories about personal identity.

“The Grace Lee Project” will be broadcast on the Sundance Channel in 2007.



THE GRACE LEE PROJECT

YEAR COMPLETED

2005

LENGTH

68 Minutes

PRODUCER

Grace Lee

DISTRIBUTOR

Women Make Movies
462 Broadway, Suite 500
New York, NY 10013
212/925-0606

BUDGET

\$150,000

FUNDERS

Rockefeller Foundation
UCLA Center for
American Cultures
Center for Asian American Media

WEBSITE

www.gracelee.net

WAGING A LIVING

Recipient of the Henry Hampton Award for Excellence in Film & Digital Media

The term “working poor” should be an oxymoron. If you work full time, you should not be poor, but more than 30 million Americans—one in four workers—are stuck in jobs that pay less than the federal poverty level for a family of four. “Waging a Living” chronicles the day-to-day battles of four low-wage earners fighting to make work pay. Shot over a three-year period in the Northeast and California, this observational documentary captures the dreams, frustrations, and accomplishments of a diverse group of people who struggle to live from paycheck to paycheck. By presenting an unvarnished look at the barriers that these workers must overcome to lift their families out of poverty, “Waging a Living” offers a sobering view of the elusive American dream.

“In making ‘Waging a Living’ I wanted viewers to understand what it’s like to work hard, play by the rules, and still not be able to support a family,” says filmmaker Roger Weisberg. “It’s easy to take for granted the janitors and security guards in the offices where we work, the waiters and bus boys in the restaurants where we eat, and the nurses and care-givers in the facilities where we place our children and elderly. I wanted to bring viewers inside the daily grind of the nameless people we encounter every day who struggle to survive from paycheck to paycheck. My goal was to get people to take a new look at the prevailing American myth that hard work alone can overcome poverty.” Weisberg achieves this in “Waging a Living” by introducing us to four hard-working people whose daily battle against poverty has transformed the American dream into the American challenge.

Good-humored and strong-willed, Jean Reynolds is a 51-year-old certified nursing assistant in Keansburg, New Jersey, who supports three children, including her cancer-stricken eldest daughter, Bridget, and two of Bridget’s four children. She receives no help from her ex-husband. After 15 years working at the same nursing home, providing care to the infirm and dying, Jean earns the maximum wage the home pays: \$11 per hour.

Jerry Longoria is a 42-year-old security guard, whose \$12 hourly wage barely covers the basics, including a tiny room in an SRO hotel in a blighted San Francisco neighborhood. A recovering alcoholic and drug addict, now four years sober, Jerry is nothing if not a dreamer. He dreams of finding better work, meeting someone special, and finding a decent place to live.

Barbara Brooks is a 36-year-old single mother of five living in Freeport, New York. Her story graphically illustrates the hazards of what she calls “hustling backwards.” Barbara, raised in abusive and impoverished homes, is poised and determined. In “Waging a Living”, she’s in a grueling struggle to balance her responsibilities as a mother, full-time worker, and student.

A 41-year-old single mother of three living in southern New Jersey, Mary Venittelli once led a comfortable middle-class life until it was derailed by a bitter divorce. When Mary re-enters the workforce, the only job she finds is a waitress position paying \$2.13 per hour plus tips. In

her own version of “hustling backwards,” Mary must now hire babysitters who eat up a major portion of her earnings.

In addition to community and conference screenings, “Waging a Living” has been screened at numerous film festivals including several throughout the state of California and the Seoul International Labor Film Festival in Korea. It won a Best Documentary Award at the New Jersey Film Festival, a Silver Award at the Philadelphia International Film Festival, and the Silver Chris (Best of its Division) at the Columbus International Film & Video Festival Chris Awards.

WAGING A LIVING

YEAR COMPLETED
2005

LENGTH
86 Minutes

PRODUCER
Roger Weisberg

DISTRIBUTOR
Filmmakers Library
124 East 40th Street, Suite 901
New York, NY 10016
212/808-4980



BUDGET
\$1,393,065

FUNDERS
Annie E. Casey Foundation
Ford Foundation
David and Lucile Packard
Foundation
Corporation for Public
Broadcasting

WEBSITES
www.pppdocs.com
[www.pbs.org/pov/pov2006/
wagingaliving/](http://www.pbs.org/pov/pov2006/wagingaliving/)



ALL THAT I CAN BE: MILITARY RECRUITMENT FROM A YOUTH PERSPECTIVE

“**A**ll That I Can Be: Military Recruitment from a Youth Perspective” follows the stories of William, Dorian, and Shinel as they embark on separate journeys with the U.S. Army. At once an intimate portrait and an exploration of the promises and realities of the U.S. military in post-9/11 America, this award-winning documentary reveals the lives of young people making their way in a society in which joining the military seems to be their best or only option. William, whose story is perhaps the most poignant, is a recent high school graduate from Washington Heights in New York City struggling to make ends meet. After his mother dies, William decides to enlist in the military, lured by the possibility of becoming a helicopter pilot. Instead, he is trained in helicopter repair and stationed at a base camp outside of Baghdad.

“All That I Can Be” exemplifies the very best of youth-produced media. Produced and directed by six high school students, the film has been screened at over 70 film festivals, community centers, and schools, in addition to television broadcasts and webcasts. Furthermore, portions of “All That I Can Be” were included in the critically acclaimed film “Why We Fight” by Eugene Jarecki, winner of the Grand Jury Prize at the Sundance Film Festival in 2005. “Why We Fight” has been screened in theaters across the country.

After providing footage for “Why We Fight,” the students were inspired to make their own film. “All That I Can Be” was developed as a project of Educational Video Center’s (EVC) Youth Organizers Television (YO-TV). EVC is one of the oldest youth media organizations in the country, teaching young people documentary production skills while enabling them to explore issues and questions important to them.

EVC youth producer Antonio Abreu expressed a sense of close identification with William, one of the main characters in “All That I Can Be”: “William and I both used to live in the same neighborhood. I could easily fall into the category of a person who can’t make it financially. People I know are joining the military because they need money for college and don’t want to work at McDonald’s like they did in high school.”

Faced with few opportunities after high school graduation, the EVC youth producers—Antonio Abreu, Plinio Cabrera, William Knox, Joseph Lawler, Krista Pasticchi, and Yana Rafailova—wanted to uncover the promises and realities of military service as a way to both better educate themselves and to inspire their peers to question the persuasive power of military advertising.

Post-screening audience surveys indicate that “All That I Can Be” encouraged viewers to question military recruitment tactics and, in some cases, inspired individual and community activism. Students said they were deeply moved and received new information from watching and discussing the documentary. A high school junior from New York City wrote: “I think the DVD helped me open my eyes and see what people from the Army would do to get you in there, to recruit you.” A screening partner in Burlington, Vermont wrote: “What stunned me

was how the film [also] brought out adults' recollections of the Vietnam War. One man, a Vietnam vet, broke down recalling his decision to go to war being motivated by a naïve sense of honor and duty, while another recalled his C.O. status and his antiwar activities." The Action Coalition for Media Education part-

nered with Vermont Families Against the War to screen "All That I Can Be" in towns across the state in the week before the March 2005 town hall meetings at which 46 out of 52 Vermont towns voted in support of a referendum to withdraw Vermont's National Guard from Iraq.

ALL THAT I CAN BE: MILITARY RECRUITMENT FROM A YOUTH PERSPECTIVE

YEAR COMPLETED

2004

LENGTH

22 Minutes

PRODUCERS

Antonio Abreu, Satellite Academy

Plinio Cabrera, Vanguard High School

William Knox, City-As-School

Joseph Lawler, City-As-School

Krista Pastecchi, Benjamin Cardozo High School

Yana Rafailova, James Madison High School

DISTRIBUTOR

Educational Video Center

120 West 30th Street

7th Floor

New York, NY 10001

212/465-9366

BUDGET

\$87,000

FUNDERS

Falconwood Foundation

Isabel Johnson Hiss Estate

Open Society Institute– Youth Initiatives Program

Otto Haas Charitable Trust

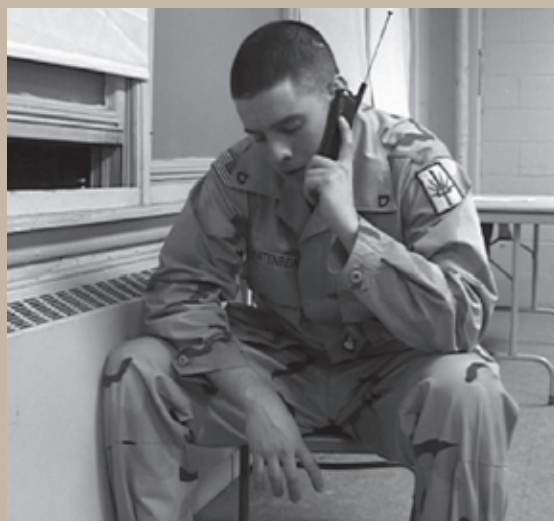
New York State Council on the

Arts–Arts in Education Program

Tides Foundation

WEBSITE

www.evc.org



BRIDE KIDNAPPING IN KYRGYZSTAN

Bride kidnapping is a common way of marrying in Kyrgyzstan, a former Soviet republic in Central Asia. This ancient custom has become more widespread since Kyrgyzstan's independence; because of increasing poverty, many choose to kidnap women because they cannot afford the typically steep bride price asked by a Kyrgyz girl's family. Typically, the groom takes several friends, hires a car, stakes out his bride-to-be's movements, and snatches her off the street. The woman is taken to the groom's family home. A delegation is then sent to her family to inform them of the kidnapping. The abducted woman is kept until someone from her family arrives to determine whether she will marry her abductor. The level of consent and the familiarity of the bride with the groom vary. Sometimes the kidnappings are consensual—the bride is engaged to the groom and agrees to her “abduction,” a playful ritual prior to marriage. But in many other cases, the bride has never met the groom before her abduction, and does not want to marry. Recent studies estimate that about half of all rural marriages in Kyrgyzstan today are the result of kidnapping and that in half of these marriages the bride is forced to marry against her will. This documentary—the first to ever document the custom—follows the dramatic stories of four non-consensual kidnappings.

Filmmaker Petr Lom spent time in Kyrgyzstan as a researcher and academic fellow with the Open Society Institute's (OSI) Policy Studies program. The matter of bride kidnapping and the lack of coverage of the issue came to his attention during his fellowship. Lom decided to make a film about bride kidnapping because, despite the prevalence of the phenomenon, none of the major international non-governmental organizations in Kyrgyzstan had any program on the subject in 2004.

Selected to open the 2005 Margaret Mead Film Festival in New York, “Bride Kidnapping in Kyrgyzstan” has gone on to screen worldwide in over 50 film festivals, winning the Grande Prize at the 24e Bilan du Film Ethnographiques at the Musée de l'Homme in France, the Grand Prize at the Guangzhou International Documentary Film Festival in China, and second prize in Iran's Kish Island International Film Festival. It has been translated into multiple languages and televised in over 20 countries.

The film has received coverage in print and on radio and brought international attention to bride kidnapping. As a result of “Bride Kidnapping in Kyrgyzstan” the *New York Times* ran a front-page story on the practice on April 25, 2005, the subject has been covered in the International Herald Tribune, the story was highlighted in a special program on Radio Free Europe, garnering continent-wide attention, and bride kidnapping was a featured component of the Human Rights Watch Report on Violence Against Women in Kyrgyzstan, released in October of 2006.

The film is currently used as part of a grassroots education and outreach program by the Women's Program of the OSI in Kyrgyzstan (OSI was the sole funder of the project). Additionally, the Kyrgyzstan-based American University of Central Asia is using the film as part of a civics education program in more than 200 high schools in the region.

Frontline/World aired an 18-minute version of the story in March 2004. It can be viewed at <http://www.pbs.org/frontlineworld/stories/kyrgyzstan/>. An interview with Lom can be found on the site, along with "On the Roof of the World," a photo essay of Kyrgyzstan by San Francisco photographer Andy Isaacson.

BRIDE KIDNAPPING IN KYRGYZSTAN

YEAR COMPLETED

2004

LENGTH

52 Minutes

PRODUCER

Petr Loms

DISTRIBUTOR

Films Transit
252 Gouin Boulevard, East
Montreal, Quebec, H3L 1A8
Canada
514/844-3358

BUDGET

\$45,000

FUNDER

Open Society Institute in
Kyrgyzstan



BUYER BE FAIR: THE PROMISE OF PRODUCT CERTIFICATION

“**B**uyer Be Fair: The Promise of Product Certification” takes viewers across the United States and to Mexico, the Netherlands, the United Kingdom, Sweden, and Canada to explore how conscious consumers and businesses can use the market to promote social justice and environmental sustainability through product labeling. Filmmaker John de Graaf uses Fair Trade coffee and Forest Stewardship Council certified wood to weave together an inspirational and balanced film that reaches beyond the environment-friendly choir to present the promise of product certification to a wide audience. Narrated by National Public Radio’s Scott Simon, “Buyer Be Fair” asks and answers many of the questions we must all face if we are to have a sustainable future.

“Buyer Be Fair” looks at two major trade goods—coffee and timber—to understand how and whether certification works. The film takes viewers from Seattle coffeehouses and regional universities that have “gone fair trade,” to countries around the world. We travel to the Netherlands (where the fair trade idea began 20 years ago), Germany, and England to see how fair trade is winning commitments from cities and provinces as well as from individual retailers. A visit to an abandoned coffee plantation in Mexico shows us how the world coffee economy is collapsing as low prices drive non-fair-trade producers to ruin.

The film’s examination of timber takes us to Sweden, Canada, the United States, and Mexico. We see how timber practices are certified by the German-based Forest Stewardship Council (FSC)—and follow logs from Swedish forests to mills, furniture makers, and IKEA outlets. We see how certification is ending near-violent conflicts over timber cutting in British Columbia. We explore conflicts between the FSC and other industry-based certifiers and see why giant firms like Home Depot and IKEA have lined up behind the more rigorous FSC, while other companies remain wary.

Can we globalize in ways that treat people fairly and respect the environment? Why should we try? How can consumers and retailers make choices that will make a difference? How is certification affecting the world’s poor, and its lands? Can the lessons from timber and coffee certification be applied to other products?

Compelling characters and their stories raise and answer these questions in a powerful, exquisitely photographed documentary that will get viewers talking about new ways to make globalization work for all of us.

“Buyer Be Fair” has already been shown at colleges and universities across the country and in several film festivals, including the Wild and Scenic Film Festival in Nevada City, California; the Environmental Film Festival in Washington, DC, where U.S. members of the board of the Forest Stewardship Council were in attendance; the Hazel Wolf Environmental Film Festival; the Vermont International Film Festival; and several others, including in Ireland and Romania.

Praise for “Buyer Be Fair” from product certification experts is already mounting: Frances Moore Lappe, author of *Diet for a Small Planet*, says it “will have a huge impact. It’s moving, it’s gorgeous, it’s engaging, and the viewer feels empowered, not preached to.” Daniele Giovannucci of the World Bank says it “offers an engaging look into one of the hottest topics in today’s marketplace.” And Sally Collins, Deputy Chief of the U.S.

Forest Service says “‘Buyer Be Fair’ portrays so well the relationship between economic and environmental sustainability. It’s a fair, balanced look at certifying timber and other products.” Ms. Collins has encouraged the Forest Service in Washington, DC, to use Fair Trade products whenever possible, and she is working to bring the Forest Service and FSC together for discussions about possible FSC certification of Forest Service lands.

BUYER BE FAIR: THE PROMISE OF PRODUCT CERTIFICATION

YEAR COMPLETED
2005

LENGTH
57 Minutes

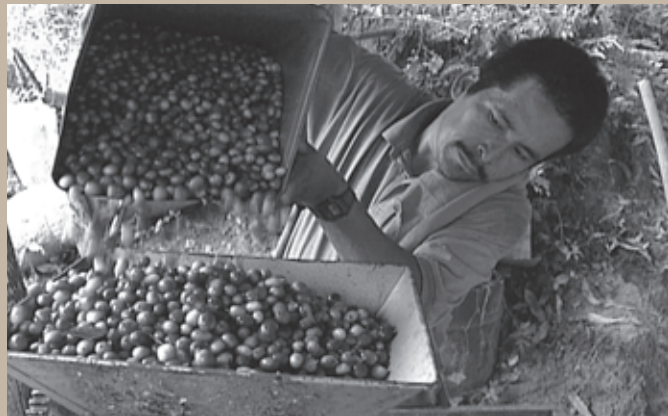
PRODUCER
John de Graaf and Hana Jindrova

DISTRIBUTOR
Bullfrog Films
372 Dautrich Road
Reading, PA 19606
800/543-3764

BUDGET
\$300,000

FUNDERS
Ford Foundation
FSC Global Fund

WEBSITE
www.buyerbefair.org



GHOSTS OF RWANDA

“**G**hosts of Rwanda” is an authoritative record of how the international community watched as the Rwandan government implemented a state-sponsored genocide that claimed 800,000 lives in 100 days. The film uses first-person accounts from Kofi Annan, secretary-general of the United Nations, Madeleine Albright, who was then the U.S. ambassador to the United Nations, Philippe Gaillard, who headed the International Committee on the Red Cross mission, which remained in Rwanda throughout the genocide, and General Romeo Dallaire, who commanded the U.N. force sent to Rwanda in 1993 to help enforce the peace and whose pleas for assistance went ignored. “Ghosts of Rwanda” explores the moral and political consequences of inaction, and counterposes global inaction with extraordinary acts of heroism by a handful of peacekeepers and humanitarian workers who stayed behind as most of the world turned away.

The Frontline series’ website includes background information and updates for the entire series, streaming video of many programs in their entirety and excerpts of others, and a Teacher Center featuring guides written for high school teachers and categorized by subject. In addition to video excerpts from the two-hour film there is a comprehensive timeline of significant events, statements, and decisions that reveal how the West, including the United States, chose not to act. The website also provides analysis of those events by the individuals who were directly involved in the decisionmaking process, commentary from those who would like to create a new framework and new ground rules for when to intervene in humanitarian crises, and “Rwanda Today: The International Criminal Tribunal and the Prospects for Peace and Reconciliation,” an update with a link to the official website that tracks daily actions of the tribunal.

In addition to its original PBS broadcast, “Ghosts of Rwanda” has been seen by officials at the highest levels of the U.S. government and the United Nations. Copies were requested for personal screenings by Kofi Annan and President Bush. As “Ghosts of Rwanda” aired in April 2004, marking the tenth anniversary of the Rwandan genocide, yet another genocide was playing out in Darfur, Sudan—as the world, once again, stood by.

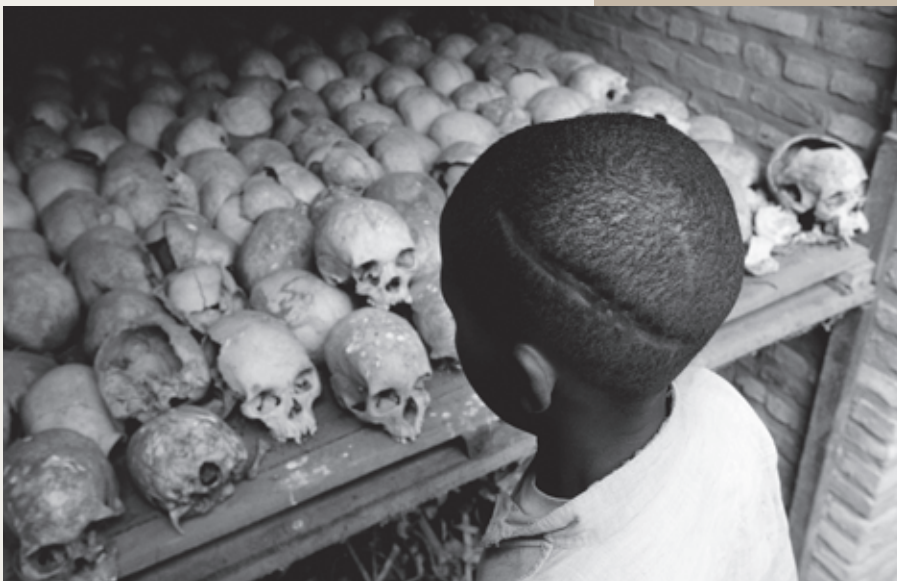
A senior State Department official who had seen the film said that it had motivated him to advocate more action on the crisis in Darfur.

“Ghosts of Rwanda” is the winner of the Alfred I. DuPont–Columbia University Silver Baton Award, a Robert F. Kennedy Journalism Award, the Sidney Hillman Prize, and the Best Social and Political Documentary Award at the Banff Television Festival.

Screenings of the film and related panels have been held at the Harvard University Institute of Politics, the Woodrow Wilson International Center for Scholars, the African Union in Addis Ababa, Ethiopia, the Imperial War Museum in London, and the Copenhagen Rwanda

Symposium. As director of the film Greg Barker remarks, “Sadly, as we have seen, one film alone cannot change the course of international events, but I do believe ‘Ghosts’ continues to serve as a document of reference, and a warning to future policymakers about the long-term, moral consequences of their actions.”

The John D. and Catherine T. MacArthur Foundation was the funder of this film. The foundation supports documentary films on topics of social importance that are not likely to reach U.S. television audiences. According to program officer Kathy Im, “In trying to understand why the U.S. government and the United Nations chose not to act in a timely and decisive manner, despite knowledge of the situation, the film explores the lessons that can be learned about humanitarian intervention and foreign policy from this tragedy.”



GHOSTS OF RWANDA

YEAR COMPLETED

2004

LENGTH

116 Minutes

PRODUCERS

Greg Barker and
Julia Powell

DISTRIBUTOR

WGBH Educational Foundation
125 Western Avenue
Boston, MA 02134
617/300-3773

BUDGET

\$1,100,000

FUNDER

John D. and Catherine T.
MacArthur Foundation

WEBSITES

www.wgbh.org
www.pbs.org/frontline



IN MY SHOES: STORIES OF YOUTH WITH LGBT PARENTS

No one would have guessed that when a group of teens and young twentysomethings—all children of gay parents—met for the first time at a gathering in 1988 that they would go on to create an organization with international reach and impact. They were in Boston with their parents to attend a conference organized by the Family Pride Coalition (then known as the Gay and Lesbian Parents Coalition International). As a result of that encounter, the young people went on to form Children of Lesbians and Gays Everywhere (COLAGE), which also includes children of bisexual and transgender parents. COLAGE has grown into a strong, multi-service advocacy organization with chapters across the United States and Canada and in Europe.

COLAGE programs include the publication *Just For Us*, which specifically highlights the voices, experiences, and opinions of children, youth, and adults with lesbian, gay, bisexual, and transgender parents. Their Youth Leadership & Action Program is designed to help youth gain new skills in activism and public speaking and works with them on projects that raise awareness about LGBT families and advocate for their rights. COLAGE also provides resources ranging from scholarships to a pen pal program that helps COLAGERS from all over the world connect to others with LGBT parents.

One of the outcomes of the COLAGE Youth Leadership and Action Program is this 30-minute documentary film. “In My Shoes: Stories of Youth with LGBT Parents” is directed by Jen Gilomen and produced by youth during a ten-month activism training program.

In a time when lesbian, gay, bisexual, and transgender (LGBT) families are debated and attacked in the media, the courts, and Congress, from school houses to state houses across the country, five young people give you a chance to walk in their shoes—to hear their own views on marriage, change, and what it means to be a family.

According to COLAGE: “The main target audience chosen by the youth producers of the film was middle- and high-school-aged students. In an effort to raise awareness and reduce homophobia in schools, the youth wanted to create a piece that could be easily used (with) classroom-based audiences as a teaching tool. In addition, the film aims to be used for public education in communities, schools, churches, and more, for general audiences—to both raise general awareness about LGBT families as well as to lend a youth voice to the political debates and discussions concerning adoption and marriage.”

COLAGE developed a curriculum and trainer’s guide for middle and high schools to accompany the film, trained COLAGE youth activists in how to facilitate screenings, collaborated with partner organizations and COLAGE chapters to screen the film at conferences and meetings, and trained school staff in strategies for utilizing the film. There have been screenings of “In My Shoes” held throughout the United States and in Australia, and it received the Audience Award for Best Short at the 2005 Frameline Film Festival.

The film has been screened broadly in efforts to raise the visibility of the issues addressed by the film. COLAGE Los Angeles hosted a public screening of the film with post-viewing discussions for both youth and adults. A similar screening in Minneapolis brought over 100 youth and adults to see the movie. In other communities, COLAGE youth have used the film in their schools. Twelve-year-old COLAGE chapter leader Becca Lazarus from Windsor, Connecticut screened

the film for school district officials and a local Gay–Straight Alliance to start a discussion about the need for a non-discrimination policy for the schools. Additionally, she showed the film to her state representative to make the case for marriage equality in Connecticut.



IN MY SHOES: STORIES OF YOUTH WITH LGBT PARENTS

YEAR COMPLETED

2005

LENGTH

31 Minutes

PRODUCERS

Jen Gilomen and the COLAGE Youth Leadership and Action Program



DISTRIBUTOR

Frameline
145 Ninth Street, Suite 300
San Francisco, CA 94103
415/703-8650

BUDGET

\$35,000

FUNDERS

Arcus Foundation
David Bohnett Foundation
Evelyn and Walter Haas Jr. Fund
Gill Foundation
R. Gwin Follis Foundation
Horizons Foundation
Open Society Institute,
Civil Liberties Program
Open Society Institute, Youth
Media Program
Reva and David Logan
Foundation



San Francisco Children and Families Commission/
First Five

San Francisco Department of Children, Youth, and Their Families

San Francisco Foundation

WEBSITE

www.colage.org/inmyshoes

ROMÁNTICO

“**R**omántico” is a lovingly and artistically crafted portrait of Mexican musician Carmelo Muñiz. When filmmaker Mark Becker began his project, Muñiz was a 60-year-old illegal immigrant who, with his musical partner and old friend Arturo Arias, eked out a living playing and singing mariachi songs in bars and restaurants in the Mission District of San Francisco. One week after filming began, Muñiz suddenly decided to return home to Mexico to help care for his ailing mother. Becker followed, and the result is “Romántico.”

Upon his return to Mexico, Muñiz sees his family for the first time in many years, but almost as soon as he arrives, he realizes that he can't adequately support them. And so Muñiz picks up his guitar again in an attempt to earn enough to pay for a return trip to the United States. Through Muñiz's eyes the viewer watches a migrant tale in reverse as the film vividly captures why Muñiz first chose to leave his beloved family and cross the desert borderlands.

Muñiz represents a struggling shadow population, often monolithically characterized as “illegal immigrants.” In “Romántico,” the music gives voice to a lifetime of desires and disappointments for this itinerant musician. The songs bear witness to one man's existential quest for happiness in the face of frustrated dreams. It may be a story of poverty and despair, but it is also of portrait of love, family, and friendship.

Often the impact of a film can be most strongly felt by those who are its subjects. As Becker explains, “‘Romántico’ had been on the festival circuit for nine months when Carmelo finally saw the film for the first time. He saw it at the Morelia Film Festival at an outdoor screening in the central plaza of Morelia, a town only an hour away from his hometown. A few hundred people were watching the projection that night. Carmelo watched the film with his hand covering his mouth. When the film was over, the crowd stood and gave Carmelo a protracted ovation. He bowed before them with teary eyes. They shouted his name with deference, ‘Don Carmelo!’ During the Q&A, Carmelo told the audience that he had now accomplished something significant—he has told his story.

“This experience has reaffirmed my belief in documentaries that explore intimate narratives, where the big ideas are subtext and characters loom large,” Becker continues, “Carmelo has inspired me to continue the hard work of documentary filmmaking. It's true that you can change people's lives.”



“Romántico” has played at three dozen film festivals throughout the world, including Sundance. The film was selected for Independents Night at Lincoln Center in New York, won honors at SilverDocs, and played at the Latin American Film Festival and Bilan du Film. At the 2006 Independent Spirit Awards, “Romántico” was nominated for two awards, including Best Documentary. “Romántico” was honored by the LA Weekly as one of the best films of 2005.

“Romántico” was released theatrically in the fall of 2006, beginning in New York City, and will air on the Sundance Channel in 2007.

ROMANTICO

YEAR COMPLETED
2005

LENGTH
80 Minutes

PRODUCER
Mark Becker

DISTRIBUTOR
Meteor Films
241 Avenue of the
Americans, #2B
New York, NY 10014
212/675-3924

BUDGET
\$185,000



FUNDERS

California Council for the
Humanities
Lucius and Eva Eastman
Foundation
Fleishhacker Foundation
Jerome Foundation
Pacific Pioneer Fund
Skirball Foundation
Sundance Documentary
Fund

WEBSITE

www.meteorfilms.org

THE NEW ASYLUMS

Today 50,000 mentally ill men and women receive treatment in psychiatric hospitals while nearly 500,000 of the mentally ill are in jails and prisons across the United States. As sheriffs and prison wardens become the unexpected and often ill-equipped gatekeepers of this burgeoning population, they raise a troubling question: Have America's jails and prisons become our new asylums?

"In addition to being the director of the Department of Corrections, I became a de facto director of a major mental health system," says Reginald Wilkinson, director of the Ohio Department of Corrections. "Many of those persons who would have been in state hospitals are now in state prisons. I've actually had a judge mention to me, 'Hey, we hate to do this, but we know the person will get treated if we send this person to prison.'"

"The New Asylums" was produced and directed by award-winning Frontline filmmakers Miri Navasky and Karen O'Connor, who have each worked on over 100 episodes of Frontline. They take the audience deep inside Ohio's state prison system to explore the complex and growing issue of mentally ill prisoners. With unprecedented access to prison therapy sessions, mental health treatment meetings, crisis wards, and prison disciplinary tribunals, the film provides a poignant and disturbing portrait of the new reality for the mentally ill. "It was surprising to see how much treatment was going on inside Ohio's prisons," explained producers Navasky and O'Connor. "And while the prison system is doing a commendable job, you are still left with the feeling that prison is not the answer to this very large social problem."

The film's PBS premiere increased awareness of the impact of mental illness on the criminal justice system and our communities by reaching approximately four million people. Viewers from across the country—among them mental health professionals, concerned parents, and individuals who suffered mental illness in prison—wrote to thank Frontline for drawing attention to this issue in a moving, respectful, and thorough manner.

"The New Asylums" also attracted the attention of elected officials and policymakers. Ohio Congressman Ted Strickland's office requested a copy to share with other members of Congress. Strickland has led the passage of legislation designed to better serve mentally ill people in prison.

The entire film can be viewed on the Frontline website (www.pbs.org/wgbh/pages/frontline/shows/asylums/), which also features a full transcript of the program, inmate profiles, an interactive map with state-by-state statistics on the incarcerated mentally ill, and readings and resources such as *A New Justice System For the Mentally Ill*, *Breaking the Tragic Cycle*, and *Deinstitutionalization: A Psychiatric "Titanic."*

“The New Asylums” has won the 2006 Robert F. Kennedy Grand Prize for Journalism and the 2006 Excellence in Journalism Award from the National Commission on

Correctional Health Care, and was nominated for a 2006 Emmy Award.

While the MacArthur Foundation and the Open Society Institute provided support for this particular episode of Frontline, the entire series, including “The New Asylums,” is funded by the Park Foundation.



THE NEW ASYLUMS



YEAR COMPLETED

2005

BUDGET

\$595,442

LENGTH

57 Minutes

FUNDERS

John D. and Catherine
T. MacArthur
Foundation

PRODUCERS

Miri Navasky and
Karen O'Connor

Open Society Institute
Park Foundation

DISTRIBUTOR

WGBH Educational
Foundation
125 Western Avenue
Boston, MA 02134
617/300-3773

WEBSITES

www.wgbh.org
www.pbs.org/frontline



THE SIXTH SECTION

“*T*he Sixth Section” is a groundbreaking documentary that follows the transnational organizing of a community of Mexican immigrants who live and work in upstate New York. The film was a selection for the 2003 season of P.O.V.

“The Sixth Section” offers a new perspective on Mexican migrant labor life. Filmmaker Alex Rivera and co-producer Bernardo Ruiz tell the story of José Garcia, a young man from the small Mexican town of Boqueron, who decides to leave to support his wife and family. He comes to the United States hidden in the trunk of a car. Settling in Newburgh, New York, he finds much more than a job—he discovers that he can use his labor in America to improve life in his impoverished hometown.

In Newburgh, where more than 300 others from Boqueron have settled, Garcia begins speaking about an idea. Soon Grupo Unión is born, a “hometown association” dedicated to raising dollars in America and using the money to revitalize the members’ hometown in Mexico.

The men refer to themselves as the “sixth section” because Boqueron is divided into five sections. In Newburgh these men work long, hard hours in construction, at restaurants, driving taxis, and in other low-paying jobs. They meet once a week and carefully count out \$10, \$20, or \$30 each, handing their contributions over to José Garcia, the Grupo Unión treasurer, and together raising as much as \$300 each week.

Boqueron’s “sixth section” brings electricity to the town in time for the 21st century—something neither the Mexican government nor international aid programs accomplished. They build a cafeteria for the kindergarten and buy an ambulance for the town, driving it 3,000 miles to Boqueron. And in an astounding boost for the town’s morale, the men in Newburgh fund the building of a 2,000-seat baseball stadium in Boqueron.

As the film follows the group’s progress and their projects become more ambitious, their work begins to have unintended consequences. As a result of the group’s efforts, the Mexican government finally takes an interest in the tiny town of Boqueron, and the men poignantly acknowledge what their success has shown: For this generation, leaving may be the only way they can go home again.

Boqueron’s Grupo Unión is not an isolated phenomenon. It is one of at least a thousand “hometown associations” founded by workers not only from Mexico but from the Philippines, China, Italy, and all over the world. The self-directed social action of these groups is one of globalization’s unanticipated effects.

Says Rivera: “This state of living not here, not there—of living in a suspended animation or a virtual reality—became my ‘muse.’ We all live in multiple, conflicting realities. The immigrant just does it in a more visible way. The immigrant’s story is a rich point of departure for film-making.

“I’ve never really liked the word ‘community,’” Rivera continues, “I think the way we use it in America, it has little meaning... Spending time in the transnational town of Boqueron helped me understand what it can really mean. I saw in Grupo Unión the radical potential of community—their ability to turn those social bonds into economic and political strength.”

“The Sixth Section” has been screened at the San Francisco International Film Festival

and won awards at the Fourth Annual Media That Matters Film Festival, the Expression en Corto Festival, the Festival Internacional de Cine de Morelia, the 2004 Black Maria Film Festival, and the Urban World/Vibe Film Festival.



THE SIXTH SECTION

YEAR COMPLETED
2003

LENGTH
26 Minutes

PRODUCER
Alex Rivera

DISTRIBUTOR
American Documentary/P.O.V.
32 Broadway, 14th Floor
New York, NY 10004
212/989-8121

BUDGET
\$190,000

FUNDERS
John D. and Catherine T. MacArthur
Foundation
Rockefeller Foundation
P.O.V.

WEBSITES
www.sixthsection.com
www.pbs.org/pov/



TROOP 1500

“Troop 1500” tells the story of a unique Girl Scout troop made up of girls whose mothers are in prison in Gatesville, Texas. From incarceration to release, the film goes behind and beyond the bars of the prison, within the painful context of families torn apart by mothers jailed for crimes. The Girl Scouts, after extensive professional media training, occupy the front and center of the film—both as subjects and crew.

“Troop 1500” follows five young Girl Scouts—Jasmine, Jessica, Naomi, and sisters Caitlin and Mikaela—whose mothers are serving time. Once inside the prison bars, the girls of Troop 1500 fall into the arms of the mothers they seldom see—Kenya, Melissa, Ida, and Susan—crying and laughing while pulling out report cards and pictures and passing along hellos from grandparents and absent brothers. At the conclusion of each monthly meeting in the prison library, the girls and moms form a circle and recite the Girl Scout Promise in unison: “On my honor, I will try to serve God and my country, to help people at all times, and to live by the Girl Scout law.”

Filmmakers Ellen Spiro and Karen Bernstein, who volunteered with the girls for two years before making “Troop 1500,” gained unprecedented access to Girl Scouts of the USA, Gatesville Prison, and the families themselves. The filmmakers trained the girls in videography so they could conduct their own interviews and tell their own stories—asking some difficult questions and getting some tough answers.

“Troop 1500” goes beyond the girls’ prison experience to show what their daily lives are like balancing family, schoolwork, and extracurricular activities under the care of dads, friends, and grandparents. And although the girls long for the day when their mothers will be free, their problems

don’t always end upon their mothers’ release.

Since the 1960s, the number of women in prisons has increased more than 500 percent. An estimated 1.5 million children have incarcerated parents, 90 percent of female inmates are single parents, and nearly one in ten women admitted to prison is pregnant. Their daughters are six times more likely to land in the juvenile justice system. But at a time when prison resources are stretched thinner than ever, the notion of on-site nurseries and widespread programs for child visitation are often seen as impractical.

“Troop 1500” poignantly reveals the struggles faced by American children who have a parent behind bars. The film also shows how an inspired yet controversial effort by the more than 90-year old Girl Scout organization is working to help these at-risk girls deal with their unique circumstances and break the cycle of crime within families.

Members of the criminal justice reform community are enthusiastically embracing “Troop 1500.” In addition, the documentary has sparked a firestorm of discussion about the largely

“There are more children with an incarcerated parent than there are children with diabetes, AIDS and cerebral palsy... combined.”

—Denise Johnson, director, *Center for Children of Incarcerated Parents*

hidden toll incarceration takes on families—and on children in particular. Unexpectedly, the film has also generated a number of questions about the possibility for boys to visit their moms in prisons and for girls to visit their incarcerated dads.

“Troop 1500” was screened at a number of film festivals, including: Asheville Film Festival,

Florida Film Festival, GirlFest Hawaii, Jacob Burns Film Center, Locarno Festival (Switzerland), Mill Valley Film Festival, MoMA Documentary Fortnight, San Diego Girl Film Festival, Savannah Film Festival, and the South by Southwest Film Festival, where it won the Audience Award.



TROOP 1500



YEAR COMPLETED
2005

LENGTH
68 Minutes

PRODUCERS
Ellen Spiro and Karen Bernstein

DISTRIBUTOR
Women Make Movies
462 Broadway, Suite 500WS
New York, NY 10023
212/925-0606

BUDGET
\$248,000

FUNDERS
Independent Television Service
Humanities Texas

WEBSITE
www.wmm.com

WHO IS PAULO FREIRE?

Students at the Freire Charter School in Philadelphia asked, “Who was Paulo Freire?” “Why is our school named after him?” and “Does it matter?” The students—with help from the Community Visions program at Scribe Video Center—decided to find the answers to these questions.

The Freire Charter School is a high school in Center City, Philadelphia, that provides a college preparatory learning experience with a focus on problem solving, freedom, critical thinking, and the collective values of non-violence, safety, community, and teamwork. The school builds on the insights of the 20th-century Brazilian educator-philosopher Paulo Freire in connecting students’ learning to family, home, workplace, and community. Through the video production program Community Visions, Freire Charter School produced a documentary exploring the ideas of the school’s namesake in order to make the notion of “critical pedagogy” more accessible to students, parents, teachers, and the wider community.

The youth-produced film captures the humor, curiosity, and intellectual rigor fostered by the Freire School—at one point, the students engage in a dynamic exchange with author Jonathan Kozol, who is obviously impressed as he fields their questions about Freire and his educational theories. The student production team was composed of participants in the Paulo Freire Charter School “PEACE Project”: Saskia Heller-Pellnat, Deanna Williams, Damon Bennett, Shawnise Austin-Roundtree, Akeem Dixon, Corey Scoot, and Matt Johnson.

Paulo Freire said: “Don’t follow me. Re-invent me.” In that spirit, the PEACE Project draws inspiration from Freire in the design of its program. Since Freire’s time learning theory has been revolutionized as scientists better understand the human brain. The PEACE Project synthesizes this new research on learning with the traditional ideas of Paulo Freire (investigative and critical pedagogy) and John Dewey (project-based learning). Student participants develop their own questions about their world and acquire the skills to search for answers, reasons, and causes. Then, participants take action with their analyses and conclusions. These are valuable skills often omitted from the mainstream conception of “education.” The PEACE Project deconstructs the walls of “school” and defines education as encompassing all of our experiences, interactions, and observations.

Brett Sheil, leader and facilitator of the PEACE Project, describes the effect the project has had: “‘Who is Paulo Freire?’ was produced to serve as a catalyst for conversation at the Freire Charter School and a chance to reflect on the Brazillian educator after whom our school is named. We saw a critical need to reflect on the gap between our school’s founding vision and its current practice. As a result of this film, our school community has looked inward to examine our true values and philosophy of education.

“Students are challenging staff to better serve their needs and approach education from a Freirean perspective. Faculty are reading books and articles about Freire and thus reconsidering their teaching practices. The Philadelphia community is able to gain a better idea of our school’s philosophy and partner with us in a way that benefits both parties.

“Prospective students and parents are able to make a more informed decision in choosing our school. Our internal experimental program, the PEACE Project—which builds directly on Freire’s philosophy—had expanded exponentially in pursuit of our school’s vision. Transcending this project’s programming is a growing demand to listen to student voices as a driving force in our development. ‘Who is Paulo Freire?’ has had a tremendous impact on the way we view our school’s namesake and the way in which we exemplify his philosophy in our day-to-day practice.”

WHO IS PAULO FREIRE?

YEAR COMPLETED
2006

LENGTH
19 Minutes

PRODUCER
The Freire Charter School

DISTRIBUTOR
Scribe Video Center
4212 Chestnut Street,
Third Floor
Philadelphia, PA 19104
215/222-4201

BUDGET
\$8,250



FUNDERS

Bread and Roses Community Fund
Independence Foundation
Nathan Cummings Foundation
Pennsylvania Council on the Arts
Samuel S. Fels Fund
Union Benevolent Association
William Penn Foundation

WEBSITE

www.scribe.org

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GRANTMAKERS IN FILM + ELECTRONIC MEDIA

Grantmakers in Film + Electronic Media (GFEM), an affinity group of the Council on Foundations, is a membership organization of foundations, private donors, and not-for-profit and government organizations with significant media funding portfolios. GFEM members also include funders who do not

necessarily fund media but want knowledge of the field in order to be more effective in their work. GFEM's mission is to advance the field of media arts and public interest media funding. For more information visit www.gfem.org.

THE HENRY HAMPTON AWARD FOR EXCELLENCE IN FILM & DIGITAL MEDIA

2002 WINNERS

Chinatown Files

Producer: Amy Chen

Dear Miss Breed

Producers: Karen Ishizuka and Robert A. Nakamura

Five Girls

Producer: Maria Finitzo

I Forgot I Don't Remember

Producer: Juan Carlos Rulfo

Nightmare on AIDS Street/ The Monster

Producers: Kinan Valdez and Avram Ludwig

Nobody's Business

Producer: Alan Berliner

Promises

Producers: B.Z. Goldberg and Justine Shapiro

Scout's Honor

Producer: Tom Shepard

Sound and Fury

Producers: Roger Weisberg and Josh Aronson

Swimming the Mississippi

Producer: Billy X. Curmano

Take It From Me

Producer: Emily Abt

When the Bough Breaks

Producers: Jill Evans Petzall and Deeds Rogers

The Wilgus Stories

Producer: Andrew Garrison

WITNESS Videos

Producer: Lilibeth Foster/Asphalt Films

2003 WINNERS

The Collector of Bedford Street

Producer: Alice Elliott

Long Night's Journey into Day

Producers: Francis Reid and Deborah Hoffmann

People Like Us: Social Class in America

Producers: Louis Alvarez and Andrew Kolker

Running: The Campaign for City Council

Producer: Stanley Nelson

2004 WINNERS

Maggie Growls

Producers: Barbara Attie and Janet Goldwater

The Murder of Emmett Till

Producer: Stanley Nelson

Trade Secrets: A Moyers Report

Executive Editors:
Judith Davidson Moyers and Bill Moyers

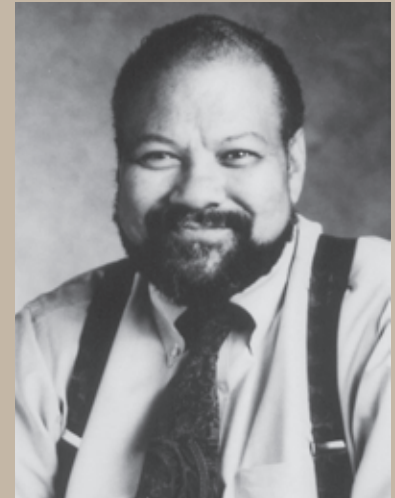
Executive Producers:

Judy Doctoroff O'Neill and Judith Davidson Moyers

Producer: Sherry Jones

Why Can't We Be a Family Again?

Producers: Roger Weisberg and Murray Nossel



The Henry Hampton Award for Excellence in Film & Digital Media 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 is best known for his Eyes on the Prize series on PBS. The award was launched in 2002 to celebrate the 35th Anniversary of the Film & Video Festival. The Henry Hampton honorees are selected from the 15 films chosen for the Film & Video Festival.

Continued on next page

THE HENRY HAMPTON AWARD FOR EXCELLENCE IN FILM & DIGITAL MEDIA (CONT'D)

2005 WINNERS

Farmingville

Producers: Carlos Sandoval and
Catherine Tambini

In the Light of Reverence

Producers: Christopher McLeod
and Malinda Maynor

Refugee

Producer: Spencer Nakasako

Trembling Before G-d

Producer: Sandi DuBowski

2006 WINNERS

Autism is a World

Producer: Geraldine Wurzburg

Bullets in the Hood:

A Bed-Stuy Story

Producers: Terrence Fisher and
Daniel Howard

The Education of Shelby Knox

Producers: Marion Lipshutz and
Rose Rosenblatt

State of Fear

Producers: Paco de Onis,
Pamela Yates, and Peter Kinoy

2007 WINNERS

Kids Care

Producer: Laura Sky

My Country, My Country

Producer: Laura Poitras

Omar and Pete

Producer: Tod Lending

The Grace Lee Project

Producer: Grace Lee

Waging a Living

Producer: Roger Weisberg



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