



CASE STUDIES

Chasing Ice

Impact Highlights

Chasing Ice details the devastating effects of climate change through stunning time-lapse photography. The *Chasing Ice* Ohio Tour was created in an attempt to use the film to shift the political conversation around climate change, focusing on Congressional district of Congressman Pat Tiberi (OH-12) who openly denied climate change. The *Chasing Ice* Ohio Tour shared the story and visual evidence of our changing climate with central Ohio residents through free screening events (sponsored by *National Geographic*) that provided climate education to the public and facilitated ways to speak directly to the Congressman and help change his mind. The goal was to support Congressman Tiberi through the voices of his constituents, and to provide him with the information he needed to publicly acknowledge the science of climate change. After the targeted effort, Congressman Tiberi publicly shifted his position on the issue.

Synopsis

- *Premier:* Sundance Film Festival in Park City, January 23, 2012. The theatrical premiere was on November 9, 2012 in New York City.
- *Primary website:* <http://www.chasingice.com>

In the spring of 2005, acclaimed environmental photographer James Balog headed to the Arctic on a tricky assignment for *National Geographic*: to capture images to help tell the story of the Earth's changing climate. *Chasing Ice* is the story of one man's mission to change the tide of history by gathering undeniable evidence of our changing planet. With a band of young adventurers in tow, Balog began deploying revolutionary time-lapse cameras across the brutal Arctic to capture a multi-year record of the world's changing glaciers. As the climate change debate polarizes America and the intensity of natural disasters ramps up globally, Balog finds himself at the end of his tether. Battling untested technology in subzero conditions, he comes face to face with his own mortality. His hauntingly beautiful videos compress years into seconds and capture ancient mountains of ice in motion as they disappear at a breathtaking rate.

Funders

Chasing Ice was funded primarily through friends and family investment and donations. As the film started to get international recognition, it started receiving additional investment and donations from philanthropists and private foundations.

Key Stats

- Production Budget: Not available
- Outreach Budget: Not available
- Facebook Likes: 37,590
- Twitter Followers: 6,784

Campaign

Impact producers:

In-house, with numerous other contractors hired to manage specific outreach elements.

Goals:

- To share the science and visual story of our changing planet through time-lapse images of glaciers melting around the world.
- To use the film to shift the political conversation around climate change.
- To have audience members to acknowledge climate change science after seeing the film.
- To encourage constituents to realize they have a voice and that it can and should influence their political leaders.
- To support Congressman Tiberi of District 12 Ohio in changing his awareness of the issue and making a statement that acknowledged climate change science.

Target location: *Chasing Ice* has screened around the world in over 172 countries, 70 universities, over 75 film festivals, the White House, and the United Nations. However, The Chasing Ice Ohio Tour was specifically focused on Ohio District 12 within the greater Columbus area.

Target groups: The target audience for The Chasing Ice Ohio Tour was diverse: the filmmakers formed over 70 partnerships with local businesses, high schools, universities, faith-based communities, rural and urban farming organizations, moms groups, art and cultural venues, and various other non-profits, local libraries and community venues.

Partners: The filmmakers collaborated with over 70 local and national partners during the Chasing Ice Ohio Tour, some of which included: Arctic Action, Boy Scouts of America, Ohio Byrd Polar Research Center, Catholic Diocese of Columbus, Invisible Children, Jane Goodall's Roots and Shoots, Kenyon College, Lakewood Public Library, League of Conservation Voters, Ohio State University, Ohio Wesleyan University, The Strand Theater, The WILD Foundation US Green Building Council, Young Evangelicals for Environmental Action, Zane State College, and many more.

Impact

Change in Awareness

The following resulted from a two-and-a-half month campaign:

- 90 screening presentations were hosted in central Ohio.
- 8,035 residents of District 12 and surrounding areas attended screening events.
- Marketing and networking events reached an additional 1,405 Ohioans.
- In total 9,440 central Ohio residents learned about how climate change is impacting Ohio.
- Over 300 Ohio residents shared their messages publicly with Congressman Tiberi.
- Press and media released over 35 articles or event announcements about the Ohio Tour between April and May of 2014.
- Over 70 collaborations were built with local venues/ organizations, as well as 8 national collaborators representing a wide range of concerned citizens and organizations.
- 5,500 copies of the Chasing Ice DVDs featuring a written call to action specifically created for Ohio residents were distributed.

Screening attendees: 9,440 people attended screening events during The *Chasing Ice* Ohio Tour between March and April of 2014. (This is just a small subset of the film's audience overall: A conservative estimate is that over 10 million people have seen *Chasing Ice* on TV alone.)

Key Press Mentions: Over 300 articles have been written about Chasing Ice between 2012-2014, including articles in: *Hollywood Reporter*, *Outside Magazine*, *The Huffington Post*, the *New York Times*, *Forbes*, *CNN*, *Vanity Fair*, *NPR*, *The Voice*, *Star Tribune*, *The Guardian*, *Mother Jones*, *National Geographic*, *Physics Today*, *The Ecologist*, *Business Insider*, *The Examiner*, and many more.

Change in Behavior

- Over 300 constituents shared their message with Congressman Tiberi, urging him to change his position on climate change, after screening events between March and April 2014.
- *Chasing Ice* screenings at festivals led to over \$1 million in donations, and there are thousands of examples of how *Chasing Ice* inspired art and social media posts, as well as political engagement.
- Screenings also led to the following partnerships and use of the film: Interfaith Power and Light, a religious response to global warming, distributed *Chasing Ice* to their entire email list and any religious group interested in sharing the film. The film was streamed more than 300 times by this group. The Peace Corps utilized the film as a call to action for volunteers to participate in Peace Corps opportunities related to climate work abroad. This year, the glaciologist from *Chasing Ice*, Dr. Tad Pfeffer was invited to share the film in Nepal. *Chasing Ice* and Earth Vision Trust have collaborated with various airports to "green the skies." Extreme Ice Survey exhibitions are currently on display at the Chicago O'Hare Airport and the Denver International Airport, yielding several million views a year of time-lapse images from the film.

- Released in conjunction with *Chasing Ice*'s theatrical run, the *Chasing Ice* iPad and iPhone app has a 5 Star Rating on the iTunes app store with incredible reviews. It gives the user access to a collection of behind-the-scenes photographs of the Extreme Ice Survey Team, as well as direct control and interaction with EIS time-lapses and a global navigation of the EIS camera installations around the world. The app also provides information about the film itself, with the trailer, synopsis, and laurels.
- *Chasing Ice* and the Earth Vision Trust have partnered with Our Children's Trust, a non-profit organization leveraging the power of youth who are suing the federal government for the failure to uphold the Public Trust Doctrine and thereby jeopardizing their future. This is the first case of its kind, and the Extreme Ice Survey time-lapse photography is being featured as evidence in the lawsuit.

Political Impact

During the *Chasing Ice* Ohio Tour, the filmmakers campaign aimed to shift one Congressman's stance on climate change, and it worked. Congressman Tiberi responded to numerous constituents, as well as to the *Chasing Ice* team changing his stance on the issue.

The film was screened before Congress on September 20, 2012, which was organized by Colorado Congressman Jared Polis and sponsored by Colorado Senators Mark Udall and Michael Bennet. Many staffers and NGOs were in attendance, and the filmmakers also distributed DVDs to every Congressman and Senator's office. The film was screened at the United Nations on December 12, 2012 and in July 2013. It screened in the UK at the House of Commons in December 2012 where four Members of Parliament from the Energy and Climate Change Committee attended, along with the staff of the Committee and three Members of Parliament on the Science and Technology Committee. DVDs were also distributed to all committee members who were unable to attend. On Earth Day, April 22, 2013, the film was screened at the White House for key staff and environmental interest groups. Days before President Obama's June 25 announcement on climate change, members from the President's staff at the Council on Environmental Quality specifically asked the *Chasing Ice* team to help spread the message through the film's social media outlets. The US State Department distributed 50 copies of the film for their posts to screen internally. Most recently, the American Embassy in Oman hosted a screening.

Building Capacity

N/A

Festivals and Awards

2014 NEWS AND DOCUMENTARY EMMY® AWARD — Outstanding Nature Programming. ACADEMY AWARD NOMINATION — Best Original Song "Before My Time" Composed by J. Ralph, performed by Scarlett Johansson and Joshua Bell ACADEMY AWARD SHORTLIST — Best Documentary SUNDANCE FILM FESTIVAL – Excellence in Cinematography Award ENVIRONMENTAL MEDIA ASSOCIATION 2012 Best Documentary

INTERNATIONAL PRESS ACADEMY SATELLITE AWARD 2012 Best Documentary
AUDIENCE AWARDS at: South By Southwest Film Festival Hot Docs Film Festival Berwick
Film Festival DocuWest Film Festival Palo Alto Film Festival Princeton Environmental Film
Festival River Run Film Festival Take One Action Film Festival BEST DOCUMENTARY at the
following film festivals: Berkshire Film Festival, Big Sky Film Festival, Crested Butte Film
Festival CinemaEye Honors for Nonfiction Filmmaking – CINEMATOGRAPHY AWARD
MountainFilm Festival — Norman Vaughan Indomitable Spirit Award Boulder Film Festival –
BEST ADVENTURE FILM DocuWest Film Festival – BEST FEATURE LENGTH FILM and
BEST FEATURED FILM Vancouver International Mountain Film Festival – BEST
ENVIRONMENTAL FILM AWARD . . . And many more.

Girl Rising

Impact Highlights

Girl Rising is an ambitious campaign designed to raise awareness about the importance of girls' education to global development, drive funding to girls' programs and persuade policy leaders, influencers, and corporate leaders to prioritize girls' education. At the center of the campaign is a feature-length film, also called *Girl Rising*, which features the stories of girls in the developing world who overcome significant barriers to achieve education. To bring scale to the effort, the campaign has created partnerships with influential public and private sector organizations and initiatives, including Intel Corporation, Clinton Global Initiative and #LetGirlsLearn, a partnership led by Michelle Obama and the Peace Corps aimed at prioritizing girls' education in the developing world. Since March 2013, the film's advocates have organized more than 17,000 screenings (both grassroots and theatrical) in 158 countries around the world and have raised approximately \$2 million dollars in direct funding for girls' education programs. Girl Rising has organized or participated in 38 policy-oriented screenings and has engaged more broadly with high-profile institutions such as the World Bank Group, Department of State, US Congress, the UN, Council on Foreign Relations, and the White House.

Synopsis

- *Premier:* Paris Theater, New York City, March 6, 2013
- *Primary website:* www.girlrising.com

From Academy Award-nominated director Richard E. Robbins, the film *Girl Rising* journeys around the globe to witness the strength of the human spirit and the power of education to change the world. Viewers get to know nine unforgettable girls living in the developing world: ordinary girls who confront tremendous challenges and overcome nearly impossible odds to pursue their dreams of education. Prize-winning authors put the girls' remarkable stories into words, and renowned actors give them voice.

Funders

The filmmakers received production funding from five kinds of funders: individual philanthropists/family foundations, corporations, traditional foundations, a TV distributor, and from Vulcan Productions, who was the co-production partner. Traditional foundation funding came from: Nike Foundation, Skoll Foundation, Ford Foundation, Fledgling Fund, and Google.org. Corporate funding came primarily from Intel Corporation as well as smaller grants from other corporate foundations such as JP Morgan Chase, Google.org, and Oracle. TV distribution funding came from CNN.

Key Stats

- Production Budget: \$4.7 Million
- Outreach Budget: \$4.1 Million
- Web Visitors: Over 420,000
- Facebook Likes: 306,911
- Twitter Followers: 59,100

Campaign

Impact producers: *Girl Rising* built and executed an ambitious social movement campaign based in its New York City offices (for clarity, please note that the organization and the film are both called “Girl Rising”). The campaign team in Phase One consisted of ten people with a unique set of expertise including: journalism, marketing, nonprofit management, public relations, and partnership building. The creative team also played a key role by creating the rich visual media and stories that engaged audiences.

Goals:

- Raise awareness about the importance of girls education to global development (Target: 1 billion media impressions)
- Change lives: Drive funding to girls programs (Target: \$10 million)
- Change policy: Persuade policy leaders, influencers, and corporate leaders to prioritize girls’ education (Target: high-level screenings, corporate engagement, and political focus)

Target location: While Phase One focused mostly on engagement in the United States, *Girl Rising* is a global campaign for girls’ education, so ultimately the world is its target.

Target groups: In the first phase, the campaign relied heavily on a core group of intensely passionate grassroots organizers from across the United States. They served as screening captains who organized theatrical screenings of *Girl Rising* through Gathr, a demand-based theatrical distribution company, and generated community support for the campaign community by community, all across the country.

Partners:

First Phase NGO Impact Partners: CARE, Partners in Health, Room to Read, Girl Up, A New Day Cambodia, Plan, and World Vision.

Strategic Partners: *Girl Rising* was launched by award-winning journalists at The Documentary Group with founding production partner Paul G. Allen’s Vulcan Productions, along with strategic partner Intel Corporation. Additional strategic partners include CNN Films, Gathr, Google, the Ford Foundation, the Nike Foundation, Skoll Foundation, and the Fledgling Fund.

Impact

Change in Awareness

Goals:

- An increase in attention and dialogue (at both the community and policy levels) around the idea that investing in girls' education is smart, and can break the cycle of poverty in just one generation.

The Girl Rising campaign has created thousands of local girl advocates in communities around the world, helped to make the benefits of educating girls truly a part of the global development conversation, and mobilized thousands of people to organize events, channel resources, and support the wide array of girl-focused organizations across the globe.

At a high level, Girl Rising helped to make adolescent girls a high development priority. Most notably, the Clinton Global Initiative recently launched a collaboration of more than 30 companies, civil society organizations, multilaterals and governments to improve learning and leadership opportunities for young women and girls. Girl Rising is a key member of this collective effort, which has committed over \$600 million dollars to reach 14 million girls over five years. Girl Rising also received a direct USAID investment of \$3.6M to build programs in India, Nigeria, and the Democratic Republic of Congo. These programs aim to: 1) Raise awareness about the positive benefits of educating girls; 2) Directly engage adolescent girls and their “gatekeepers” in specific communities in each country to change knowledge, attitude, and practices and 3) Conduct targeted advocacy. Girl Rising was also instrumental in the White House's recent launch of #LetGirlsLearn, a partnership led by Michelle Obama and the Peace Corps aimed at prioritizing girls' education in the developing world.

Since the launch of the film in March 2013, the film's advocates have organized more than 17,000 screenings (both grassroots and theatrical) in 158 countries around the world. Organizers like Jenn from the Philippines, who drove a Girl Rising caravan across the country after the typhoon, screened *Girl Rising* out of the back of a van as a way to give people hope in the midst of incredible devastation. The campaign inspired David, a teacher in Ghana, to organize marches and workshops for his classroom full of girls, so they too could feel empowered and in control of their own futures. Other individuals have used the film to fundraise significant funding—including Colleen in San Francisco who created a MasquerAID ball and raised nearly \$40,000 for girls' education programs.

Screening attendees: Not reported

Key Press Mentions: *The New York Times*, The Huffington Post, CNN, Plan International, and more.

Change in Behavior

Behavioral change goals varied partner by partner, but were generally one or both of the following:

- Raise awareness about issues the organization dealt with
- Raise money for the organization

Approximately \$2 million dollars was raised as a direct result of *Girl Rising* screenings—both to partner organizations directly, and to the Girl Rising Fund. Other individuals also held very successful fundraising events, some leading to nearly \$40,000 in money raised for girls’ education programming. During the CNN premiere, there was a huge surge in fundraising, with over \$23,000 donated during the CNN broadcast alone, and the Girl Rising Fund grew about 70% during that same quarter, totaling \$482,068 in donations as of July 31, 2013.

Many influencers also took notable actions as part of the Girl Rising campaign—for the CNN release specifically, numerous influencers tweeted, including Mona Eltahawy, an Egyptian blogger who tweeted 9 times to her 181k followers. Four tweeters were influential fashion designers, and 11 influencers wrote letters on the CNN platform: *Open Letters to Girls*. In addition, cosmetics company Bobbi Brown launched a Girl Rising marketing effort to raise funds for girls’ education and wealth management company Charles Schwab screened the film to engaged clients around the country as a customer engagement effort.

On a more grassroots level, the film’s premiere and CNN broadcast helped build momentum for the campaign’s International Day of the Girl 2013 push, which resulted in over 2,000 locally organized events for girls’ education around the world. Many screenings, like one held at Women Lead’s headquarters in Nepal, resulted in direct behavior change among those who came to watch the film. After screening the film for them, Women Lead’s co-founder cited a renewed appreciation among the girls for the opportunity they have to go to school, as well as a stronger emphasis on academic achievement and increased study time in the following semesters.

Political Impact

Girl Rising has:

- Been screened within state, national or international legislatures, or the EU or UN
- Been used by partner organizations to lobby politicians or lawmakers
- Created new political advocates
- Been used as a lobbying tool by politicians to lobby other politicians or lawmakers

Since the release of the *Girl Rising* film, Girl Rising has organized or participated in 38 policy-oriented screenings (19 domestic and 19 international). Particularly notable events included: a World Bank Group rally, Social Innovation Summit, Women Deliver Conference in Malaysia, G(irls)20 summit, UNESCO Paris screening, and a USDOS Office of Women’s Issues event. The World Bank rally in April of 2013 was arguably the most notable, with over 1,000 people in attendance for the *Girl Rising* Washington DC premiere, and marking the first time that the United Nations Secretary General Ban Ki-moon and World Bank President Jim Young Kim shared a stage.

Girl Rising has also been a key participant in many of the notable Women in the World conferences, and brought one of the girls in the film, Senna, to the conference last year to perform her powerful poetry on stage. The campaign has leveraged Gordon Brown, former UK Prime Minister and the UN Special Envoy for Global Education, and Queen Rania of Jordan to play key roles in promoting the campaign and using their positions to drive change.

Girl Rising has also engaged directly with institutions that play critical roles in influencing domestic and international policy agendas such as the World Bank Group, Department of State, US Congress, the UN, Brookings Institute, Council on Foreign Relations, Department for International Development, and the White House. Since the campaign's launch, there have been incredible strides in government efforts to support girls' education both globally and nationally, most recently with the White House's announcement of their #LetGirlsLearn campaign. Girl Rising has also recently been a part of several United Nations convenings and working groups. This past International Day of the Girl, Girl Rising was a key member of the United Nations working group and UNICEF showcase, planning the overall message and key activities for the day. There was also a high level screening with US Ambassador to the UN Samantha Power.

Building Capacity

The campaign has resulted in:

- Increased membership of partner organizations
- Increased volunteering for partner organizations
- Increased donations to partner organizations
- New collaborations between partner organizations

The campaign also led to the establishment of new organizations focused on girls' education. For example, Christine is a counselor at an all girls' high school and runs her own organization, Sol Sisters, inspired by *Girl Rising*. Sol Sisters focuses on empowering women through beauty, including make-up tutorials and events. *Girl Rising* gave her the power to empower her students.

Festivals/Awards: The filmmakers did not enter the film into any festivals but it was invited to several, including but not limited to: Cleveland International Film Festival, Berkshire Film Festival, the Sun Valley Film Festival, the Garden State Film Festival, and special preview screening of a chapter at a "Launch Event" at Sundance.

Virunga

Impact Highlights

Virunga tells the story of a group of park rangers fighting to protect Virunga National Park in the Democratic Republic of Congo (DRC) against the damaging incursion from unscrupulous oil company SOCO International, its aggressive public relations representatives and lawyers, and the exploitative forces they attract. The film team launched a campaign to redress the balance and inform the world of what was happening in the park. The campaign had a clear set of ambitious objectives that were designed to make a dent on this complicated, geopolitical issue with high stakes at risk.

To date, *Virunga* has garnered far-reaching public awareness through myriad awards, extensive global press, high-profile supporters, further action by governments and NGOs, and distribution in over 100 countries on major platforms. Threats to Virunga National Park are an ongoing intergovernmental issue still being debated by parliaments and committees. Investigators and news outlets continue to follow the story, still publishing about Virunga one year after SOCO first announced a pull back from the park. The film prompted several shareholders to act and engage with campaign goals and key SOCO shareholders have been empowered to work with the company to deal with the numerous allegations of bribery, corruption and human rights abuse surrounding their operations in Virunga National Park.

Note: As the campaign is still live and active, this case study only includes what is in the public domain so far. Once the campaign concludes the team will be able to provide a fuller impact report covering all aspects of the work.

Synopsis

- *Premier:* Tribeca Film Festival, April 17, 2014
- *View trailer:* <http://virungamovie.com/#trailer>
- *Primary website:* <http://virungamovie.com/>

In the forested depths of eastern Congo lies Virunga National Park, one of the most biodiverse places on Earth and home to the planet's last remaining mountain gorillas. In this wild, but enchanted environment, a small and embattled team of park rangers—including an ex-child soldier turned ranger, a caretaker of orphan gorillas, and a conservationist—protect this UNESCO world heritage site from armed militia, poachers, and the dark forces struggling to control Congo's rich natural resources. When the newly formed M23 rebel group declares war, a new conflict threatens the lives and stability of everyone and everything they've worked so hard to protect, with the filmmakers and the film's participants caught in the crossfire. A powerful combination of investigative journalism and nature documentary, *Virunga* is the incredible true story of a group of courageous people risking their lives to build a better future in a part of Africa the world's forgotten, and a gripping exposé of the realities of life in the Congo.

Production Team

- *Director:* Orlando von Einsiedel
- *Producers:* Joanna Natasegara, Orlando von Einsiedel
- *Executive Producers:* Adam Del Deo, Leonardo DiCaprio, Jon Drever, Maxyne Franklin, Lisa Nishimura, Jess Search and Howard G. Buffett, CEO, Howard G. Buffett Foundation
- *Impact Producer:* Joanna Natasegara, Violet Films

Core Funders and Partners

AfriDocs, Appian Way, Arcus Foundation, Bertha Foundation, BRITDOC Foundation, CBA Worldview, Copeile, CREDDHO, Fledgling Fund, Global Witness, Howard G. Buffett Foundation, IDPE, Investec Asset Management, IUCN NL, Kindle Project, Netflix, Reseau Cref, SOPR, Virunga Foundation, Zoological Society of London, 11th Hour Project. (Additional partners are listed below.)

Key Stats

- Facebook Likes: 49,000
- Twitter Followers: 10,500
- Web Visitors: 2,340,412
- Over 48,000 online mentions since April 2014

Campaign

Goals: To entrench Virunga National Park as the source of peace, stability and prosperity in eastern Congo by:

- Safeguarding Virunga National Park by highlighting and stopping the corporate wrongdoing
- Informing the debate around extraction in world heritage sites
- Supporting civil society's work by enlivening and informing the debate regarding oil and sustainable development in communities within a day's walk of Virunga National Park (Four million people)
- Supporting the work of the sustainable development initiative, Virunga Alliance
- Reaching a mass audience with the distribution of *Virunga*

The primary aim of using film was to bring *Virunga* to as wide an audience as possible worldwide and to raise maximum awareness of the threats faced by the park. By releasing the film on Netflix to their 62 million subscribers in over 50 countries, this distribution was the perfect platform for the film and campaign, ensuring *Virunga* reached a huge international audience.

Core Funders and Partners: AfriDocs, Appian Way, Arcus Foundation, Bertha Foundation, BRITDOC Foundation, CBA Worldview, Copeile, CREDDHO, Fledgling Fund, Global Witness, Howard G. Buffett Foundation, IDPE, Investec Asset Management, IUCN NL, Kindle Project, Netflix, Reseau Cref, SOPR, Virunga Foundation, ZSL, 11th Hour Project.

As well as being supported by this illustrious group of partners, the campaign also garnered support from some incredible high-profile advocates, including Leonardo DiCaprio and Howard G. Buffett, who came on board as Executive Producers as well as Archbishop Desmond Tutu, Sir Richard Branson, Sir David Attenborough, President Bill Clinton, Youssou N'Dour, Fally Ipupa, Salif Keita, Edward Norton, Bianca Jagger and Vivienne Westwood, Hillary Clinton, Ben Affleck, Bennett Miller, Chelsea Clinton, Mo Ibrahim, Hadeel Ibrahim, Mark Ruffalo, Paul Haggis, Wendy Schmidt, Paul Wesley, Nicholas Hoult, Jessica Chastain, Frances Fisher, David Beckham, Natalie Portman, Oprah Winfrey and Jane Fonda.

Impact

Change in Awareness

Virunga and its campaign have brought Virunga National Park to an international audience in over 100 countries. They have also set a precedent for other world heritage sites in danger. BAFTA and Academy Award® nominations have helped ensure an international presence on the largest and most prestigious possible platform for the film.

The fate of Virunga National Park was always a global issue and one which would dictate policy in many other similar cases, but was not widely known. It is now far more well-known amongst the public. For key decision-makers, the idea that Virunga National Park is a precedent setting case for other world heritage sites in danger, as well as a warning for international corporations working in fragile environments, has been entrenched and expanded.

Distribution: To date *Virunga* is available to screen in over 50 countries where Netflix is available to a potential audience of 62 million homes. Because of the nature of the platform, the film is consistently and constantly available, which has a strong advantage over traditional broadcast.

Despite taking a world rights contract on *Virunga*, Netflix proved themselves to be not only an understanding distribution partner to the campaign but a willing and flexible ally. Netflix allowed a large amount of non-theatrical and influencer screenings as well as the entire African distribution element knowing the importance of the work to the issue. Working this way, with the distribution complementing and highlighting the campaign work, only further magnified the best of both sides, creating a snowballing press effect around *Virunga*. On May 21, 2015, *Virunga* had its official African broadcast premiere on AfriDocs screening to all 49 sub-Saharan countries in Africa on satellite channel DSTV ED190 and terrestrially to an additional 100 cities in 8 countries on channel GoTV 65.

Festivals and Awards: *Virunga* has screened at 77 film festivals worldwide and has been nominated for 37 festival awards, winning 34. *Virunga* has also been nominated for 25 highly

prestigious international awards including: 2015 BAFTA and Academy Award for Best Documentary Feature, Film Independent Spirit Award, three Cinema Eye Honors, PGA Award for Outstanding Producer of Documentary Theatrical Motion Pictures and DGA Award for Outstanding Directorial Achievement in Documentary. Of these 25 nominations, *Virunga* has won 11 including: a Peabody Award, TV Academy Honor, Tribeca Film Festival Disruption Award and Hamptons International Victor Rabinowitz Grant Award for Social Justice. (Total nominations: 62; Total awards won: 46)

In just over one year, *Virunga* has screened in 132 countries, reaching audiences in over 60% of the world. The film has achieved a rating of 95% on Metacritic, 100% on Rotten Tomatoes, 8.3/10 on IMDB and is one of the highest rated films on Netflix.

Virunga has held nearly 100 high-level stakeholder screenings worldwide and been used by a wide array of organizations in different areas of the work including the UNCCOI, UNESCO, the World Economic Forum, the World Bank, Dutch Development Bank Triodos, World Parks Congress, Generation Investment, Google and DFID opening up debate around resource issues and development, security and post conflict rule of law. SOCO shareholder and wider investment community screenings led to the shareholders themselves hosting their own screenings for their clients and the business community seriously considering their own role in these issues. In addition, there have been screenings at six parliaments, on Capitol Hill and many diplomatic missions as well as screenings with the Congolese community in the UK and the US, and a special screening hosted by Leonardo DiCaprio for President Bill Clinton and Hillary Clinton ensuring those working at the geopolitical level are aware and engaged with the issue.

Screening attendees: Total estimated audience for all influencer/outreach screenings is approximately 10,000.

Key Press Mentions: Since the film's launch in April 2014, there have been over 600 global media articles including: CNN, BBC, *New York Times*, *LA Times*, *Wall Street Journal*, *The Sun*, *The Guardian*, as well as a recent front page of *the Cape Times*. In addition, there were multiple appearances on international TV channels and radio stations, including CNN, Al Jazeera English, Al Jazeera America, BBC, MSNBC, PBS, NPR and CCTV Africa as well as in-depth articles in *De Spiegel*, *Global Witness*, *The Telegraph* and *Men's Journal* and a Huffington Post op-ed by Archbishop Tutu, Sir Richard Branson and Howard G. Buffett. Human Rights Watch and Global Witness carried out further investigations.

Virunga was subject to an extensive, unprecedented marketing campaign by Netflix in the run up to the Academy Awards including a billboard campaign in London, LA and New York, a print advertising campaign that ran across all key publications, including the *New York Times*, *LA Times* and *the Evening Standard*. Netflix helped target the London billboards in locations that would be seen by SOCO's peer group to gain maximum exposure.

Change in Behavior

What happens in *Virunga* is precedent-setting not only for other world heritage sites as risk of exploitation but also for vulnerable societies attempting to garner economic growth without

further damaging their own communities. Virunga National Park is an ongoing inter-governmental issue and the team continue to be invited to discuss the issue by parliaments and committees as well as at conferences from the World Bank to Transparency International and has been cited in all key discussion forums, such as the World Parks Congress, from corruption to environmental protection. The film has ensured the conversation is at the top of the agenda across the board.

Shareholder: The team's engagement with SOCO shareholders as well as the wider business and investment community began by showing the film in intimate settings for key high-profile businesses and investors. Significant pressure was put on SOCO by shareholder Aviva who joined the media call for SOCO International to address the allegations against them. In a cynical ploy to calm the situation prior to their 2014 AGM SOCO International made a deal with global NGO WWF promising to leave Virunga.

In February 2015, after a series of private briefings by the campaign team and their partners, the Church of England Ethical Investment Fund called upon SOCO to address allegations concerning their operations in Virunga National Park. In an unprecedented move, the Fund publicly stated its dissatisfaction with SOCO's failure to adequately address the concerns raised in the movie and subsequent reports.

Coinciding with SOCO's AGM this month, new evidence was released by *Virunga* partner Global Witness that expanded on allegations of bribery and corruption, building on the evidence in the film. This news was carried by many major publications and networks including the BBC, ITV, C4 News, *the New York Times*, *the Telegraph* and Al Jazeera. SOCO's own investigation was branded unsubstantial by shareholders and was followed by a statement from the Church of England, asking for SOCO's Chairman to resign.

Public engagement: The team has been successful in growing an active online community. For example, their Facebook community alone has grown from 9,688 to 33,000 since the release of the movie in April 2014.

From the outset, the team called for *Virunga*'s audiences and the wider general public have been called upon to "Take Action" through four key areas, also listed on virungamovie.com:

Spread the word about the park and issues at the heart of the film

The team received daily interaction on Facebook, Twitter and through the website contact form from new and existing members of #TeamVirunga — over 14 months of the live campaign the team are still consistently engaging with thousands of people each month.

Stay informed by signing up to our website

20,000 members — and growing — have signed up through virungamovie.com. Members of the mailing list receive regular #TeamVirunga updates to their inbox, along with analysis of our campaign development and specific calls to action from the film team.

Donate to Virunga National Park

The park has received steady donations over the last 12 months since the launch of the film, which spiked at the time of the Netflix launch and over the Oscar nominations period.

The filmmakers donated all profit from the license fee from Netflix as well as all award prize money to Virunga National Park.

Since the film's launch in April 2014, tourism in the park has increased and the number of visitors is currently at an all-time high! This is particularly great news because of the prominent role tourism plays in Virunga National Park's ten year initiative, the Virunga Alliance, that aims to drive sustainable and economic development in the park.

Check your investments

#TeamVirunga has pressured shareholders to safeguard the park. Following the Netflix launch, there has been a marked increase in members of the public writing to shareholders and asking them to positively engage with SOCO.

Political Impact

Virunga has:

- Been screened within state, national or international legislatures, or the EU or UN
- Been used by partner organizations to lobby politicians or lawmakers
- Created new political advocates
- Been used as a lobbying tool by politicians to lobby other politicians or lawmakers
- Been used as evidence in governmental committees
- Been cited in debate in national and regional legislatures

In conclusion: Much progress has been achieved with the *Virunga* campaign, forcing SOCO International to defend itself against criticism from shareholders, the media and NGOS. Authorities in the UK and US have not announced any formal investigations but SOCO's shifting communications and unfruitful attempts to kill the media storm have served to raise further suspicion. A final hope for the team is that SOCO is brought to justice for human rights violations, bribery and corruption and that the license for Virunga's block V oil concession is resigned to history.

When I Walk

Impact Highlights

When I Walk—a film focusing on the journey of filmmaker Jason DaSilva, who was diagnosed with Multiple Sclerosis while still in his twenties—is designed to make people more aware and advocate for Multiple Sclerosis and disability issues at home and abroad. The film inspired the development and production of AXS Map, an online crowdsourced mapping project that maps and rates accessible spots worldwide. Toronto officials have approached the filmmakers to use AXS Map as part of the official guide for the Parapan Am games. As part of that effort, they will be working on adding Toronto data to the map and hope for Toronto to overtake New York as the city in AXS Map with the most data for wheelchair accessibility. The film was also the beginnings of creating AXSLab.org, which carries the mission of the film across through its advocacy for people with MS.

Synopsis

- *Premier:* Sundance Film Festival 2013
- *Primary website:* <http://wheniwalk.com/>

In 2006, 25-year-old Jason DaSilva was on vacation at the beach with family when, suddenly, he fell down. He couldn't get back up. His legs had stopped working; his disease could no longer be ignored. Just a few months earlier, doctors had told him that he had multiple sclerosis, which could lead to loss of vision and muscle control, as well as a myriad of other complications. Jason tried exercise to help cope, but the problem only worsened. After his dispiriting fall on the beach, he turned to his mom, who reminded him that, despite his disease, he was still a fortunate kid who had the opportunity to pursue the things he loved most: art and filmmaking. Jason picked up the camera, turned it on his declining body, and set out on a worldwide journey in search of healing, self-discovery, and love.

Funders

ITVS, NYSCA, Canada Council for the Arts, BC Council for the Arts, Princess Grace Foundation, Jerome Foundation, Firelight Labs, Caam, Fledgeling Fund, The Nathan Cummings Foundation

Key Stats

- Production Budget: \$300,000
- Outreach Budget: \$140,000
- Facebook Likes: Film: 6,914
AXS Map: 2,112
- AXS Map: 362
- Web Visitors: 85,000

Campaign

Impact producers: Eliza Light at POV

Goals:

- Disability awareness and advocacy
- Create a more accessible society
- Advocate for accessibility consciousness

Target location: North America

Target groups: Target audiences are people in wheelchairs, people with MS, and their supporters.

Partners: MS Society, United Spinal Association, AAPV

Impact

Change in Awareness

Goal: To make people more aware and advocate for MS and disability issues at home and abroad.

AXS Map is an online crowdsourcing mapping project linked to the film; it maps accessible spots in North American cities. A challenge was getting people involved in AXS Map (<https://www.axsmap.com/>) early because it was so new, but once the filmmakers fused that effort with the film, sign-ups took off. AXS Map is a GPS-based map that collects data that never existed before. To get it going, they held mapping events in given cities, usually in conjunction with film screenings. These events had strong attendance. The audience would come to learn how to use the map, then go out in teams and start mapping places on their accessibility.

Toronto officials have approached the filmmaker to use AXS Map as part of the official guide for the Parapan Am games. As part of that effort, they will be working on adding Toronto data to the map and hope for Toronto to overtake New York as the city in AXS Map with the most data for wheelchair accessibility. The filmmaker is about to go to Istanbul with the US embassy and conduct a mapping event in Turkey and then in Georgia. The campaign had support from several policy makers and nonprofit organizations from the get-go, including Victor Calise at the New York City Mayor's Office for People with Disabilities; George Gallego, the CEO of Wheels of Progress; James Wiseman of United Spinal; and David Onley, the former Lt. Governor of Ontario. The Ontario College of Art and Design has a big inclusive design program and the team is working with them.

Screening attendees: Unknown

Key Press Mentions: New York Times, Healthland

Change in Behavior

Goals:

- To raise awareness of disability issues
- To engage audiences to share with friends and family to rate with AXSMap.com so as to create a new database with accessible locations.

Through public screenings the team was able to bring awareness to accessibility issues and use AXSMap (www.axsmap.com) to raise awareness and combat the issues. The filmmakers held “mapathons” at festivals that screened *When I Walk* all over America. The changes that seem to be the most impactful come from the users of axsmap.org—on average the website gets 200 hits daily and the film was a huge component to this.

Political Impact

When I Walk has:

- Been screened within state, national or international legislatures, or the EU or UN
- Been used by partner organizations to lobby politicians or lawmakers
- Created new political advocates
- Been used as evidence in governmental committees

The team has met representatives in DC and has plans to travel globally to showcase the films through American Embassies.

Building Capacity

The team used the film as a launching point to promote AXS MAP, which helped create some definite results. The film was the beginnings of creating AXSLab.org, which carries the mission of the film across through its advocacy.

Festivals/Awards: Jason DaSilva received the following personal awards: The American Association of People with Disabilities (AAPD): 2014 Paul G. Hearne Leadership Award; New Mobility Magazine—Person of the Year (2014) Award; Utah Film Commission’s Kim Peek Award (for disability awareness in film)

Who Is Dayani Cristal?

Impact Highlights

Who Is Dayani Cristal? focuses on the attempt to identify human remains in Arizona, revealing the plight of migrant workers attempting to enter the United States. After a three-year consultative process with the community depicted in the film and a carefully selected set of NGO partners, the *Who Is Dayani Cristal?* team developed an impact plan focused on three areas of concentration that placed the participation and voice of the community at the heart of the team's social impact efforts. They worked with national rights organizations and with teams in Arizona responsible for identifying and repatriating of bodies found in the desert. They also supported local, national and regional organizations to strengthen their capacity to advocate for migrant rights, connected with advocacy organizations and lawmakers, and engaged the wider public. Digital assets were designed to educate and humanize around a selected set of systemic migration issues, which the filmmakers devised and tested in collaboration with the film's NGO partners. The filmmakers also used the film's reach to facilitate key relationships that led to the founding of the Colibrí Center for Human Rights, who are now working to set up a transnational cultural and forensics database. Colibrí has, in part, developed under the aegis of the social impact campaign for *Who Is Dayani Cristal?* and would not have been possible without the film. The team also worked directly with community members in Honduras to help them with water access and strengthening their primary/secondary school.

Synopsis

- Premier: Sundance Film Festival 2013, winning the World Cinematography Award
- Primary website: <http://whoisdayanicristal.com/>

Who Is Dayani Cristal? tells the story of one undocumented migrant who left home in search of work and instead met death in the Arizona desert. Mexican artist and activist Gael García Bernal traces the main character's migration route, starting from his home in Honduras to the place he died in the desert. The ability to trace a dead migrant's path is uncommon, since it is rare that migrants carry personal ID. Identification documents open migrants to the danger of being targeted by cartels or traffickers, or by government authorities, so when they perish in transit, their families are left with the agony of unanswered questions. Governments have failed these families with inadequate tracking and repatriation of deceased and missing persons. The unknown man, though he would eventually be identified as Dilcy Yohan Sandres Martinez of El Escanito, Honduras, comes to represent the issues faced by all migrants who follow his path.

Funders

Foundation sources of funding for production: Ford Foundation, BritDoc Foundation, Oak Foundation, Impact Partners

Key Stats

- Outreach Budget: \$558,000
- Facebook Likes: 6,805
- Twitter Followers: 1,685

Campaign

Impact producers: In-house

Goals:

- Understanding what systemic change means for migration
- Taking the campaign beyond “creating awareness”
- Generating two kinds of impact at the local, national, regional, and global levels: Direct community impact and shifts in perception about migrants
- Fully understanding the context and landscape of migration before committing to any solutions

A unique angle to the team’s work was its community-centered design process. After a three-year consultative process with the community depicted in the film and a carefully selected set of NGO partners, the team was determined to center its areas of direct social impact on:

- *BODIES ON THE BORDER:* What does an unidentified skull tell you about the world?
- *THE RIGHT NOT TO MIGRATE:* Why are we investing in the dead asset of a border wall when we should be investing in human potential?
- *HUMANIZATION:* What does it mean to have no viable choices but to leave your home?

The team placed the participation and voice of the community at the heart of its social impact efforts. Additionally, they worked with national rights organizations and with teams in Arizona responsible for identifying and repatriating of bodies found in the desert. They also supported local, national and regional organizations to strengthen their capacity to advocate for migrant rights, connected with advocacy organizations and lawmakers, and engaged the wider public. They designed digital engagement tools that were appropriate to audience communities and aesthetically aligned with the film. They created digital assets to educate and humanize around a selected set of systemic migration issues, which were devised and tested in collaboration with the film’s NGO partners.

Target location: The US, Mexico, and Central America (although many issues are relevant worldwide)

Target groups: Immigration rights advocates and activists in the US; Migrant rights organizations in Mexico and Central America; students and journalists engaged with immigration/migration; policymakers in the US, Mexico, and Honduras, particularly looking at immigration reform, migrant deaths, and border policy; Latino voters, particularly during immigration reform and mid-term elections, including politicians running for midterms in border

communities; families of disappeared migrants, and their advocates, in Central America (and the Mediterranean); and the community in the film, in Honduras.

Partners: Colibrí Center for Human Rights, Washington Office on Latin America, Catholic Relief Services, World Policy Institute, Amnesty International, Amnesty Mexico, Amnesty USA, National Council of La Raza, CultureStrike, Pima County Office of the Medical Examiner, Movimiento Migrantes Mesoamericanos

Impact

Change in Awareness

Changing global migration policy is a multi-stage effort because the issue is so complex and politically contentious. While the filmmakers kept their eyes on the long-term awareness and advocacy needed to contribute to wider legislative changes, they also supported partner organizations to use the film and outreach materials to achieve shorter-term goals in order to immediately save migrant lives.

ENGAGING THE PUBLIC AND CHANGING PERCEPTION: Much of the conversation around migration is centered on highly polarized political viewpoints or stories of gangs, drug trade and violence. Knowing that it would be difficult to break through those media strongholds, the team focused on humanizing the migrant story and advocating for change around some of the seemingly mundane aspects that in reality could bring huge improvements to migrants' lives, such as water stations in the desert, the missing migrant database, and improved education and access to potable water at the community level. In their public outreach, the filmmakers aimed to engage the public in a story that was relatable in order to influence positioning and perception around migration. They started with the question: Do people know what is happening on the US-Mexico border, or with migration crises around the world? If they don't know, how can they make meaningful political and electoral decisions?

Please refer to <http://whoisdayanicristal.com/impact>—the filmmakers have set forth a full narrative of their impact, results, challenges, and gains there. In brief, they produced results on three areas of impact:

1. “Bodies on the Border”: *Problem:* Preventable migrant deaths and disappearances, and lack of resources and capacity to identify and repatriate unidentified dead migrants. *Solution:* Formation of a non-profit organization dedicated to identification and repatriation of missing migrants.
2. “The Right Not to Migrate”: *Problem:* There is an urgent need for investment, economic development, and community development in local communities in Central America to prevent the need for migration. *Solution:* Community-centered implementation of improvements to the village portrayed in the film.
3. “Humanization”: *Problem:* Need for migrants' stories to elicit empathy defined in the film in Honduras, Mexico, and the US, and in the campaign design process by various

NGO partners. *Solution*: Reinserting the issue of deceased migrants and the effects of an inhumane border policy into the immigration reform debate.

Screening attendees: Not reported

Key Press Mentions: The film received a great deal of press coverage, including in the *New York Times*, *Los Angeles Times*, *Financial Times*, *the Guardian*, and the BBC.

Change in Behavior

The filmmakers weren't aiming for a change in behavior.

Political Impact

The film has:

- Been screened within state, national or international legislatures, or the EU or UN
- Been used by partner organizations to lobby politicians or lawmakers
- Created new political advocates

The effort to address the tracking and repatriation of missing persons was a priority in the filmmakers' outreach work. Despite advocacy efforts with the Border Caucus and the Congressional Hispanic Caucus of the US Congress they were unable to shift policy for NamUS and CODIS (the US' national missing persons databases) to include missing migrants. Though some staffers were moved by the film's main character's story, overall apathy and resistance were strong. The filmmakers were, however, able to use the film's reach to facilitate key relationships that led to the founding of the Colibrí Center for Human Rights, who are now working in earnest to set up a transnational cultural and forensics database. Colibrí has, in part, developed under the aegis of the social impact campaign for *Who Is Dayani Cristal?* and would not have been possible without the film. Because of its collaboration, Colibrí developed powerful partnerships with the Ford Foundation, WOLA, and several key immigrant rights organizations and border security organizations.

The filmmakers created a portal as part of their website which directly received inquiries about missing migrants and linked them to Colibrí. The collaborative website structure has given people who watch the film the ability to quickly identify a way to try to locate missing migrants, and is processing requests directly from the WIDC site. As the work continues, Colibrí has been able to amplify this issue with data-driven information coupled with the storytelling approach that WIDC helps provide.

As part of their legislative work in the US, the team screened WIDC with the State Department's Western Hemisphere Affairs section in late 2014. In the discussion that followed, the filmmakers introduced a shift away from the current "prevent migration" policy frame to a frame of "preventing the need for migration," and enhancing the right not to migrate. This reframing garnered recognition from many staffers in the room. Following the film's screening, the State

Department team posted the film and related digital assets on their internal network. The team has received requests to screen at Central American embassies.

Building Capacity

Colibrí Center for Human Rights (for more information, please see <http://whoisdayanicristal.com/impact>)

Festivals and Awards

The film premiered on opening night at the Sundance Film Festival 2013, receiving the World Documentary Cinematography Award. It won the jury prize at the Abu Dhabi Film Festival in 2012 and the Amnesty International Best Documentary Award in 2014, and was released theatrically, via broadcast to over 2 million viewers, and digitally in 2014 around the world.