Artists see the world—its complexities and inherent beauty—differently. Artists can reflect the most urgent social and political issues of our time, they can provide an exhilarating escape from them, or they can imagine a future to challenge the status quo. There's no doubt that 2017 was a year in which the growing tensions of division in America—and the world—affected each of us. But among the charged protests and uncivil discourse, our artists persevered to tell vibrant, honest, unforgettable stories.

Independent voices are imperative as we look to stories to understand our world, and Sundance Institute is committed to protecting a space for artists to create, to providing a platform for fresh perspectives and diverse voices, and to bringing together a community to experience groundbreaking work. It remains critical that our enduring values to sustain the work of independent artists moves forward so that we can question, understand, and engage with the ever-changing world we find ourselves in.

As we look back on another year we are filled with admiration for the extraordinary talent of those we support, and gratitude for the generosity of those who have supported us. In sharing with you our Sundance Institute Annual Report we provide insight into the nature and impact of our work, and shine a light on the standout artists and moments that made these past 12 months a reminder of our mission’s importance. And, as we do, we look forward to a future where independent stories continue to shape a greater humanity.

ROBERT REDFORD  
President & Founder

PAT MITCHELL  
Chair, Board of Trustees

KERI PUTNAM  
Executive Director
There will always be new terrain to explore as long as there are artists willing to take risks, who tell their stories without compromise. And Sundance will be here - to provide support and a creative community in which a new idea or distinctive view is championed.

ROBERT REDFORD, PRESIDENT & FOUNDER
Mission

Sundance Institute is a nonprofit organization dedicated to the discovery and development of independent artists and audiences.

Through its programs, the Institute seeks to discover, support, and inspire independent film and theatre artists from the United States and around the world, and to introduce audiences to their new work.
Our Work

Providing deep and sustaining support to independent artists

Active throughout the year and around the world, our programs in multiple disciplines each offer a range of support for artists to create and share their stories.
Our Programs

Sundance Institute believes that bold, original stories can connect audiences with a deeper, common humanity. Through year-round support, diverse artists across multiple disciplines are encouraged to experiment, take risks, and realize their unique visions.

FEATURE FILM PROGRAM
Enhances the full creative process of narrative storytellers—from the early stages of development all the way through to post-production, editing, and distribution.

“As we support artists at an early stage in their careers, we foster a family of storytellers who are working to exchange ideas, share unique worldviews, and create impactful films that profoundly resonate in today's world.” —Michelle Satter, Founding Program Director

DOCUMENTARY FILM PROGRAM
Elevates the art and craft of nonfiction storytellers by supporting the development of urgent stories with the potential for social and creative impact.

“Our commitment to sustaining the work of documentary filmmakers is unwavering—the importance of using art to communicate truth in our world has an immense critical value.” —Tabitha Jackson, Program Director

SUNDANCE FILM FESTIVAL
Gives independent artists one of the world’s premiere platforms to reach a global audience.

“Artists, armed with their films, show the human sides of issues, people, and places we don’t often see. These fearless stories, and the conversations they spark, start at the Festival then extend well beyond the mountain into the year ahead.” —John Cooper, Festival Director

THEATRE PROGRAM
Champions theatre-makers from the U.S. to the Middle East and North Africa as they develop transformative, new storytelling for the stage.

“Internationalism is woven into everything we do—from the artists we support to the actors and advisors who take part in our Labs—we are committed to storytelling without borders.” —Philip Himberg, Artistic Director

FILM MUSIC PROGRAM
Advances the important role of music in film by connecting composers and directors and providing them with rare opportunities to collaborate on projects in production.

“Music will always play a big role in how a film touches the audience. When directors involve composers in the creative process to transform their story a kind of alchemy takes place.” —Peter Golub, Artistic Director
NATIVE AMERICAN INDIGENOUS PROGRAM

Deeply committed to Native American and Indigenous voices, and the growth of the broader Native American media field.

“Cultural authenticity is an essential part of diverse storytelling and we work to ensure that the unique voices of Native American and Indigenous artists are represented on the screen.” —Bird Runningwater, Program Director

EPISODIC PROGRAM

One of the few training grounds for independent voices to develop an original series and pilot script.

“With the recent and ongoing growth of the episodic format, we identify new and diverse voices, and offer these truly original creators unparalleled and sustained access to creative and industry support.”

—Jennifer Goyne Blake, Program Senior Manager

Other programs of the Institute include those which foster women filmmakers, creative producers and the ever-inspiring next generation of artists: Women at Sundance, Creative Producing Program and Sundance Ignite.

NEW FRONTIER

Challenges the status quo of traditional storytelling as it nurtures work that navigates the future of narrative worlds through cutting-edge technology and experiential art.

“New Frontier artists have pushed the power of storytelling to intersect across mediums—including an emphasis on theatre, drama, and the body—as immersive technology shapes our world.”

—Shari Frilot, Chief Curator New Frontier

“Our New Frontier Story Lab is designed to support storytellers who are innovating the art and form of story through resonant projects that leverage the new capabilities of emerging media to make meaning.”

—Kamal Sinclair, Director New Frontier Labs
$3.026 MILLION

DIRECT GRANTS TO ARTISTS

Sundance Institute provides a wide range of strategic financial support to storytellers creating independent work across film, theatre and new media.

25 / 234

LABS / DAYS OF RESIDENCY

Highly selective Labs focused on the art and craft of storytelling provide a safe home for artists to create independent work with mentorship from leaders in the field.

71,600

AUDIENCES EXPERIENCING GROUNDBREAKING STORIES AT THE SUNDANCE FILM FESTIVAL

The Sundance Film Festival kicks off a year of the best new independent film in January, bringing $151.5 million in Economic Impact to its home state of Utah.

17,315

OTHER FESTIVAL AUDIENCES REACHED THROUGHOUT THE YEAR

A lineup of films and conversations takes a slice of the Sundance Film Festival to Los Angeles and to international markets, London and Hong Kong.

88

SHORTS TOUR CITIES VISITED

Taking to the road, the Shorts Tour introduces new audiences to the best in independent short films with a 95-minute theatrical program of six short films selected from this year’s Festival, offering laugh-out-loud comedy to contemplative reflections of the world we live in.
In the past year, Sundance-supported films and theatre productions reached millions around the world.
From film, theatre, and film music to new media and episodic content, Sundance Institute champions a diverse range of independent artists across fields, across platforms, across the U.S. and the world. The dynamic, global community of artists we supported in 2017 has challenged, inspired, and changed us with their stories—here we shine a light on a few of these artists, their work, and their Sundance stories.
Sundance Institute provides and preserves the space for independent artists to create and present original, authentic new work. With its Festival, Labs, grants, fellowships and year-round mentorship, the Institute is an internationally recognized resource for thousands of artists.

Over 900 artists supported in 2017
Last January, Tayarisha Poe, a filmmaker and photographer from West Philadelphia, arrived at the Screenwriters Lab at a creative crossroads—her script wasn’t working and she didn’t know why. This debilitating uncertainty was antithetical to the very impervious, confident nature of the main character that Poe was developing—a young girl who knows what she wants and goes after it. Poe’s Lab project, Selah and the Spades, is based on a multi-media exploration that she first created in 2014. The story follows a charismatic African American teenager in a fictional Pennsylvania town who unabashedly dives into morally questionable territory.

The sublimely original online “overture” as Poe called it—a hybrid of prose, short films, music, photographs, and web design—illuminated her artistic range and garnered the attention of the film community—and web design—illuminated her artistic range and garnered the attention of the film community—Poe was chosen as one of the “25 New Faces” by Filmmaker Magazine in 2015, and in 2016 she received a Sundance Institute Knight Foundation Fellowship grants from the Cinereach Foundation, Leeway Foundation, and others. As Sundance continues to support her through the arduous process of bringing a debut feature to life, Poe spoke to Michelle Satter about how she channeled her inner-Beyoncé to turn a traditional teenage story on its head.

Satter: What’s the genesis of your script Selah and the Spades, and where does your personal connection to the script live?

Poe: The very first thing I wrote about Selah was a short story about a teenage girl who is standing on the top of a hill and she has these binoculars and you don’t know what she’s waiting for and you don’t know what she’s watching, and then she gets a phone call from somebody named Maxxie and she asks him, ‘Have you done it yet?’ and he says, ‘I’m almost there.’ Then through the binoculars, Selah watches as Maxxie beats up this kid. That was the whole story. I wrote that on the train ride home from my first job after college—which was at my college, Swarthmore—when working there right after I graduated felt so stagnant.

I felt this urge to realize a character who did exactly what they wanted, all the time, no matter whatever the consequences might be because the consequences wouldn’t touch her. It really was born out of a frustration with working under fluorescent light. From there, I wrote a short story every day for a month that November, and I didn’t know exactly what I was going to do with them. I remember so clearly that Beyoncé had released this self-titled album, and it had these music videos for every single song and it was released in the middle of the night like it was no big deal. I basically told myself, ‘If Beyoncé can do this, then I can do whatever I want.’ So I chose my favorite stories, and I started turning them into scripts.

Poe: I think that this story can look and feel unlike any story about teenagers that we’ve seen so far. This story is so unlike a lot of what we grew up watching, so we know that it has to look and feel different from what we grew up watching. How can we portray moments that are well lit, with beautiful kids on a beautiful campus in beautiful pastel dresses, and then essentially make it look terrifying? We talk about what it looks like to be a popular teenage girl in high school, and how we can turn that on its head.

Satter: How would you describe your vision and cinematic approach to Selah?

Poe: I remember sitting down for lunch with [Creative Advisor] Keith Gordon—he’s somebody whose work I’ve loved for a while—and he was telling me how he’d seen the overture that I made and he loved it so much and wanted to see more of my voice like that in the future. That was such a wild moment because he was right, and I didn’t even realize it until someone had sat me down and said that. That was huge for me—just trusting my voice.

Another big takeaway was this mantra of ‘everything is in service of the story.’ Everything that you do, from the script to on camera to costume to design, every decision that is made is for the story. Even getting notes, I think back to notes and reading through them—it’s never really about what I do and what I don’t want to do. It’s really just me asking myself, ‘Is this better for the story?’ If it’s not, I toss it.

Satter: What are some takeaways from your time at the Directors and Screenwriters Labs?

Poe: I remember sitting down for lunch with [Creative Advisor] Keith Gordon—he’s somebody whose work I’ve loved for a while—and he was telling me how he’d seen the overture that I made and he loved it so much and wanted to see more of my voice like that in the future. That was such a wild moment because he was right, and I didn’t even realize it until someone had sat me down and said that. That was huge for me—just trusting my voice.
Yance Ford
DOCUMENTARY FILM PROGRAM

For over a decade filmmaker Yance Ford investigated the unresolved murder of his brother William—a black man who was killed in 1992 in their suburban hometown of Central Islip, Long Island by a white man who never faced charges. Strong Island is Ford’s attempt to make sense of this injustice—weaving together one family’s tragic story with a larger history of racial segregation in America. A meditation on love and loss, the film also offers a poignant reflection of the filmmaker himself—Ford is transgender, but had not yet come out to his family at the time of the crime.

Strong Island premiered at the 2017 Sundance Film Festival, where it was awarded a Special Jury Prize. Netflix acquired the worldwide rights and the film launched globally on Netflix and in limited theatrical release this fall. Looking back on his grief-filled filmmaking journey, Ford spoke to Tabitha Jackson about learning how to master the art of letting go.

Jackson: This is your first film and it’s a searing example of an artist trying to find a way to express the inexpressible. What was the hardest thing about making Strong Island?

Ford: The cinematic language of the piece—in other words, how it was going to look—was the first and perhaps easiest thing that I found. I’m heavily influenced by my own photography and the photography of others, [including] William Eggleston, Carrie Mae Weems, and by the filmmaking of Marlon Riggs and Isaac Julien.

What was difficult in terms of finding [the vision] for Strong Island was moving from one that was driven exclusively by my mother’s voice, and partly my own. It was opening up Strong Island to a multiplicity of voices because I had a fixed idea of how the story could best be told. I had a strong list of rules: I didn’t have my sister in the film; I was very protective of her. I thought Strong Island could be a film told without white characters because so often white characters are used to authenticate the experiences of black characters. When I let go of those things—because the characters themselves are so strong and bring so much to the story—that was the difficult part.

It would be cowardly of the viewer to look away. The film is a form of justice.

DARRYL PINCKNEY, THE NEW YORKER

Jackson: Can you talk about your time at the 2013 Documentary Edit and Story Lab and how it may have informed your process or your feelings about yourself as a filmmaker?

Ford: In 2013, I came to the mountain at a really difficult time. My mother had died in November 2012. When I got to the mountain the thing I knew I wanted to do was to cut the scene of her dying. If I had done this in New York, I wouldn’t have had any place to go where I hadn’t seen her death as a ‘scene.’ I was able to do that work on the mountain because I could leave the emotional devastation. It helped me see that I had left other characters out of the film in ways that started to keep me awake at night. This entire film kept me awake at night for 10 years. But achieving that scene in 2013 was the beginning of my realization that there were many more scenes that I needed to include in the movie.

I don’t think this is unrelated: [The Lab] happened to be the first time that someone else who did not already know referred to me with my proper gender pronoun. It was in the closing circle—the blessing before we left the mountain. The group leader, Larry [Cesspooch, a spiritual healer from the Ute tribe], asked the great spirit and the creator to bless him as he continues his journey, and it was as if the world receded. It was like hearing my name for the first time. My sense of who I was completely shifted. Because—who I was—in my interior world, in my private life, in the sanctity of my relationships outside the documentary community—had been affirmed by this man who had no idea what he had done for me in that moment.
Raeda Taha

Playwright and actor Raeda Taha does not shy away from complicated stories shaped by the Israeli-Palestinian conflict. For Taha, confronting modern geopolitics is deeply personal—she is the daughter of Ali Taha, a militant killed by Israeli commandos after hijacking an airplane in 1972, and she also served as the Press Secretary of Chairman Yasser Arafat from 1987 to 1994. Taha's new play, 36 Abbas Street, Haifa, considers how a single address can house two Palestinian families with radically different fates—as one family stays in Palestine and becomes citizens of the Jewish state of Israel, and the other family is forced to leave and wander the world in search of a country they can call their own.

Since first seeing Taha's powerful autobiographical one-woman show, Where Can I Find Someone Like You, Ali? in Cairo in 2015, the Theatre Program has been championing her fearless voice. Taha was invited to the Theatre Lab in Morocco as an actor in a Syrian play, and then in 2016 she developed 36 Abbas at the Theatre Lab at MASS MoCA. This February, the Theatre Program presented the U.S. premiere of Ali at the Kennedy Center in Washington, and this fall 36 Abbas made its world debut in Beirut. Taha spoke to Philip Himberg about the importance of making international allies to tell revolutionary stories.

Himberg: You first saw how play development at Sundance worked at our Lab in Morocco—what did you learn from the experience?

Taha: I was amazed by the way Sundance handled—not the groups, not the plays, not the projects—but how they handled each person. They gave us time to think, to produce, to talk, and to meet each other and remove any barriers. It’s so important on this personal level for people of different nationalities to get to know each other on a human level, on the artistic level, on the political level, on the social level. Coming from a Palestinian background—a revolutionary back-ground—I’m a very stubborn person with my ideas, but this experience made me more lenient in trying to let others understand me. Artistically, it made me look forward to writing other things and presenting myself as a Palestinian with a different perspective.

Himberg: This Lab in Morocco is where you first met the director Junaid Sarrideen from Beirut. How have collaborations with the Sundance community impacted your work?

Taha: Yes, this experience led me to meet with a great director, which we continued to work together under the umbrella of Sundance at Mass MoCA—which is where we developed 36 Abbas. While I was at Sundance I was able to talk about more significant stories. I felt understood by the group and I felt free—the freedom of speech and the freedom of making my dreams come true—to share a very specific Palestinian issue.

Himberg: Why did you want to tell the story of 36 Abbas and what has it been like to debut this work on the stage?

Taha: It is a story about two Palestinian families—a story I have witnessed. It’s a symbolic idea that there is hope for those who were expelled from Palestine in 1948 to be able to come back one day. Sundance invited me to a residency at Mass MoCA and we managed to develop the first and most important chapter of this play. Then I kept working with Junaid and I just finished 12 shows in Beirut—it was like an epic bump in the city. Great writers talked about it, the press wrote about it, and the TV talked about it. It was a breakthrough because I started the play with the Israeli national anthem and I ended it with the Palestinian national anthem. Israel is not a phantom and I wanted to know my enemy and know what they sing about and what they think—it was a big risk.
City of Ghosts, which follows a brave group of citizen journalists who are risking their lives to stand up against ISIS, won the Candescent Award for social impact documentary at the 2017 Sundance Film Festival. The powerful film, directed by Academy Award-nominated and Emmy-winning filmmaker Matthew Heineman, is fueled by a hauntingly intimate score marked by the subtle chords of Syrian string instruments to raise the high-stakes of this real-life international thriller.

Composer, singer, songwriter, multi-instrumentalist, and producer Jackson Greenberg teamed up with H. Scott Salinas to score this project, the same musical team behind Heineman's award-winning 2015 Sundance Film Festival documentary Cartel Land. Jackson has worked on a variety of projects for film and television including many collaborations with his friend and mentor Salinas. Moving away from this more recent work in documentary, Jackson found a new rhythm experimenting with feature film as a Fellow at this summer’s Music and Sound Design Lab at Skywalker Sound. Greenberg spoke to Peter Golub about shedding industry pressures, wearing different musical hats, and distorting sound to make stories resonant.

Golub: You've now done two projects with director Matt Heineman—you and composer H. Scott Salinas have worked on Cartel Land and City of Ghosts. How have these relationships evolved and what have you learned from these collaborations?

Greenberg: When I was a freshman at Princeton, I was trying to figure out what I wanted to do for the summer, and I was Googling ‘Princeton film composers,’ and Scott was one of the only people from the music department that had made it out to L.A. and wasn’t doing some crazy academic music path. So I just cold-called him and asked for an internship. I ended up working for him for two summers. After I moved out here [to L.A.] we ended up being able to collaborate on those two films. On the first one, he was the one that was definitely driving and leading the way and it was a big learning experience for me. Our collaboration was more like me playing a bunch of different weird electronic instruments and making weird ambient pieces and him shaping it into a film score—just watching him and that whole process I learned more than at any other point. Then on the newest one, it was kind of the opposite, where I was the one driving and Scott learned to play the oud for this Syrian project, and he was doing a lot of live performance that I was shaping.

Golub: What about the creative process working with the director?

Greenberg: On the last film, Matt Heineman had a pretty specific vision of what he wanted the score to be conceptually—he wanted Syrian instruments to be filtered through some sort of distortion where you couldn't really tell what they were—and he wanted the characters in the film to really like the score and for it to feel young and modern. It was interesting to have someone who knew what they wanted from a high-level conceptual perspective, but wasn't tied to how it sounded musically.

Golub: In terms of the Lab, now that you’ve had a little time away from it, what would you say would be the most impactful takeaway from your experience there this past summer?

Greenberg: The biggest impact that I would say is that it reminded me of why I wanted to do this job in the first place. When you finish school and you’re getting started in L.A. and you’re having to scrap together projects and figure out how to do it, it’s easy to lose sight of the big picture and the magic of just putting music to film. So being back in an environment that was safe in terms of exploration and risk-taking and then also being exposed to high-level work in the presentations of the visiting composers and also the work of the peers—I was able to just sit back and enjoy how nice it felt to be focused entirely on making music for film.
Lyle Mitchell Corbine, Jr. is a prolific writer, director, and producer who has 15 short films to his credit, but it's his Sundance-supported short Shinaab that has catapulted his filmmaking career. Shinaab follows the story of an Anishinaabe man who grows restless and isolated in the inner-city of Minneapolis and is haunted by an ominous sense that he doesn't belong. This moving portrait of an Indigenous character's dislocation and alienation on their own land premiered at the 2017 Sundance Film Festival and then went on to see a successful run at other festivals this year, including Toronto, AFI, and the Los Angeles Film Festival.

Corbine, who is an enrolled citizen of the Bad River Band of Lake Superior Chippewa Tribe in Wisconsin and has lived in many towns and reservations throughout Minnesota and Wisconsin, brings a heightened familiarity to his storytelling as he examines the modern Native American relationship to its ancestry and history. The recipient of several grants from Sundance Institute, Corbine was a Time Warner Story Fellow as well as a Native and Indigenous Program Feature Film Fellow. This past summer he attended the June Screenwriters Lab to develop his first feature film Wild Indian, which also centers around Anishinaabe characters confronting their past, Corbine spoke to Bird Runningwater about the epiphany of realizing he could draw from his own life for inspiration, and how once he tapped into this personal well a new surge of filmmaking followed.

Runningwater: What’s your first memory of wanting to be a storyteller, and how did you arrive at cinema as the vehicle for your stories?

Corbine: I was really into movies ever since I was a little kid. I started watching more offbeat stuff after I watched Lost In Translation, and I realized there was something deeper in movies. I was probably 12 or 13. I became infatuated with movies; I’d watch two or three a night, all through high school. At some point, I wanted to try it myself. I was really just messing around with the form of filmmaking—I wasn’t telling specific stories. Through the Native Program I became encouraged that telling a story about being Native was an important thing to do—or even the right thing to do, for me. The Program drove me to think of myself as a storyteller much more than a filmmaking technician.

Runningwater: Our relationship with you goes back to the 2016 Time Warner Native Fellowship. What was the impact that first fellowship and the Native Program have had on your work and your collective vision as a filmmaker?

Corbine: I had been making two or three films every year. I was about 21 when I started writing features, but I wasn’t really getting anywhere. They were acultural—it wasn’t about my feelings on my culture. So I decided to write about something that was really emotional to me, which was this thing that had happened on my reservation in the 1980s. It was interesting, because I had never flown through a story so quickly—I didn’t realize I had all these pent up feelings about it. I wrote it, and I sent it into the Native Program, not really thinking anything was gonna’ happen. But I think you guys saw something in me. Up until I got recognition from the Native Program, very few people listened to me. I had to get over the hump. Now people look at my work and say, ‘What is he trying to do?’ as opposed to ‘What is this doing for me?’ It’s been nice to be able to walk into a room and have this support behind me and to be taken seriously. That’s important for everybody in this trade, but it’s important for Native filmmakers, too, because we’re often forgotten. We’re not often at the forefront.

Runningwater: Why is it important that Native voices are championed within the film industry?

Corbine: It’s important to lift up those voices because the Native perspective—like I said earlier—tends to be overlooked or forgotten. Sometimes people even forget that we’re still around or that we’re real. I think to get a modern take, or even a historical take, from people who live today with the feelings of transgenerational trauma, or who are a part of a society that is living on their land but has been overlooked—those stories are a serious thing to promote and lift up.

“Institute Support

• 2017 JUNE SCREENWRITERS LAB, WILD INDIAN
• 2017 SUNDANCE FILM FESTIVAL, SHINAAB
• 2017 TIME WARNER FOUNDATION NATIVE PRODUCING FELLOWSHIP
• 2017 TIME WARNER FOUNDATION NATIVE STORY FELLOWSHIP
• 2016 TIME WARNER FOUNDATION FELLOWSHIP

SUNDANCE INSTITUTE
At the 2017 Sundance Film Festival, the New Frontier exhibition Heartcorps: Riders of the Storyboard transported audiences from the streets of Park City into the swirling pages of a giant immersive comic book. With a two-dimensional light being named Particle acting as a personal guide, audiences entered an interactive theatre of paper, illustration, and high-level Cirque du Soleil performers. Lead artist Dandypunk, who is part of “The Light Poets” collective also comprised of Darin Basile and Jo Cattell, imagined Heartcorps: Riders of the Storyboard as a “digital light poem.” Although cutting-edge projection-mapping technology is used to transform the illustrations off the page and into life around the user, Dandypunk insists that technology is not the focus of this collaborative work. He’s most interested in the physical world of storytelling—the live performers and the hand-drawn analog style of the illustrations that capture a feeling of magic and wonder. Blending art, movement, and technology to create an otherworldly experience, Dandypunk spoke to Shari Frilot about blurring the boundaries between fantasy and reality.

Frilot: You have an extremely eclectic artistic background. How did you develop your unique practice that fuses dance, projection mapping, and immersive theater?

Dandypunk: Honestly, it developed from being a “Jack of all trades, master of none.” Without excelling in any specific artistic field, I decided that presenting everything I knew a little about simultaneously, might make up for the lack of technical skill or mastery. Our work is the happy product of embracing creative limitations. Our messy, unfinished, hand-drawn aesthetic was born partly from low budgets, a small team, and the need to work quickly, but also from a desire to “hide” the technology. We didn’t want the tech to be that noticeable, so the animation and design had to feel as analog and “handmade” as possible, giving focus to emotion and storytelling. We wanted the audience and performers to be able to step inside our world and interact with characters that previously only existed as sketches on paper. The “magic lantern” that is the video projector was the perfect bridge between the worlds of illustration and live performance, allowing multiple audience members to have an “augmented” immersive experience together without the need for headsets.

Frilot: What thoughts or experiences typically precipitate the creation of a new project? Was there something in your story creation process that encouraged the hybridization of forms that your artistic practice embodies?

Dandypunk: The primary inspiration for all our work so far has been to try and evoke the child-like sense of wonder we all used to have, but have perhaps since lost. The key word is always “magical”—a feeling that the dark, mystical fantasy films of the 1980’s evoked beautifully. We love the practical effects and puppeteering from that era and hope to harness a similar essence with our projected characters—“light puppets” if you will. Our story is based around the concept of dimensions—we humans live in the 3D-world and have length, width, and height, while the flat world of paper and ink on the walls is two-dimensional and is home to the Lumins (projected light beings). Watching creatures from different dimensions interact has always been at the heart of our work and is really what this hybridization is about.

Frilot: What were some takeaways from your time at the New Frontier Story Lab and how did that experience inform your approach to your work?

Dandypunk: The mentors prompted us to delve deeper into our story structure and characters and provided invaluable tools for both constructing narratives and using technology in some innovative ways that we might never have thought of. This also led to the realization that we needed a professional writer and we invited one aboard soon after! Perhaps most importantly, it connected us to (and in certain cases created friendships with) some of the most creative, successful, and thoughtful professionals in the field. Conversations with these mentors and alumni have continued long after the Lab and have provided great advice whenever requested. Watching the mentors and other Fellows present their projects or dissect previous works was both humbling and inspirational. After getting over the initial “imposter syndrome,” we came away thoroughly inspired and eager to add more empathic and humanitarian aspects to our work.
Cigarettes are smoked by the carton, exhaust chokes the air and everything is falling apart. It's horribly fascinating to watch.

KEN JAWORSKI, THE NEW YORK TIMES

Set on the eve of Egypt's 2011 uprising, Egyptian/Swedish director Tarik Saleh's third feature, The Nile Hilton Incident, follows the corrupt Cairo police detective Noredin Mustafa as he defies orders from the top and investigates a murder cover-up. A riveting noir that shrewdly twists the genre to examine political power, decadence, and life on the margins, The Nile Hilton Incident reckons with struggles of morality overtaken by history. Saleh actually finished writing the script in 2010 before the revolution took place—but even then the story was packed-full of prescient details of a country in chaos. When Saleh was set to begin shooting the film in 2015 in Cairo, his politically charged drama triggered the local censorship board, and state security forces pushed Saleh to move his production from Egypt to Morocco. Ultimately, the film was completed and had its world premiere at the 2017 Sundance Film Festival, where it was awarded the World Cinema Grand Jury Prize for Dramatic. Since then, audiences around the world have flocked to experience this cynical look at Egyptian police corruption—The Nile Hilton Incident has become one of the biggest art-house hits in 2017, including the largest ever independent film opening in France. It recently premiered in several Middle Eastern countries—except it hasn’t been allowed to screen in Egypt. John Cooper asked Saleh about the film’s too-close-to-home politics and the craft of making controversy.

Cooper: The Nile Hilton Incident possesses a significance and relevance that isn't always found among noir thrillers. Why was it important that you set this film on the fringes of the 2011 Egyptian uprising?

Saleh: It wasn't important because I wrote the film before the revolution in 2010. For me, the most important thing was that Noredin in the end was going to lose against the street. In the beginning of the film he is the crown prince, but any one man who thinks he alone can change Cairo will lose to the street—it doesn't matter if you are Ikhnaton, Mubarak, or Noredin.

Cooper: As both a writer and director, is there a seminal moment in your creative process that drives you to pursue one project over another, or is the entire filmmaking journey a process of discovery?

Saleh: Yes, there is a point of no return with any project—I always dread that moment because from that moment on I will sacrifice anything for the film. I just know at a certain moment I will make this film by any means necessary.

Cooper: You've explored many artistic forms throughout your career—graffiti, documentary, narrative film, and you even just finished shooting for the upcoming season of the television series Westworld. Do you have an idea of what might be next?

Saleh: I would love to write books. But my friends who are writers tell me: ‘Tarik, you can do that when you’re old.’ I don’t know if it’s their nice way of saying stick to what you know.
The Vanguards

The 2017 Sundance Institute Vanguard Awards presented by Acura honored two very distinctive artists whose unique cinematic visions have exposed audiences to rarely glimpsed, always poignant, mind-bending, and earth-shattering stories.

QUENTIN TARANTINO

Honoring the game-changing director who has enlightened audiences with a brash body of work populated by an unforgettable cast of lost souls, Quentin Tarantino received a Vanguard Leadership Award alongside a 25th anniversary celebration of his inaugural feature Reservoir Dogs. This iconic film first premiered at the 1992 Sundance Film Festival following participation in Sundance Institute’s 1991 Directors Lab, and after 25 years of influencing the grittier side of independent film, Reservoir Dogs returned to the big screen with a restored 35mm print at this year’s “From the Collection” Festival screening and at Sundance NEXT FEST. Over the years, Tarantino has supported the Institute in many ways, including as a Creative Advisor at the Labs, mentoring emerging new artists.

DEE REES

Dee Rees, whose epic new film Mudbound set in the post-WWII South received great acclaim when it premiered at this year’s Sundance Film Festival, accepted the Vanguard Award for an emerging artist. In light of our country’s ongoing fight against hate and discrimination, Rees accepted the award with an emotional speech that powerfully reminded us of the work that lies ahead to change the course of history. Rees is an alumna of Sundance Screenwriters, Creative Producing, and Directors Labs. She has been the recipient of Sundance Institute’s Time Warner Fellowship and Annenberg Film Fellowship and premiered two feature films at the Sundance Film Festival, Pariah in 2011 and Mudbound in 2017.

“Telling stories is one way to defend against ‘next’—no, to record ‘next’—no, to determine what happens next.”

VANGUARD AWARD WINNER DEE REES
Whether launching groundbreaking new initiatives to support artists in innovative ways or celebrating milestones of programs that have enriched the independent film community over the years, these standout moments from 2017 illuminate how Sundance Institute is advancing the work of the most awe-inspiring storytellers of today and tomorrow.
Pushing Boundaries

Changing the way stories are told and shared—here’s a look at some of Sundance’s most boundary-pushing work from 2017.

EMPOWERING AND ELEVATING WOMEN VOICES IN FILM

At the inaugural gathering of Catalyst Women, 28 creative investors raised over $2.5 million for six new projects directed by women.

Together with Women In Film Los Angeles and 50 Hollywood leaders, Sundance Institute also launched ReFrame to advance gender parity in film, TV, and media. ReFrame Ambassadors partner with senior decision makers to facilitate gender inclusiveness and incentivize more balanced hiring practices across the industry.

A HOME FOR ARTISTS-IN-EXILE

As the Theatre Program moved into its third year of cultural exchange between U.S. theatre makers and those of Middle Eastern and North African (MENA) regions, it became clear that a large population of MENA artists were living in exile in Europe. In order to provide artists affected by global conflict with time and space to create, the Theatre Program launched a residency in Germany to focus on new Arabic language texts.
In May, six playwrights of Syrian descent convened to develop projects that address very specific circumstances surrounding the artistic diaspora. The two-week residency culminated in the culturally diverse city of Berlin with a rare opportunity for the playwrights to share workshoped scenes with a public audience and hear their words come alive on stage in their native tongue.

**HELPING ARTISTS RELEASE FILMS ON THEIR OWN TERMS**

**CREATIVE DISTRIBUTION INITIATIVE**

Sundance Institute is empowering independent artists to release their films and build audiences on their own terms. Through a pioneering new Creative Distribution Fellowship, the Institute is helping filmmakers navigate the terrain of self-release. Providing resources, mentorship, and tactical support for films to reach audiences, the fellowship includes a grant for marketing expenses, a pre-brokered subscription video-on-demand deal, and guidance from industry experts and staff.

This year's inaugural fellowship supported two critically acclaimed films from the 2017 Sundance Film Festival: *Columbus*, a fiction feature directed by Kogonada, and *Unrest*, a feature documentary by Jennifer Brea.

**IMAGINING THE FUTURE OF WORK IN LOS ANGELES 2025**

**NEW FRONTIER PROGRAM**

As artificial intelligence, immersive media, bioengineering, and robotics place us on the precipice of a dramatic shift in the infrastructure of human work, how do we look ahead to define our future and determine value systems in light of our new superhuman capabilities? World building is one innovation to navigate this transition and unleash the power of story in defining our future.

In a partnership between Sundance Institute's New Frontier Lab and the World Building Media Lab, a new residency was offered this year for multidisciplinary creators to come together to build and simulate a co-designed vision of LA 2025. With Lauren McCarthy transforming into a human Amazon Alexa to reflect on issues of intimacy, privacy, and human-AI interaction; Grace Lee facilitating an intergenerational AI conversation with deceased ancestors to interact with the past, present, and future; and Tony Patrick's augmented reality comic book exploring a redefinition of cultural and financial capital—these Sundance-supported artists developed visions that have real-world impact and will encourage the public to engage in their own futures.

**EMPHASIZING THE ART OF NONFICTION FILMMAKING**

**DOCUMENTARY FILM PROGRAM**

Believing that art changes the way we reach people, the Documentary Film Program marked its second year of Art of Nonfiction, an initiative that fosters the creation of bold, inventive nonfiction storytelling. The initiative provided targeted creative and financial support for five new fellows who are working to express and describe the human experience in evocative cinematic forms.

Beginning with a residency in Marfa, Texas, in collaboration with the Donald Judd Foundation and ending with a five-day retreat at the Sundance Resort in Utah, this year’s program also featured creative sessions with two legendary artists: dancer and choreographer Bill T. Jones and screenwriter Joan Tewkesbury. Through deeply engaging with the artistic process, Art of Nonfiction takes the pressure off doc makers to produce content driven by subject matter, and instead protects the creative freedom of artists experimenting with form, craft, perspective, and story to open up new possibilities for innovative and impactful documentary filmmaking.

**BRINGING INDIE TO EPISODIC STORYTELLING**

**EPISODIC PROGRAM**

Offering one of the few training grounds for independent artists to explore the explosive new landscape of episodic content, Sundance Institute provides two unique lab opportunities with a focus on inclusion to amplify the most creative emerging voices as they shape this evolving field of storytelling. At the Episodic Story Lab, writers experiment with long-form episodic storytelling and learn how to navigate the changing industry. And the newly launched Sundance Institute YouTube New Voices Lab supports multi-hyphenate creators developing scripted digital series.

Working from both inside and outside the mainstream television industry, Sundance-supported artists are changing the face of episodic content by populating bold original stories with diverse, rarely seen characters. From the 2014 lab, Iranian-American filmmaker Desiree Akhavan is set to begin production on her comedy series *The Bisexual* for the UK's Channel 4. And from the 2016 lab, Rafael Agustin just sold his project *Illegal*, a dramedy about an undocumented family, to the CW with Gina Rodriguez attached to produce.
Women remain underrepresented behind the camera in both film and television, especially in the mainstream commercial industry. While the gender balance in independent film is imperfect, Sundance Institute is proud of its long history and ongoing commitment to supporting and amplifying diverse voices.

Women at Sundance is a network of artists, mentors, changemakers, and philanthropists who champion the most exciting new female voices. Through its many programs—including the Women at Sundance Fellowship, financing and strategy intensives, Catalyst Women presented by The Harnisch Foundation (read more about this boundary pushing program on page 48), and a partnership with Women in Film Los Angeles on ReFrame—Women at Sundance celebrates and advances women storytellers in creating new work, launching projects, and sustaining their careers.

Women at Sundance is made possible with strategic partnership and philanthropic support from members of the Women at Sundance Leadership Council, who directly shape the work of Women at Sundance and enable us to support and mentor our women artists. We are honored to thank the following dynamic women for their support: Katy Drake Bettner, Barbara Bridges, Abigail Disney, Ruth Ann Harnisch, Cristina Ljungberg, Ann Lovell, Susan Bay Nimoy, Patty Quillin, Brenda Robinson, Kimberly Steward, Lynda Weinman, Jenifer Westphal, and Jacquelyn Zehner.

2017 marked the fifth annual class of Women at Sundance fellows, a diverse group of filmmakers working as producers and directors in the documentary and narrative fields. Hear from three of our fellows as they reflect on the need for female voices in storytelling.

To me what’s important about filmmaking is being relevant and telling stories that are important. That doesn’t mean they can’t be crazy and wild and full of sex and drugs, but there has to be a point or else it’s a stock market full of plastic products ... and so perhaps we say that women storytellers may spiritually be more inclined to tell stories that have more of a philosophy. — Elizabeth Wood

We are more than half the population and our stories are riveting, interesting, and said simply: they matter. We need more diverse voices. To get the best creative stories we need a wider range of voices being represented. I think as a society and culture we all benefit from a diversity of voices being heard. — Elyse Steinberg

If you look at the statistics of how many women directors, producers, writers there are in comparison to men – it is astounding. There is an unfortunate inequity in the business and there is a clear need to include more women storytellers. We need more diverse voices. To get the best creative stories we need a wider range of voices being represented. I think as a society and culture we all benefit from a diversity of voices being heard. — Elyse Steinberg
The Difference a Decade Makes

CREATIVE PRODUCING PROGRAM

Ten years ago, Sundance Institute launched into new territory to nurture emerging independent producers. Since the birth of the Creative Producing Lab and Fellowship, 59 producers have been supported through the program and today these alumni—with new projects, new platforms, and new career tracks—are transforming the world of indie film. Here are a few of their trajectories from across the decade.

ADELE ROMANSKI

To be afforded a window into another consciousness is a gift that only art can give.


JORDANA MOLLICK

The funny, beguiling and affecting Hello, My Name Is Doris, a brave little film that shows it’s never too late to come of age.

—Gary Goldstein, The Los Angeles Times

JAMES M. JOHNSTON AND TOBY HALBROOKS

One of the most sorrowful, poignant and moving visuals you will see in a movie theater this year, or possibly any year.

—David Fear on A Ghost Story, Rolling Stone

OLD MAN AND THE GUN
A GHOST STORY
PERSON TO PERSON
LISTEN UP PHILIP
AIN’T THEM BODIES SAINTS

IN THE VAULT
PLAY BY PLAY
THE GOOD TIME GIRLS
HELLO, MY NAME IS DORIS
NIGHT OWLS
LIFE PARTNERS
The Next Generation

SUNDANCE IGNITE

“I was at a bit of a crossroads,” said Olivia Peace, who, like many young aspiring filmmakers, found herself recently graduated from college and missing a community of support as she pursued her dream of making a movie. This artistic isolation quickly evaporated when she received a 2017 Sundance Ignite Fellowship.

Giving rise to a new generation of talent, the Fellows Program is a core part of Sundance Ignite, which welcomes young filmmakers into the Sundance family and provides them with year-round mentorship and artistic development experiences so they can charge ahead with their filmmaking goals.

Peace, along with a diverse group of bright young filmmakers hailing from Colombia, Greece, Hong Kong, Sweden, the U.K., the U.S., and Venezuela, convened in Park City in January to kick-off their yearlong Fellowship with an exclusive opportunity to attend the Sundance Film Festival.

“It’s invaluable having people who are a part of the industry you’re trying to break into helping you on your journey,” said Peace, who was mentored by Sundance-veteran producers Effie Brown and Jason Berman. Fellow Sachin Dharwadker, another young filmmaker trying to find his footing, described the eye-opening experience of attending the Festival, “Tens of thousands of people, all passionate about storytelling, converge in the snow to screen, share, inspire, network, and celebrate,” he said.

Beyond the Festival, Dharwadker was most encouraged by the ongoing support of the Ignite community. “We all got very close in a very small amount of time, and there’s already a distinct collaborative spirit in the group,” he said. “We’ve sent each other rough cuts of new projects, script drafts, and more. The Fellows are making great strides as they learn to navigate the independent film industry—from Sundance internships to attending professional conferences and shadowing directors on set. Dharwadker was recently selected as one of the new Episodic Fellows and Peace was hired as an art department director for the June Directors Lab—she’s also getting amped up to make a new short film. “Being at Sundance and talking to my mentors has empowered me to take ownership of the things I create,” she said. “I plan on making some incredible work this year. It’s time to shake some stuff up.”

It’s invaluable having people who are a part of the industry you’re trying to break into helping you on your journey.

OLIVIA PEACE
From social unrest in America to civil war in Syria, from a culture clash love story to a sensual coming-of-age—here are a few of the films from the 2017 Sundance Film Festival that resonated with audiences around the world by shining a light on the most pressing issues of our times—or offering an exhilarating escape from them.
Movies, music, and mischief collided when some of the boldest movies from January’s Sundance Film Festival made their Los Angeles debut alongside an eclectic slate of musical and comedic live performances at Sundance NEXT FEST.

As audiences gathered for this year’s summer fest at the Ace Hotel’s historic downtown theatre in Los Angeles, the city itself played a lead role with L.A. programming featuring locally-inspired stories like Justin Chon’s Gook, a film set within the Korean American community during the 1992 L.A. riots, as well as Marvin Lemus’ “Gente-fied,” (pictured) a Web-series on gentrification in Boyle Heights. To round out the one-of-a-kind festival experience screenings were bookended by either conversations with leading industry voices like America Ferrera, Ava DuVernay, and Larry Wilmore, live performances by comedians Kate Berlant, Kate Micucci, and Natasha Leggero, or music by Sleigh Bells, Electric Guest, Lizzo, and more.

Also throughout the year, Sundance Film Festival: London and Sundance Film Festival: Hong Kong extended the reach and impact of films direct from the 2017 Sundance Film Festival. With a selection of groundbreaking new films, these traveling festivals create opportunities for cinematic and cross-cultural exchange.
Beginning in January with the ever-popular Best of Fest screenings for Utah residents at the Sundance Film Festival and continuing throughout the year, the Institute hosts a wide range of community programs to offer local Utah audiences the chance to experience independent film, theatre, and music.

This year marked the 20th anniversary of the free Summer Film Series, and over 6,300 locals showed up to watch Sundance-supported films set against the backdrop of Utah’s natural beauty. With food, games, and activities for the whole family, these outdoor screenings have become a favorite summer tradition for the local community. Anniversary celebrations included a screening of the cult classic Napoleon Dynamite, which featured a conversation with director and star Jared Hess, and later in the summer, the documentary Meru drew a large climbing-enthusiast crowd with many University of Utah students and alumni, as well as a presentation by the Utah Avalanche Center. Such special collaborations and locally-inspired programs help to strengthen Sundance’s ongoing commitment to its host state and connect with homegrown audiences.
Our Community
As Sundance Institute dares to take tremendous risks on supporting bold, innovative artists, the Institute also remains deeply committed to sound fiscal management and strong institutional health. The FY17 year end includes total revenue of $43.5 million, less total expenses of $42.8 million, creating a small surplus of $750,000 that has been reinvested into our reserves.
Leadership

BOARD OF TRUSTEES

ROBERT REDFORD
President & Founder

PAT MITCHELL
Chair

JEANNE DONOVAN FISHER
Vice Chair

 GEOFFREY K. SANDS
Vice Chair

MEMBERS EMERITUS
Susan Fredston-Hermann

MEMBERS EMERITUS
Donna Gruneich
Margaret (Margo) Jacobs
Tina Lewis
Rory Murphy

UTAH ADVISORY BOARD

UTAH ADVISORY BOARD (UAB) CHAIR
Susan Fredston-Hermann

ADVISORY BOARD MEMBERS
Stuart Adams
Andy Cier
Katie Eldridge
Theresa Fosley
Nancy Garrison
Joyce Kell-Chafin
Shari Levitín
Virginia Pearce
Heidi Prokop
Coleen Reardon
Rhonda Sideris
Jenny Wilson
Jacki Zehner

EX-OFFICIO
Diane Foster
Ben Hart
Ben McAdams
Chris Robinson

DIRECTOR’S ADVISORY GROUP

Jason Hirschhorn, DAG Chair
Jason Blum
Chris Kelly
Amanda Kelso
Andrew Jarecki
Aminatou Sow
Tim Wu
Lauren Zalaznick

MEMBERS EMERITUS
Donna Gruneich
Margaret (Margo) Jacobs
Tina Lewis
Rory Murphy

SUNDANCE INSTITUTE
Featured Collaborations

Sundance Institute has worked closely with many visionary philanthropists and the world’s leading foundations, government agencies, and corporations to revolutionize the way stories are told and shared. We are proud to highlight just a few of the many individuals and organizations that have transformed our work, our artists, and our community.

FOUNDATIONS

Acton Family Giving provides crucial and generous unrestricted support to Sundance Institute and its programs. This funding comes to us as part of Acton Family Giving’s work in storytelling, as a catalyst to empathy and compassion across an inclusive human experience. Through their partnership, we are able to allocate funds where they are needed most and to focus our attention on strengthening our programs and developing new initiatives as we provide leadership to the fields of film, theater and new and interactive media.

The John D. and Catherine T. MacArthur Foundation has generously supported Sundance Institute for more than two decades. This year, in an effort to strengthen a national network to support nonfiction multimedia makers, the MacArthur Foundation awarded a new two-year grant to the Institute to enable our Documentary Film, New Interactive Media, and Documentary Film, New Interactive Media programs to provide direct funding to independent artists, and our community.

John and Marcia Price provide philanthropic support for the Sundance Institute Theatre Program’s international programming in the Middle East and North Africa (MENA). With John’s work as a former ambassador and appreciation for the importance of fostering artists in the MENA region, together with Marcia’s love of theatre and arts, they are inspired to make this work a philanthropic priority each year. John and Marcia’s involvement was further deepened when they traveled with the Sundance Theatre team to Morocco to experience firsthand the work their philanthropy makes possible.

Kimberly Steward, founder of K Period Media, was inspired to make a philanthropic impact at Sundance after Manchester by the Sea, which she produced, premiered at the 2016 Sundance Film Festival. Kimberly provides support as a Sundance Circle Visionary member and provides additional leadership and philanthropic support as a member of the Women at Sundance Leadership Council. In addition to providing generous financial support, Kimberly made a meaningful impact by participating as a panelist at the Women at Sundance Brunch at the 2017 Festival.

INDIVIDUAL GIVING

Steve Cohen and Paula Froehle are each members of the Sundance Circle Visionary community. In addition to providing generous philanthropic support as individuals, they have also worked to build a strong community of Sundance advocates in their hometown of Chicago. Steve and Paula are founders of Chicago Media Project (CMP), a member-based philanthropic community of documentary film lovers who believe in the power of media to bring about social change. Each year CMP hosts a Festival Sneak Preview event in Chicago for its members and Sundance Institute donors in the area. Steve and Paula have inspired numerous CMP members to provide direct philanthropic support to the Institute.

GOVERNMENT

The Utah Board of Tourism Development, part of the Governor’s Office of Economic Development, provided generous matching funds to Sundance Institute as part of its cooperative marketing program to promote visitation to Utah by out-of-state travelers and extend the Utah brand. With the Office of Tourism’s involvement, the Institute increased out-of-state visitation to the 2017 Sundance Film Festival by 19% over 2016 through dedicated marketing resources for our festivals in Park City, London, Hong Kong, and Los Angeles.

EVENTS

Sundance Film Festival and Sundance Institute events rely heavily on the generosity of our Park City community partners. Bill White Restaurant Group and High West have been long-standing supporters for over 10 years, providing local and dynamic catering and beverage experiences to our guests. Cactus and Tropicals and City Home Collective have also been able to establish and bolster an exciting emerging voice. The selected fellow will receive year-round mentorship as well as an unrestricted cash grant to support the artist, rather than a specific project. Through this partnership we are able to establish and bolster an exciting emerging voice.

Zions Bank is a valued long-term supporter in Utah. As an Institute Partner, Zions Bank presents the Salt Lake Opening Night Screening and Reception at the Sundance Film Festival and also host their annual Utah Women’s Leadership Awards Luncheon during the Festival. In addition to being the Principal Sponsor of the year-round Utah Community Programs, in 2017 Zions Bank generously supported Catalyst Women. This partner celebrates the independent stories and original voices championed by the Institute by providing filmmaker grants to six Catalyst Women projects, with additional support to three other projects directed by women.

CORPORATIONS

As a longtime partner of Sundance Institute, Adobe champions independent storytellers through year-round philanthropic support of the Institute’s artist programs and festivals. In 2017, Adobe supported the Sundance Film Festival by providing a Leadership Sponsor and by sponsoring the Festival’s Art of Editing Lunch; later that year, Adobe served as a Principal Sponsor of Sundance NEXT FEST in Los Angeles. In addition, the social impact initiative Adobe Project 1324 underwrites Sundance Ignite, which fosters emerging voices ages 18 to 24. With Adobe’s support, the program’s annual short film challenge selects 15 filmmakers to participate in a yearlong fellowship to receive mentorship under world-renowned filmmakers and Institute staff.

In 2017, National Geographic committed to a two-year partnership in support of the Documentary Film Program, through the Sundance Institute | National Geographic Further Fellowship. Resonating with National Geographic’s global brand ethos, further, each year the program selects one fellow whose work examines stories of deep exploration, pioneering, and possibility. Sundance Institute’s shared mission with National Geographic is to select a filmmaker from a historically underrepresented background. The selected fellow will receive year-round mentorship as well as an unrestricted cash grant to support the artist, rather than a specific project. Through this partnership we are able to establish and bolster an exciting emerging voice.

John and Marcia Price provide philanthropic support for the Sundance Institute Theatre Program’s international programming in the Middle East and North Africa (MENA). With John’s work as a former ambassador and appreciation for the importance of fostering artists in the MENA region, together with Marcia’s love of theatre and arts, they are inspired to make this work a philanthropic priority each year. John and Marcia’s involvement was further deepened when they traveled with the Sundance Theatre team to Morocco to experience firsthand the work their philanthropy makes possible.

Kimberly Steward, founder of K Period Media, was inspired to make a philanthropic impact at Sundance after Manchester by the Sea, which she produced, premiered at the 2016 Sundance Film Festival. Kimberly provides support as a Sundance Circle Visionary member and provides additional leadership and philanthropic support as a member of the Women at Sundance Leadership Council. In addition to providing generous financial support, Kimberly made a meaningful impact by participating as a panelist at the Women at Sundance Brunch at the 2017 Festival.

CORPORATIONS

As a longtime partner of Sundance Institute, Adobe champions independent storytellers through year-round philanthropic support of the Institute’s artist programs and festivals. In 2017, Adobe supported the Sundance Film Festival by providing a Leadership Sponsor and by sponsoring the Festival’s Art of Editing Lunch; later that year, Adobe served as a Principal Sponsor of Sundance NEXT FEST in Los Angeles. In addition, the social impact initiative Adobe Project 1324 underwrites Sundance Ignite, which fosters emerging voices ages 18 to 24. With Adobe’s support, the program’s annual short film challenge selects 15 filmmakers to participate in a yearlong fellowship to receive mentorship under world-renowned filmmakers and Institute staff.

In 2017, National Geographic committed to a two-year partnership in support of the Documentary Film Program, through the Sundance Institute | National Geographic Further Fellowship. Resonating with National Geographic’s global brand ethos, further, each year the program selects one fellow whose work examines stories of deep exploration, pioneering, and possibility. Sundance Institute’s shared mission with National Geographic is to select a filmmaker from a historically underrepresented background. The selected fellow will receive year-round mentorship as well as an unrestricted cash grant to support the artist, rather than a specific project. Through this partnership we are able to establish and bolster an exciting emerging voice.

Zions Bank is a valued long-term supporter in Utah. As an Institute Partner, Zions Bank presents the Salt Lake Opening Night Screening and Reception at the Sundance Film Festival and also host their annual Utah Women’s Leadership Awards Luncheon during the Festival. In addition to being the Principal Sponsor of the year-round Utah Community Programs, in 2017 Zions Bank generously supported Catalyst Women. This partner celebrates the independent stories and original voices championed by the Institute by providing filmmaker grants to six Catalyst Women projects, with additional support to three other projects directed by women.
Please join us in thanking our community of generous individuals and organizations who made our work possible during Fiscal Year 2017.

INDIVIDUALS

$100,000 and above
Anonymous
Mr. and Mrs. Ed Aldag, Jr.
Peggy Bergmann
Robert A. Compton
Genuine Article Pictures
Perry and Martin Granoff
Bill and Ruth Ann Harnisch
Cindy Harrell Horn and Alan Horn
Lyn and Norman Lear
Lippman Family Foundation
Mary Lake Polan and Frank A. Bennack, Jr. - Hearst

$50,000–$49,999
Anonymous
Frankie and Joseph Armstead
Amy and Barry Baker Family Foundation
Francesca and Chris Beale
Phyllis and Scott Bedford
Natalie Orefice and Louis Buglioli
Dr. Jan Broberg Carter - Rabbit Road Productions, CEO
Joyce Kell-Chaifin and Bruce Chaifin
David Chan
Dwight Curry
Dana DiCarlo and Scott Plank
Dobkin Family Foundation
Dana and Andy Eckert
William and Sakurako Fisher
Philip Fung - A3 Foundation
Sally Gepp
Frederick Green
Lois and Marv Newmark
Kathleen Hagin
Dayna and Harvey Heller
Suzy Hendriksen and Jenn Bastos
Bill and Susan Horvath
Anthony Iseri
Margo and Ken Jacobs
Philip Kent
Lynn and Bruce Lindsey
Debbie McLeod and Jay Sear
Cathy and Alex Mendez
Miner Foundation

$30,000–$49,999
Anonymous
Jennifer and Jeffrey Westphal
Elizabeth and Kenneth Whitney
J.A. & H.G. Woodruff, Jr. Charitable Trust
Jean and John Yablonski
The Jacoby and Gregory Zehner Foundation

$20,000–$29,999
Anonymous
Desiree and Kevin Plank
Joan and Lewis Platt Foundation
Stuart Pollard
Diana and Bruce Rauner
Ricciottiello Family
Beth Sackler and Jeffrey Cohen
Spencer Silna and Nicole Barton
The Steiner King Family
Peter Sullivan
Marilyn and Thomas Sutton
Marni and Richard Waterfield
Mark Wawro
Joanne Wilson

$10,000–$19,999
Anonymous (3)
Teri Meno Zingal

$5,000–$9,999
Anonymous (2)
Jill and Ryan Ahrens
Charmeine and Sean Bailey
Zehner Foundation
Jenifer and Jeffrey Westphal
Elizabeth and Kenneth Whitney
J.A. & H.G. Woodruff, Jr. Charitable Trust
Jean and John Yablonski
The Jacoby and Gregory Zehner Foundation

$10,000–$19,999
Anonymous (3)
Eric Albritton
Cynthia C. Amitin, MD
Steven C. Ludwig, MD
Laurence Bardoff and Lilli Albega
Brandt Andersen
Laurie and Bill Bernson
Jordan and Lisa Bender
Steven and Michele Boal
Wendy Brown
Neil and Linda Brownstein
David Burt
Larry and Carol Clemmensen
Melissa and Bradford Coolidge
Richard Desich
Anne and Pierre de Villeméjane
William Dietz
Supporters

Sheila Driscoll
Fred Dust
Molly Ferrante
Elizabeth and Jesse Fink
Leslie and Jeffrey Fischer
Ronaldo M. Foresti
Nancy and David Garrison
Lea Ann Germinder
Shari Gottlieb
Robin and Daniel Greenspun
David Haas
Anne and Mark Hansen
Ryan Hastings
Janice and Steven Hefer
Marleen and David Hodd
Karen and Mark James
Patrick Kennedy and Jamie Amos
Ellen Kirsh
Kent Kresa
Mary and Lindon Leader
Zander Lurie
Susannah Gray and John Lyons
Thomas Marchetti
Nancy Medford
Daniel McCollister
Buzz and Donna Miller
Hilton and Linda Miriel
Ruth Mutch
Lori and Janusz Oedover
Iris Pattullo
Ellen and Mike Rosenberg
Stacy Sachen
Sonja Saltman
Laurie and Owen Schwartz
Jim Scott
Maureen and Tom Shea
Linda and Rick Smaligo
Peter Soboloff
Laura Stuart
Rosalie Swedlin and Robert Cort
Rebecca Thomley
Millicent and Todd Tracey
Kim and Jeff Trocin
Nancy and Brent Trostle
George and Victoria Whipple
Visionary Women

$5,000 - $9,999
Anonymous (5)
Carlos Archilla
Gayane Ardzian
Stephanie and Daniel Aucunas
Maiken Baird
Steven and Carolyn Barg
Judith and Thomas Billings
Alexandra Bowes
Marguerite and David Camarata
William Cameron
Buffy Castello
Hannahorre and Mohamed Chahine
Grace Colby
Katie and George Coleman
Carlos Casco
Deborah and Forrest Danson
Ruth and Phil Davidson
Linda and Thomas Dupree
Lisa Donini
Colin le Duc
Amy Eckman and Dr. Steven Pally
Jana Edelbaum
The Eisenberg Family
Di Ann Eisnor
William and Leslie Elkus
Maziar Farzami
Gregg and Jeff Foxworthy
Sandy Gelfond
Karen and Robert Gober
Heather Goodman
John Grannan
Mark and Debra Gregg
Doris Harrigan
Linda and Malcolm Hastings
Robin Hauser
Lisanne and Don Hendricks
Terry and Ann Marie Horner
Steve Horowitz
Barbara and Julis Hyatt
Mary Innis
Justine Jacob
Chandra Jessee
Barbara and Bob Jones
Jean Kaplan
Gabriella Kelly
Heather Kenilhan
Leslie and Deborah Kratter
Shari Levinin and Lee Gerstein
Susan Lockwood
Karen and Gregg Lund
John Lyons
Christine Mahoney
Kay Malone
Daniel McCollister
Robyn McCormick
Jeff McKibben
Sandra and Maurice McSweeney
Carole Meiselman
Mary Melot and Robbin Beebe
Dale S. Miller
Hilton and Linda Miriel
Virginia Milhoff
Irene and Gary Mottola
Michael Musci
Suzanne Niedland
Sonny Olsen
Henry Otto
Kelly and Mike Palmer
David Peeler
Kathryn Petersen
Juan Pope
Roberta Posey
Othon Prounis
Elizabeth Quail
Stacey and Steven Rauch
Andrew Schapiro
Laurie Schwartz
Gary Senrow
Wendy and Frank Serrino
Lisa and Joel Shine
Elisa and Brian Slobodow
Julie Spielberg-Seten
Nicholas Snow
Karen Sporn
Brian Steward
David Statphen
Judith and Howard Teig
Mary and Peter Tennyson
Stacey Thal
Carolynn Towbin
Millicent and Todd Tracey
Stephen Tullman
Kristin and James Ulland
Christina Varotasis
Falon Victorian
Stacey and Paul von Berg
Martin Werner
Gayle and Sam Youngblood

FOUNDATIONS

$100,000 - $999,999
Acton Family Giving
Annenberg Foundation
John S. and James L. Knight Foundation
John D. and Catherine T. MacArthur Foundation
Open Society Foundations
Skoll Foundation
Time Warner Foundation

$50,000 - $99,999
Bertha Foundation
Compton Foundation
LUMA Foundation
The Shubert Foundation, Inc.

$50,000 - $49,999
The Academy of Motion Picture Arts and Sciences
The Ammon Foundation
Ray and Dagmar Dolby Family Fund
EarthSense Foundation
Roger & Chaz Ebert Foundation
The Fledgling Fund
FONDO Group
H3 Foundation
JL Foundation
Native Arts and Cultures Foundation
The Harold and Miri Steinberg Charitable Trust
Supporters

$10,000 - $24,999
The William H. Donner Foundation
The Max and Victoria Dreyfus Foundation
Film Music Foundation
GRAMMY Museum®
Gruber Family Foundation
The Carrie Louise Hamilton Foundation
Francena T. Harrison Foundation
Promontory Foundation
The Tony Randall Theatrical Fund, Inc.
Richenthal Foundation
The White Feather Foundation

$5,000 - $9,999
Fenton Bailey and Billy Luther
Foster Charitable Trust
Indigenous Media Initiatives
S. J. and Jessie E. Quinney Foundation
Deborah Reinisch and Michael Theodore Fund

GOVERNMENT AGENCIES
$500,000 and above
State of Utah – Governor’s Office of Economic Development
$250,000–$499,999
National Endowment for the Arts
Utah Office of Tourism, Film and Global Branding
$100,000–$249,999
Salt Lake County Economic Development Department
Summit County Restaurant Tax
$50,000–$99,999
Salt Lake County Zoo, Arts and Parks (ZAP) Program
Summit County Recreation, Arts, and Parks (RAP) Tax
$10,000–$49,999
Embassy of Australia
swissnex San Francisco
Utah Division of Arts and Museums
$5,000 - $9,999
Salt Lake City Arts Council

CORPORATE SUPPORTERS
Institute Partners
Adobe Project L324
Amazon Studios
Discovery Channel
National Geographic
NBCUniversal
Refinery29
RT Features
YouTube
Zions Bank

Industry Alliance
A&I IndieFilms
BET Networks
Big Beach and Beachside
Cinetec Media / Sloss Eckhouse Law Co
Creative Artists Agency (CAA)
HBO
ICM Partners
Mammoth
Participant Media
Showtime Documentary Films
Sony Pictures Classics
Sony Pictures Worldwide Acquisitions
UTA
WME

Institute Associates
AMD Radeon
ASCAP (American Society of Composers Authors & Publishers)
Aspera, an IBM company
Autograph Collection Hotels
BBC America
Billboard
Biola University’s Cinema & Media Arts Department
The Blackhouse Foundation
The Black List
Bloomberg Philanthropies
Blindstone
BMI
Brand Storytelling
BUILD Series by AOL
Candescent Films
Carnegie Mellon University: Master of Entertainment Industry Management
CNN Films
Concast-NBCUniversal
Concast Ventures
Creative and Producing Teams of The Birth of a Nation
The Creative Mind Group
Dell
Directors Guild of America (DGA)
EARTHyxFilm
FilmL.A., Inc.
Impact Partners
International Documentary Association (IDIA)
Kering
LUNA® Bar
Muslim Public Affairs Council - Hollywood Bureau
Netflix
The New School
NHK Enterprises, Inc.
Nokia OZO
NYU Tisch School of the Arts
PBS
Pop Art Snacks
Ribbow Media Group
ro*co films
SAGindie
SayOk
Sundance Now
SundanceTV Global
Syracuse University - S.I. Newhouse School of Public Communications & College of Visual and Performing Arts
Systane® Lubricating Eye Drops
Tao Group
Technicolor Experience Center
TIME INC. + LIFE VR
Toast Vodka
Turner
UNC School of the Arts - School of Filmmaking
Univision Communications, Inc. (UCI)
Verve Label Group/Universal Music Group
Vimeo
Vulcan Productions
WNET New York Public Media
Women In Film Los Angeles
Writers Guild of America, West

Leadership Sponsors
Adobe
AT&T
DIRECTV
Omnicom
Stella Artois®
YouTube

Sustaining Sponsors
American Airlines
Canon U.S.A., Inc.
Creators League PepsiCo’s Next Gen Studio
Daydream
Francis Ford Coppola Winery
GEICO
The Hollywood Reporter
IMDb
Jaunt
Kickstarter
Oculus
University of Utah Health

Festival Host State
State of Utah

2017 Sundance Next Fest

Principal Sponsors
Acura
Adobe

Major Sponsors
Hochstadter’s Slow & Low Rock & Rye
Stella Artois®

Supporting Sponsors
Albirds
Big Beach and Beachside
Calitúa Farms
Supporters

Dolby Laboratories, Inc.
FilmL.A., Inc.
The Theatre at Ace Hotel
Utah Office of Tourism and Film
Visit the Santa Ynez Valley

Media Sponsors
LA WEEKLY
Los Angeles Times
Mashable
Time Out Los Angeles

Official Providers & In Kind Supporters
350 Main
909 fm KRCL
All Seasons Resort Lodging
Angenieux
Anton-Bauer, Inc.
ARRI
ArtCenter College of Design
Arts Alliance Media
Aruba
Aspen Press & Packaging
Audio-Technica
Avid
Barco, Inc.
Bill White Restaurant Group
Box, Inc.
Cactus & Tropicals
Catalyst Magazine
Cinefamily
CineSamples
Cinetransformer Intl.
City Weekly
cityhomeCOLLECTIVE
Corey Field Law Group, P.C.
Cuisine Unlimited Catering & Special Events
Deer Valley Resort
DeJoria Center
Dolby Laboratories, Inc.
Done To Your Taste Catering and Events
DoubleTree by Hilton Hotel Park City-The Yarrow
Easyrig
Electronic Theatre Controls (ETC)
Enterprise
Eventbase
Film Independent
FotoKem
High West Distillery
Identity Properties
IFP (Independent Filmmaker Project)
Image.net/WireImage/Getty Images
In The Event
Jupiter Bowl
Justin’s
K-TEK
Kenneth Cole Productions
Kino Flo
KPCW
KXRX "X96" 96.3FM / Broadway Media
LaCie
Larger Than Life, Inc.
Latham & Watkins LLP
Levels Beyond
LUX Catering and Events
Made In Nature
Miderra Transportation Management
MOTU
MovieMaker Magazine
Nicholas and Company
O.C. Tanner Company
O.P. Rockwell
Ore Inc.
Paralinx
Park City Lodging, Inc.
Park City Marriott Hotel
Park City Transportation
Pezzuh Printing
Polycom
Quiet PC
Resorts West
Riverhorse on Main
Rosco Laboratories
Swell
Schneider Optics
Screen International
Shiftboard

THE SHOP
Skywalker Sound
Slate
SLUG Magazine
SmallHD
Snow Flower Condominiums + Reservations
Sony Electronics
Sony Professional Media
Sound Devices, LLC
Special Electronics Group
Steadicam
Studio System
Sundance Catalog
Sundance Mountain Resort
Tiffen
Trolley Square
Ucross Foundation
Valley Behavioral Health
VARIETY
Visit Salt Lake
The Vitec Group
Wide Blue Sound
Wyndham Vacation Rentals
Y2 Analytics
Zeiss
Supported Artists

Here are the artists supported in Fiscal Year 2017, whose stories challenged, inspired and changed us.

Aaliyah Williams
Aaron Koblin
Adam Benic
Adam Bhula Lough
Adam Bolt
Adam Khalil
Adam Levin
Adam Lough
Adam Schoenberg
Adam Sobel
Adan Aliaga
Adrian Bliss
Adriaan Loeff
Agata Trazuchowska
Agha Aleem Ahmed Khan
Aimee Lynn Barneburg
Ali Nayar
Al Morrow
Aldo Emiliano Velasco
Akeem Khan
Alejandro Romero
Alejandro Zambrana
Aleksandar Pratić
Alethea Jones
Alex Bourne
Alex Jablonski
Alex Lipschultz
Alex Lora Cercos
Alex Ross Perry
Alex Smith
Alex Turtleaub
Alexander Chi
Alexander Lahl
Alexander Nanau
Alexander Porter
Alexandra Shiva
Alexandre Moors
Alexandre Philippe
Alfonso Maiorana
Ali Chalhour
Alice Birch
Alice Powell
Alicia Scherson
Alisi Telengut
Alison Mauldin
Alistair Griffin
Allen Baldwin
Allison Carter
Allison Raskin
Álvaro Riccardo Valente
Alyssa Nahmiás
Amanda Kermell
Amanda Liptitz
Amanda Mortimer
Amandal Rose Wilder
Amanda Spain
Amar Al Bojrad
Amelia Winger Bearnkin
America Ferrera
Amie Batalbasi
Amika Palmer
Amir Bar-Lev
Amirah Taidin
Amman Abbasi
Amre Sawah
Amy Goldstein
Amy Lo
Ana Branea
Ananya Bhattacharya
Anas Khalaf
André Santos
Andrea Arnold
Andrea Sperling
Andrew Ahn
Andrew Cividino
Andrew Dosunmu
Andrew Fitzgerald
Andrew Smith
Andy Jones
Andy Zinmeister
Angela C. Lee
Angela Petrella
Anna Cordell
Anna Jacobs
Anna Kerrigan
Anna Rose Holmer
Annabelle Dexter-Jones
Annie Clark
Annie Silverstein
Anouchka van Riel
Anthony Bregman
Antoinette Nwandu
Antonio Santini
Antti Toivonen
Anu Valia
Arkasha Stevenson
Armando Capo Ramos
Ashley Baccus-Clark
Ashley Browning
Ashley Clark
Augusto Matte
Austin Peters
Axel Danielson
Ayahiko Sato
Ayham Abu Shaqra
Ayse Toprak Peker
Bady Minck
Banks Tarver
Barak Goodman
Barbara Kopple
Baron Vaughn
Barry Neil Williams
Bassam Jarbawi
Bassam Tariq
Ben Alex Dupris
Ben Cohen
Ben York Jones
Benedict Moran
Benjamin Cohen
Benjamin Muzzin
Benjamin Outram
Benjamin Velez
Benji Kleiman
Bennett Elliott
Benoit Martin
Bernardo Britto
Bess Wohl
Beth de Araújo
Betsy Stienen
Biana Oana
Bibhushan Basnet
Bijan Olia
Billy Porter
Bing Liu
Bonni Cohen
Brendan Mullin
Breit Butler
Brett Gelman
Brett Hale
Brett Morgen
Brett Simon
Brett Story
Brett Weiner
Brian Grazer
Brian J. Leitten
Brian Kanze
Brian Kranaw-Jones
Brian Knappenberger
Brittany Furlan
Bruce Allan
Bruni Barres
Bryan Fogel
Calhoun Cooper
Calvin Reeder
Camilla Ubaldi
Candace Barbot
Carlos Contreras
Carmen Aguilar y Wedge
Carrie Weprin
Cary Marnion
Caryn Capotosto
Catie Shortland
Catherine Bainbridge
Cathy Yan
Cécile Mille
Cécile Rosset
Cecilia Aldarondo
Celie Rowson-Hall
Céline Sciamma
Celine Tricar
Channing Godfrey Peoples
Charline Gonzales
Charles D. King
Charles Henden
Charles Nut
Charlie Lyne
Charlie McDowell
Charlotte Stoudt
Charlotte Wells
Chay Yew
Chico Galvan
Chris Baugh
Chris Fenwick
Chris Gervais
Chris Hutton
Chris Milk
Christina Choe
Christina Clausau
Christina King
Christine Beebe
Christine Berg
Christine Delp
Christine Turner
Christopher G. Goswen
Christopher Kahunahana
Cindy Connor
Claude Barres
Claudia Abend
Claudia Sparrrow
Clea DuVall
Cody Lucich
Colin McLaughlin
Colman Domingo
Connie O'Donahue
Supported Artists

Conor O’Loughlin
Cori Shepherd Stern
Cory Finley
Cory Miller
Craig Johnson
Cristian Jimenez
Cristina Bbarra
Crystal Moselle
Cynthia Hill
Damien Power
Damon Davis
Dan Marshall
Dan Sickles
Dandypunk
Danfung Dennis
Daniel Aukin
Daniel Clowes
Daniel Kraus
Daniel Lazo
Daniel Taplitz
Danella Segal
Daniele Behrens
Danielle Varga
Danny Strong
Danya Taymor
Daphne Hérétakis
Darci Picoult
Darcy Brislin
Darin Basile
Darrryl Jones
Dave McCary
David Branson Smith
David C. Glasser
David Firth
David France
David Gutnik
David Lindsay-Abaire
David Lowery
David Nicolas
David Kane
Deanna Barillari
Debora Asinmwe
Dee Rees
Derek Schweickart
Diana El Jetroudi
Diane Becker
Diane Quen
Diane Rodriguez
Dominga Sotomayor Castillo
Don Bernier
Donald Joh
Donari Braxton
Donna Deitch
Douglas Tirola
Drake Doremus
Drew Christie
Drew Houpit
Duncan Sheik
Dustin Guy Defa
Dustin Hahn
Dyana Winkler
E.G. Bailey
Eboni Freeman
Ece Tankal
Ed Gibbs
Eddie Bowley
Eddie O’Keefe
Edison Shundi Oda
Efuru Flowers
Emi Imanishi
Elnan Bogarin
Elie Zananir
Eliiecer Jimenez
Elisabeth Holm
Eliza Hittman
Elizabeth Castle
Elizabeth Richardson
Elizabeth Stopford
Elizabeth Wood
Ellen Greenberg
Ellen Stringer
Elyse Steinberg
Emmanuel Giraldo Blancur
Emily Gordon
Emily Wong
Emma Fletcher
Emre Gulcan
Eran May-Raz
Eric Darnell
Eric Hynes
Eric Juhola
Eric Metzgar
Eric Ochou
Eric Kraus
Eric Aragosta
Erin De Araujo
Erin Frederick
Erin Lau
Ernesto Contreras
Esteban Arrangoiz
Estefano Clavatia
Evgeny Afineevsky
Faisal Kiwewa
Felipe Braganga
Felix Lajauniesse
Feng Yuhua
Feras Fayyad
Flora Cosquer
Francisco Caffo
Francis Lee
Francisca Alegria
Francois Orom
Frankie Fenton
Gabrielle Dunn
Gabrielle Moore
Gabrielle Nadig
Gaby Chiappe
Gaby Darbyshire
Garrett Bradley
Gerard McMurray
Gereny Jasper
Gidon Bromberg
Gil Baron
Giles Andrew
Gillian Robespierre
Gina Prince-Byrthewood
Giorgos Georgopoulos
Giovanni Buccomini
Grace Lee
Graham Reznick
Grainger David
Greg Barker
Gregor Zorc
Griffin Frazier
Hannah Fidell
Hannah Sanghee Park
Hannah Ut
Hao Wu
Harri Grace
Hashem Adnan
Hawa Essuman
Heather Condo
Heather Dewey-Haghorg
Heather Rae
Heidi Reinhberg
Helene Hegemann
Henrik Molthke
Hillary Heding
Hu Wei
Hunanyad Maduka
Ilincia Calagaracanu
Ios Felino
Iyabo Boyd
Jack Henry Robbins
Jack Youngelson
Jackson Greenberg
Jacqueeline Olive
Jacqueline Soohen
Jakob Rudiski Stenssen
Jakub Czapiński
James Frosina
James George
James Hession
James Ivory
James Stouse
James Yi
Jamie Kalven
Janah Ncabe
Janica Bravo
Jason Berman
Jason Blum
Jason DaSilva
Jason Dolan
Jason Schugardt
Jason Silverman
Javi Soriano
Javier Donis
Jeanine Tesori
Jeanne Paturle
Jef Sewell
Jeff Baena
Jeff Orlowski
Jeffrey Travis
Jenn Cohen
Jen Tullock
Jenn McAllister
Jennifer Forst
Jennifer Kobizk
Jennifer Maytorena Taylor
Jennifer Rundell
Jennifer Siebel Newsom
Jennifer Tullock
Jennifer Zheng
Jeremy Nielsen
Jermey Stulberg
Jerry Rothwell
Jesi Nelson
Jesse Littlebird
Jesse Peretz
Jessica Beshir
Jessica Hargrave
Jessica Hester
Jhane Myers
Jill Bauer
Jill Smith
Jill Soloway
Jillian Mayer
Jim Cummings
Jim LeBrecht
Supported Artists

Michael Showalter
Michael Tabb
Michael Vukadinovich
Michèle Lowe
Michèle Stephenson
Michelle Latimer
Michelle Morgan
Michelle Serieux
Michelle Szemberg
Miguel Arteta
Mike Flynn
Mike White
Mikey Murphy
Milena Pastreich
Milica Zec
Miranda House
Mohammad Hamdan
Monica Hellstrom
Monique Wahlberg
Morgan Lance
Morgan Neville
Mudar Al Happi
Musa Syeed
Nacho Vigalondo
Nadia Shihab
Nama Rams Chapman
Nana Ekvtimishvili
Nanfu Wang
Naomi Wallace
Natalie Cooper
Natalie Tran
Nazila Arefi
Neasa Ni Chianain
Neil Williams
Nia DaCosta
Nicholas Ma
Nick Bentley
Nick Damici
Nick Sandow
Nicole McDonald
Nicole Newnham
Nijla Mumin
Nikki Appino
Nilanjana Bose
Nitranthie
Noah DeBonis
Norey de la Peña
Nunzio Randazzo
Nydia July
Omar Abi Azar
Omar Zuniga Hidalgo
Orca Nyakba
Osamu Kodera
Oualid Mouaness
Owen Burke
Pamela Badiner
Pamela Yates
Paola Lazar-Munoz
Pascale Lamac
Patricia Finneran
Patrick Bresnan
Paul Cabon
Paul Raphael
Paula Eiselt
Paulo Barreto
Pedro Kos
Peter Nicks
Peter Bratt
Peter Huang
Peter Livolsi
Peter Murin
Petra Costa
Philip Himberg
Philipp Engelhorn
Philippe Piazzo
Philippe Boswell
Pio Marcella
Po-Chun Liu
Pipis Larsen
Pj Raval
Pooya Gurung
Pratibha Parmar
Quaax
Quayola
Quentin Tarantino
R.E.I. Porto
Rachael Fung
Rachel Rossin
Radha Blank
Raed Andoni
Raeda Taha
Raquel Agusti
Rahul Jain
RaMell Ross
Rami Farah
Ramona S. Diaz
Rana Kazkaz
Rashida Jones
Raymond Riley
Razzelle Benaify
Rebecca Dale
Rebecca Green
Rebecca Thomas
Rebecca Woolf
Reggie Rock Bythewood
Reinaldo Marcus Green
Réka Bussi
Renata Gasiorowska
Ricardo Ruiz Torres
Richard Berge
Richard Rowley
Richard Rowley
Rima Naji
Ritu Sarin
Rob Auten
Rob Savage
Robert Bahar
Robert Finley
Robert Greene
Robert Ramell Ross
Robb Hesman
Robe Mesa
Roja Gashiri
Rouma Gradus
Rory Kennedy
Rory Uphold
Rosa Salazar
Rose Troche
Roseanne Liang
Rosemary Williams
Rosie Haber
Roxanne Benjamin
Ruben Picavet
Rubika Shah
Ruby Chen
Ryan Russo-Young
Ryan Rumery
Ryan White
Sabaah Fofayan
Sally Vaaca
Salome Lamas
Sam Green
Sam West
Samba Gadjigo
Sammi Cardon
Sandi Tan
Saori Tsukada
Sarah Elizabeth Mintz
Sarah Gubbins
Saschka Unseld
Sawako Kabuki
Scott Cammings
Scott Dadich
Scott Rashap
Scott Ross
Scott Yacyshyn
Sean Hayes
Sebastian Barruso
Sedika Moajiddi
Seret Scott
Sergeri Stern
Shaandlinne
Shah sofian
Shakti Bhangchandani
Shane Boris
Shane McSauby
Shari Robertson
Sharri Hefer
Sharyn Steele
Shaul Schwarz
Shau Gladwell
Shawn Grant
Shawn "Jay Z" Carter
Shawn Christensen
Shawn Peters
Shaz Bennett
Shelby Farrell
Sheldon Candis
Sheyla Poul Pastor
Shola Amoo
Shoshannah Stern
Shirihai Sabih
Sigrí Byrgir Sorensen
Silas Howard
Simon Lereng Wilmont
Sinan Klimane
Sita Sarajad
Sky Hopinka
Sonkraha Conteh
Soren Stroem-Jespersen
Spela Cadez
Stanley A. Smith
Stanley Nelson
Stavros Pamballis
Steen Johannessen
Stephanie Soechtig
Stephanie Wang-Breal
Stephen Cedars
Stephen Jacobson
Stephen Maing
Stephen Morrison
Steven Bogner
Steven Caple Jr.
Steven Ellison
Steven Markovits
Steven Reneau
Supported Artists

Steven Sater
Stian Hafstad
Stuart Campbell
Stuart Ross Fink
Sujata Day
Susan Bedusa
Susan Froemke
Susan Graham
Susmit Ghosh
Susi Walsh
Sydney Freeland
T Cooper
Talal Al-Muhanna
Talal Derki
Tariq Cohen
Tanya Hamilton
Tapiwa Chipfupa
Tarik Saleh
Tashka Yawanawa
Tayarisha Poe
Taylor Sheridan
Tea Leoni
Tearrance Arvelle Chisholm
Ted Bourne
Teemu Niukkanen
Tensing Sonam
Terence Nance
Tetsuya Mizuguchi
Thando Mqolozana
Theresa Rebeck
Thomas Ridgewell
Thomas Wester
Thomas Wright
Tim Dillon
Tim Fain
Tim Travers Hawkins
Tisha Robinson-Daly
Tobias Siebert
Todd Milliner
Toni Blackford
Toni Kamau
Tonislav Hristov
Tony Patrick Dreannan
Toshiaki Ozawa
Travis Wilkerson
Trevéte Willis
Trey Moe
Troy Pinkell
Turner Ross
Tyler Hurd
Tyler Rahmowitz
Vanessa Perez
Verena Paravel
Victor Huu
Victoria Estévez
Virgil Williams
Vivek Maru
Volker Schlecht
Vuk Lungulov-Klotz
Vukica Lungulov-Klotz
Wael Kadour
Wael Qadour
Wael Salem
Wally Wołodarsky
Wesley Allbrook
William Caballero
William Oldroyd
William S. Davis
William Watkins
Wilma Adams
Winslow Porter
Wissam Arabche
Xavier Neal-Burgin
Yance Ford
Yang Sun
Yasmin Elayat
Yoko Okamura
Yukari Konishi
Zachary Zezima
Zack Khalil
Zoe Mirinda
Zofia Kowalewska
Zuxiang Zhao
Zackary Zezima
Zack Khalil
Zoe Mirinda
Zofia Kowalewska
Zuxiang Zhao
To join us in supporting the work of independent artists, visit sundance.org/support.