Welcome

As we navigate another year of global events and changes that are defining our times, we again turn to artists for insight and inspiration. Artists who open our eyes to new worlds and new ways of understanding different perspectives. Artists who harness the power of storytelling to activate important conversations and actions.

With deep and sustaining support provided to more than 1,400 artists, including over $16 million invested in labs, grants, and fellowships, Sundance Institute’s commitment to support the visionary work of independent artists is uncompromising this year.

We’re excited to share with you our 2019 Annual Report that illuminates three critical pillars of our mission in action: supporting the most talented independent artists around the world and advancing their creative practices; fostering an inclusive community to hear from underrepresented voices on the screen and stage; and catalyzing the impact of independent storytelling.

Thank you to the dedicated staff, volunteers, and community of supporters of Sundance Institute who all come together in the shared belief that a world more connected through storytelling and a common humanity is a better world. We look forward to what’s possible in the year ahead.

Robert Redford
President & Founder

Pat Mitchell
Chair, Board of Trustees
I am constantly amazed by the curiosity and passion of artists, and inspired by their creative journeys—a process fueled by reflection, risk-taking, and an openness to new possibilities.

In 2019, Sundance Institute continued its own creative journey as we saw great opportunities for learning and evolving our own work to respond to the changing environment for artists around the world. Thank you to our entire Institute staff for their incredible ability to reflect and examine the heart of their work, and to innovate their programs in forward-thinking ways.

But of course, as we’ve carved out time for reflection, the urgency of the Institute’s mission has not paused. Through greater clarity and deeper collaborations across all programs, we continue to champion independent storytellers and connect their stories with audiences.

In sharing with you our 2019 Annual Report, you’ll see the palpable energy of our commitment to elevate independent artists and to advance the impact of their work on culture. We’re excited to shine a bright light on how these independent voices—with their bold visions and boundless creativity—are leading us to surprising places we might not otherwise go.

Keri Putnam
CEO
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, media, and theatre artists from the United States and around the world, and to introduce audiences to their new work.
Our Work

Sundance Institute supports the most exciting independent artists around the world because we believe in the critical role their voices and stories play in inspiring, informing, and connecting people everywhere.

With a new generation of independent creators working more fluidly across disciplines, communicating across national borders, and engaging directly with audiences, the Institute provides critical resources and preserves a space that is free from the influence of commerce or convention so that artists with diverse perspectives can create and share original, uncompromised work.
Artistic Support Programs

With a focus on cross-disciplinary, inclusive, and artist-centered approaches, our artistic support programs provide deep and sustaining support at every stage of creative and professional development.

We offer highly selective residential labs, fellowships, and direct grants for artists working in film, media, and theatre.

In addition, to foster the next generation of emerging artists, we offer free learning opportunities both online on Sundance Co//ab and live through public workshops and panels with partners in the U.S. and abroad.

- DOCUMENTARY FILM
- EPISODIC
- FEATURE FILM
- FILM MUSIC
- NEW FRONTIER
- THEATRE
- IGNITE
- INDIGENOUS
- OUTREACH & INCLUSION
- WOMEN AT SUNDAANCE
- SUNDAANCE CO//AB
- CREATIVE PRODUCING PROGRAM, CREATIVE DISTRIBUTION, AND CATALYST
- IMPACT, ENGAGEMENT, AND ADVOCACY

The Institute is committed to elevating underrepresented voices in the media through supporting a diverse community of artists across all programs, including the Sundance Film Festival.

Of the more than 1,400 supported artists in 2019...

- 54% ARTISTS WERE SUPPORTED VIA THE SUNDAANCE FILM FESTIVAL
- 46% ARTISTS WERE SUPPORTED VIA YEAR-ROUND PROGRAMS

Please note: Our demographic data is self-reported, so while we cannot account for all supported artists in our demographic reports, Sundance Institute maintains best practices for transparency and accuracy in reporting all data.
Audience Programs

- SUNDANCE FILM FESTIVAL
- SUNDANCE FILM FESTIVAL: LONDON
- SUNDANCE FILM FESTIVAL: HONG KONG
- SHORTS FILM TOUR
- UTAH COMMUNITY PROGRAMMING
- PUBLIC ARTIST SESSIONS
- YEAR-ROUND SCREENINGS

Bringing independent film, theatre, and music to audiences around the world, our year-round festivals, screening series and tours, and live learning opportunities on the topics of filmmaking, producing, new media, and more deepen the Institute’s connection to a globally diverse community.

**2019 SUNDANCE FILM FESTIVAL**

- **122,000 ATTENDEES** FROM 36 COUNTRIES
- **$182.5 MILLION** IN ECONOMIC IMPACT ON THE STATE OF UTAH

**SATELLITE FESTIVALS**

- **SUNDANCE FILM FESTIVAL: LONDON**: 6,770 ATTENDEES
- **SUNDANCE FILM FESTIVAL: HONG KONG**: 4,791 ATTENDEES
- **SUNDANCE FILM FESTIVAL SHORTS TOUR**: 10,858 ATTENDEES ACROSS 40+ CITIES

**UTAH COMMUNITY PROGRAMMING**

- **13,000+ ATTENDEES** YEAR-ROUND

**PUBLIC ARTIST SESSIONS & SCREENINGS**

- **1,390+ ATTENDEES** ACROSS THE U.S.
Sundance Institute offers a continuum of support for artists at all stages of their careers. At the heart of our long-standing work, Sundance Institute’s highly selective signature programs support and advance the most talented independent artists. Through open applications, we recognize incredible promise in artists who we want to champion at early stages. Our work to support emerging new voices focuses especially on underrepresented and international artists. Meanwhile, our sustaining programs respond to the urgent needs of working artists to build sustainable careers, and to seek tactical and strategic support in financing and distributing projects. Our open access programs offer free workshops and learning in live events with partner organizations in the U.S. and around the world, and create opportunities for independent artists everywhere through Sundance Co//ab. Our field and advocacy work is committed to enhancing the whole field of independent storytelling through providing networking, resources, and convening opportunities to advocate for artists and the media at large.
Sundance Co//ab: A New Platform for Global Creators

Providing safe, nurturing spaces where artists can develop and build community has always been at the core of the Institute's mission. Until now, this work has taken place in live environments, but recognizing the many exciting independent creators who cannot attend in-person programs, the Institute has developed an innovative new online opportunity. Sundance Co//ab invites artists from around the world to learn from each other and from Institute advisors and staff, to develop and share their work, and to connect in a creative community dedicated to the art of storytelling and elevating independent voices.

In the past fiscal year, Co//ab entered its beta phase following a successful pilot in 2018, with several thousand highly engaged users participating in webinars, master classes, and online courses running at capacity. The site is translated into Arabic and Spanish, opening access to more artists around the world, and soon will offer captioning and transcripts in English, Spanish, and Arabic for all content.

As the beta year focused around work-in-progress and helping early stage artists, Co//ab also launched a successful collaboration with the Institute's public artist sessions to welcome a wider cohort of emerging artists from the online community to live events in their area—increasing its online reach in cities where events were held by more than 50%.

When Sundance Co//ab officially launches in the upcoming fiscal year, the site will triple the number of learning opportunities, from one-hour webinars to full-length live online classes, and expand even further across our community to connect online and in the real world.
“The stories that I’m drawn to—those are generally stories that explore the nuances, the gray areas, and look at situations that are not so black-and-white. It shows us that there are many, many different perspectives in the world,” said writer/director Lulu Wang. As Wang embarked on making The Farewell, she wanted to tell a deeply personal story based on her own family. When her grandmother, living in Changchun, China, was diagnosed with terminal cancer, the family kept the diagnosis a secret from the grandmother—in order to say goodbye, they gathered in China under the guise of a wedding. The nuance of this cross-cultural, cross-generational story was not immediately embraced by financiers and producers. Facing industry pressures that questioned the small stakes of her intimate family story and if it would translate to Chinese and American audiences, Wang stood up for her original vision—entrenching the story in the American mindset of the granddaughter’s character, while keeping the majority of the film’s dialogue in Mandarin.

With support from the Feature Film Program’s FilmTwo Fellowship, a yearlong program that helps artists navigate the challenges of making a second feature, Wang persevered to complete this love letter to her family. Since its premiere at the 2019 Sundance Film Festival, where it was lauded by critics for its poignant rendering of the Asian American experience and for the breakout performance by Awkwafina, The Farewell was acquired by A24 and went on to win the Audience Award at Sundance Film Festival: London. Wang received the 2019 Sundance Institute Vanguard Award presented by Acura—an annual award that honors artists whose work and vision represent breakthrough innovation, originality, and independent spirit.

During the film’s opening weekend in July, The Farewell broke this year’s record for per-theater average, topping summer blockbusters and demonstrating a desire from audiences for authentic storytelling.

Emboldened by the film’s journey, Wang has mastered the art of advocating for her own voice: “Once you get a taste of what it’s like to tell your own story, then you never want to do anything else, and you never want to compromise.” For her next project, based on Alexander Weinstein’s collection of futuristic short stories, Children of the New World, Wang will continue to delve into the family dynamics of the modern world, but this time she’s taking a big creative leap into the genre of science fiction.
The Ignite Fellows Program propels young filmmakers to the next stage of their careers, achieving a core part of this mission through highly tailored yearlong mentorships. Each Ignite Fellow is paired with a mentor—an accomplished Sundance Institute alum—to help them navigate the world of filmmaking.

Jeff Orlowski is a current Ignite mentor with deep connections to the Institute. “Sundance was huge for me in terms of *Chasing Ice* and launching that film—and my career in many ways. The Sundance community has given me so much, and I forever want to keep giving back to other filmmakers who are trying to figure out how to make their work,” said Orlowski. “I feel like I have a lot to offer young filmmakers, having just gone through that process as well.”

Orlowski has been working with several Ignite Fellows at different stages in their careers. Carol Nguyen, a 2018 Ignite Fellow, was a student at Concordia University throughout the mentorship. "Jeff gave me confidence in my work and in myself as a filmmaker. I learned from him that I’m working on my time and do not need to be rushed or swayed by other agendas,” said Nguyen, who recently premiered a short film at the Toronto International Film Festival.

Lance Oppenheim, a 2019 Ignite Fellow, had shot about 20 days’ worth of footage of a documentary feature when he was paired with Orlowski, who coached him on everything from how to best package the film to how to find financing. “The best thing about working with Jeff is that he’s a filmmaker—he’s obviously done it successfully before, and throughout this process, he would always remind me how to keep my head on straight and not lose sight of what drew me to this story in the first place,” said Oppenheim.

Their partnership worked so well that Orlowski eventually came on as an EP to the project. “It was a very natural transition from him being a mentor to him being an EP because he essentially was serving the same role—a spiritual guide of sorts,” said Oppenheim.

Oppenheim’s film *Some Kind of Heaven* was accepted into the 2020 Sundance Film Festival and will be the first-ever Ignite-supported feature film to premiere there. The Festival will provide the perfect opportunity for Oppenheim to celebrate with his mentor—Orlowski’s latest film, *A Social Dilemma*, will also premiere there this January.

**Igniting the Next Generation**

Jeff Orlowski shares from his vast experiences with Ignite Fellows, having received Institute support at many points of his own career. He premiered *Chasing Ice* and *Chasing Coral* at the Sundance Film Festival and Sundance Film Festival: London, and developed his projects through a Documentary Film Program Grant, Catalyst Forum, a DFP | Robert Rauschenberg Foundation Grant, and a Discovery Impact Fellowship, among other support.
The 2019 Sundance Film Festival was a resounding success with record-breaking submissions and the launch of critically acclaimed work. The emergence of new terrains of storytelling beyond the celebrated features competitions illuminated how the Festival continues to evolve as a global platform for the discovery of exciting independent voices.

Throughout the Festival’s history, the innovative and often experimental Shorts Programs have long been a launchpad for some of filmmaking’s most original talent, but 2019’s Festival saw a huge rise in filmmakers previously supported in the Shorts Programs return to the Festival with feature films—including Joe Talbot with The Last Black Man in San Francisco; Michael Tyburski with The Sound of Silence; and Hannah Pearl Utt with Before You Know It.

Cutting-edge artists have also found a thriving place for their work in the Midnight Program. The Festival has helped to catapult Midnight films beyond a cult following and into the larger marketplace. For example, Jocelyn DeBoer and Dawn Luebbe's absurdly demented look at suburban women in Greener Grass and Abe Forsythe's charming take on a zombie invasion in Little Monsters both found larger audience appeal after their Festival premieres this January, signaling a more mainstream appetite for films that subvert expectations. Meanwhile, the newer Indie Episodic section continued to make waves by elevating independently made stories for television to gain greater visibility. The Festival launched the world premieres of Richie Mehta's Delhi Crime Story, Abby McEnany and Tim Mason’s Work in Progress, and Nick Hornby and Stephen Frears's State of the Union.

Recognizing the Festival’s critical role of raising the visibility of fresh voices and providing a highly curated space for the industry to discover new talent, our first Talent Forum brought together Festival filmmakers and promising storytellers from various Sundance Institute artist development programs to connect with industry collaborators in order to meaningfully advance their projects and careers. Additionally, New Frontier, a showcase for the dynamic crossroads of film, art, and technology, expanded to two venues this year. New Frontier at The Ray and New Frontier Central each hosted a wide variety of experimental independent and experimental media works by creators who are pushing artistic innovation across new mediums that include VR, AR, mixed reality, and AI.
The Best of Fest

Marking the culmination of the 2019 Festival, the following films were recognized with top honors:

U.S. Dramatic Competition
Grand Jury Prize: Chinonye Chukwu’s *Clemency*
Audience Award: Paul Downs Colaizzo’s *Brittany Runs a Marathon*
Directing Award: Joe Talbot’s *The Last Black Man in San Francisco*

U.S. Documentary Competition
Grand Jury Prize: Nanfu Wang’s *One Child Nation*
Audience Award: Rachel Lears’s *Knock Down the House*
Directing Award: Steven Bognar and Julia Reichert’s *American Factory*

World Cinema Dramatic Competition
Grand Jury Prize: Joanna Hogg’s *The Souvenir*
Audience Award: May el-Toukhy’s *Queen of Hearts*
Directing Award: Lucia Garibaldi’s *The Sharks*

World Cinema Documentary Competition
Grand Jury Prize: Tamara Kotevska and Ljubomir Stefanov’s *Honeyland*
Audience Award: Richard Ladkani’s *Sea of Shadows*
Directing Award: Mads Brügger’s *Cold Case Hammarskjöld*

2019 Program Snapshot:
Selected from 14,249 submissions, 121 features and 73 short films premiered at the 2019 Festival. Across the entire program, 49 countries were represented, and 45 first-time feature filmmakers made their debuts.
Artist Spotlight: Jackie Sibblies Drury

Before winning the 2019 Pulitzer Prize in Drama, playwright Jackie Sibblies Drury challenged her creative process at the Sundance Institute Theatre Lab.

On the heels of her breakout work *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884–1915* at Soho Repertory Theatre, Drury was struggling with how to find a satisfying ending to her follow-up project, *Really*. Exploring themes of grief, the new play centered around “women near the edges of the frame” and how these women grappled with the loss of men from their lives. The Theatre Program has long been committed to developing transformative, new storytelling for the stage and supporting artists like Drury at early stages—before their work continues on at other new play programs or on stages at producing theatres around the world.

The 2013 Sundance Institute Theatre Lab offered Drury a space to process her characters in *Really* and to experiment with self-examination around difficult issues like gender and race. “The most beautiful thing to me has been the genuine excitement and support for work that is in process. There is a generosity here, of seeing potential and valuing ambition over product, that I want to allow into my relationship with my own work. I think that being at Sundance has made me braver, as a writer and as a theatre artist,” said Drury following the lab.

*Really* debuted in 2016 at the Abrons Arts Center in New York City, directly tackling the portrayal of grieving women through staging the play inside a camera obscura. Drury’s interest in the physical framing of hard-hitting stories continued with her next work, *Fairview*. The play begins with an African American middle-class family gathering for a grandmother’s birthday, and then upends its seeming normalcy and turns its attention on the audience. Examining race in a highly conceptual, layered structure, *Fairview* breaks through a one-way mirror and brings audiences into the actors’ community to face deep-seated prejudices.

The Institute is excited to be a part of Drury’s creative journey and to help advance one of today’s most electrifying playwrights pushing the boundaries of stories about race and identity—themes that she interrogated at the lab six years ago. *Fairview’s* engrossing take on a postmodern narrative shook audiences and critics alike. After extended runs at Soho Rep. and crossing the pond for a production at London’s Young Vic, *Fairview* earned Drury the Susan Smith Blackburn Prize and the Pulitzer, and landed at the top of many “best of” lists that year.

“A glorious, scary reminder of the unmatched power of live theater to rattle, roll and shake us wide awake.” —Ben Brantley, *The New York Times*
Once Upon a Time … in Hollywood
Meet the Sundance Institute Alumni Making Waves in Culture Today

Whether they’re helming the first female-centric Marvel movie or reinvigorating period dramas, visionary artists are taking bold steps to transform Hollywood and the world beyond. On the following pages, we’ve shined a light on Sundance Institute alumni making waves in culture in 2019.

Quentin Tarantino | Once Upon a Time … in Hollywood
The game-changing filmmaker—a past recipient of a Sundance Institute Vanguard Leadership Award; a Directors Lab alum for his inaugural feature, Reservoir Dogs, which premiered at the 1992 Festival; and a longtime creative advisor to emerging artists—returned to the big screen this summer with a revisionist trip through the golden age of Hollywood. This summer, Tarantino’s Once Upon a Time … in Hollywood became a breakout box office hit.
“I wanted to be a film composer from an early age, but by the time I finished college, working on a feature film felt incredibly out of reach. At the Film Music and Sound Design Lab, working directly with composers I’ve admired, in addition to the incredible sound designers and filmmakers there, made this childhood dream feel real in a way I never imagined. The lab created a safe environment to stretch my compositional limits, and it was one of the lab advisors that recommended me for my first narrative feature film. All of this prepared me for a project like *When They See Us*. The score for that series is much more experimental than any other score of mine, and the experience at the lab encouraged me to push and find it.” —Kris Bowers
Anna Boden and Ryan Fleck | Captain Marvel
Alums of the 2004 Screenwriters Lab and Directors Lab as well as the 2005 Screenplay Reading Series, the pair premiered their debut feature, *Half Nelson*, at the 2006 Sundance Film Festival; it was based on the short film *Gowanus, Brooklyn*, which played at the 2004 Festival. Their following features, *Sugar* and *Mississippi Grind*, premiered at the 2008 and 2015 Festivals, respectively. The pair have also served as creative advisors at the 2008 Creative Producing Lab and as Composers Lab panelists at the ShortsLab: NYC in 2011. After mastering portraits of the human condition in their earlier works, they turned to the superhuman to direct *Captain Marvel*—Marvel's first female-centric superhero film, which raked in over one billion dollars at the box office this year.

Marielle Heller | A Beautiful Day in the Neighborhood
Heller—a 2012 Screenwriting and Directing Fellow, a participant at the 2012 Creative Producing Summit, and the recipient of a Lynn Auerbach Fellowship, a Maryland Filmmakers Fellowship, and a Film Fund Grant—premiered her debut feature, *Diary of a Teenage Girl*, at the 2015 Sundance Film Festival. That same year, she was awarded the Vanguard Award and served as a Catalyst Forum advisor, and in 2016, she took part in the FilmTwo Fellowship and Screenwriters Intensive. Her next film, *Can You Ever Forgive Me?*, earned a best actress Oscar nomination for Melissa McCarthy, while her newest film, *A Beautiful Day in the Neighborhood*, stars Oscar winner Tom Hanks.
Taika Waititi | Jojo Rabbit
A 2005 Screenwriters Lab and Directors Lab alum, Waititi has received support from a 2005 Annenberg Film Fellowship Grant and a 2016 Dolby Family Sound Fellowship. He’s also served as a creative advisor at the 2011 Native Filmmakers Lab, an Alumni Advisory Board Member, and as juror at the 2015 Festival. Through the years, Waititi has debuted several delightfully subversive crowd-pleasing films at the Festival, including Two Cars, One Night (2004), Eagle vs Shark (2007), Boy (2010), What We Do in the Shadows (2014), and Hunt for the Wilderpeople (2016). Bringing the same idiosyncratic indie spirit to Marvel’s blockbuster Thor: Ragnarok back in 2017, in 2019 Waititi took on his most surprising project yet—playing Hitler in Jojo Rabbit, a satiric World War II dramedy he also wrote and directed.

Kasi Lemmons | Harriet
A regular creative advisor at over 20 labs since 2000, Lemmons brought her sophomore feature, The Caveman’s Valentine, to open the 2001 Sundance Film Festival, where she also served on the jury for the Dramatic Competition. Harriet, her sweeping biopic of one of history’s greatest unlikely heroes, reached wider audiences this past fall.
A Connected Global Community

“Cinema, both fiction and nonfiction, has shown over and over that as human beings, we share values beyond any border, real or imagined.” —Robert Redford
In fiscal year 2019, the Institute produced programs in:

- China
- Colombia
- France
- India
- Lebanon
- Mexico
- The United Kingdom
- The United States
- Afghanistan
- Argentina
- Australia
- Austria
- Brazil
- Bulgaria
- Canada
- Chile
- China
- Colombia
- Cuba
- Denmark
- The Dominican Republic
- Finland
- France
- Georgia
- Germany
- Greece
- Haiti
- Hong Kong
- India
- Indonesia
- Iran
- Ireland
- Israel
- Italy
- Japan
- Kenya
- Kuwait
- Lebanon
- Libya
- Macedonia
- Mexico
- The Netherlands
- New Zealand
- Nigeria
- Norway
- Pakistan
- Palestine
- Peru
- The Philippines
- Poland
- Romania
- Russia
- Saudi Arabia
- Serbia
- Slovenia
- South Africa
- South Korea
- Spain
- Sweden
- Switzerland
- Turkmenistan
- Ukraine
- The United Arab Emirates
- The United Kingdom
- The United States
- Uruguay

International artists represented 39% of our supported artists. These artists represented 58 countries:

Recognizing the value in creative dialogue across cultures and borders, Sundance Institute continues to evolve a robust support system for the most exciting new international talent. By launching online learning opportunities through Sundance Co//ab, expanding international development programs and scouting in key regions, as well as facilitating greater international artist participation in its U.S. programs, the Institute is committed to supporting a vibrant global community of artists.

In addition to the support offered to international artists through our live programs, the launch of Sundance Co//ab’s online learning platform now extends our reach to over 150,000 creators in 184 countries.
Advancing Opportunities for Global Artists

Program and curatorial teams from across the Institute track new talent at festivals and markets around the world in order to attract submissions and raise awareness for our Festival, labs, grants, and other programs. Our multi-year strategic goal is to increase the representation of new work from the most exciting international filmmakers in our signature programs. Regions of particular focus over the next three to five years include Latin America, Arab-speaking countries, Southeast Asia, India, Sub-Saharan Africa, and global Indigenous communities. This fiscal year began with a focus on Latin America at a combined Documentary Film Program and Feature Film Program Story Lab that partnered with the Morelia Film Festival in Mexico. We also wrapped a five-year engagement on the ground in Cuba, which culminated in the Institute being awarded the prestigious Coral Award by the Cuban Institute of the Cinematographic Art and Industry for its historic engagement with Cuban filmmakers.

Looking ahead to programs in fiscal year 2020, our film teams made advance planning trips to Cartagena and to cities across the Middle East where our Feature Film and Theatre programs have extensive ties to the artist community. Continuing to build the presence and impact of international artists in our U.S. programs, the 2019 Sundance Film Festival invested in increased travel support for international filmmakers and adding advance press screenings, which helped to catalyze the sale of films like Monos—the largest international sale to date from the Festival.

The importance of the Festival’s global platform for groundbreaking artists, along with the early championing of projects in development by artist support programs, is underscored by the many Institute-supported films selected to represent their respective countries for best international feature at the upcoming Academy Awards, including Alvaro Delgado Aparicio’s Retablo from Peru; Rodrigo and Sebastián Barriuso’s A Translator from Cuba; Alejandro Landes’s Monos from Colombia; Oualid Mouaness’s 1982 from Lebanon; May el-Toukhys Queen of Hearts from Denmark; and Chiwetel Ejiofor’s The Boy Who Harnessed the Wind from the U.K.
A Spotlight on Global Artists

Petra Costa

*The Edge of Democracy* is a remarkably intimate documentary that follows Brazil’s embattled leaders as they grapple with scandal—the story of a crisis that’s still unfolding. Costa’s film premiered at the *2019 Sundance Film Festival*, was supported at the *2017 Documentary Edit and Story Lab* and *Creative Producing Summit*, and received a *2017 Documentary Film Program Fund Grant*. “Through the careful mentoring, I was able to find something crucial to the development of our project—my own voice,” said Costa of her experience at the lab. “Given the highly political and disputed matter of the film, in my own home country I was censoring most of my creative input. The mentors encouraged me to let go of this self-censorship and write, write, write.”

Alejandro Landes

Landes first came to the *Sundance Film Festival* in 2007 to premiere his debut documentary, *Cocalero*. Turning to dramatic features, Landes attended the *2009 Screenwriters and Directors Labs* and the *Creative Producing Summit*, and received a *2009 Annenberg Film Fellowship Grant* to develop his second feature, *Porfirio*. His visionary third feature, *Monos*, which premiered at the *2019 Sundance Film Festival*, takes audiences inside a rebel underworld of child soldiers in Colombia. “*Monos* was a beast of a film to make, and we arrived at our Sundance Film Festival premiere—with no distribution—feeling great responsibility to the good people who gave so much to get there. When our first screening at the Ray came to an end, our nerves turned into electricity. Our film was picked up for U.S. distribution that night, and fortunately, we’ve been reaching more and more people worldwide every day since then,” explained Landes.

Somi Kakoma

When acclaimed jazz vocalist-songwriter Somi Kakoma turned her attention to theatre, she found support at the *2019 Theatre Lab* to develop her first original play, *Dreaming Zenzile*, based on the life of late South African singer and activist Miriam Makeba. Kakoma, who is an American of Rwandan and Ugandan descent, also traveled with the Institute to Beirut this year to present her work. “As an artist, my work usually stands somewhere in ‘the between’—that hyphenated, multi-culti, transnational, liminal space that knows all of who I am and where I’ve been,” said Kakoma. “It is a rare and special thing to be surrounded by a professional artistic community that privileges and truly understands the value of that space—Sundance is such a thing.”
Mobilizing Inclusive Values into Action

Deepening the Institute's investments in cross-disciplinary efforts to nurture storytellers from underrepresented communities, a dedicated Outreach & Inclusion Program is working to shift the culture of the industry at large, as well as across all Institute programs and departments. The Outreach & Inclusion Program, which now incorporates the longstanding Women at Sundance program, has actively strengthened the Institute's values and infrastructure to advance the goals of equity in the field of storytelling.

The new year kicked off with the release of an eye-opening study in partnership with Professor Stacy L. Smith and the USC Annenberg Inclusion Initiative on demographic data from the Festival and the Institute's artist programs to reveal key insights on the talent pipeline in the film industry for women and people of color. Read the full study here.

The Institute continued its collaboration with Women In Film Los Angeles through the gender-parity coalition ReFrame. After launching ReFrame's stamp to recognize standout gender-balanced film and TV projects last year, a new class received the mark of distinction this year, including Haifaa Al-Mansour's Mary Shelley, Ava DuVernay's A Wrinkle in Time, and Nisha Ganatra's Late Night. ReFrame also put into action a remedy to help address systemic barriers and boost the careers of female filmmakers with ReFrame Rise, a new two-year program that provides high-level industry sponsorship to help experienced female filmmakers advance to the next stage in their careers.

The Outreach & Inclusion Program also worked across all artist programs and with human resources to put the Institute's inclusion values into practice. In 2019, the Institute adopted inclusion targets for gender and race/ethnicity at 50% across all selective artist development and support programs, and has begun to apply inclusion goals to its own hiring practices. The Institute's inclusion priorities, which will evolve with the broader cultural landscape, are currently defined as women, people of color, the LGBTQ+ community, and people with disabilities, and it will continue to be informed by how best to elevate artists from underrepresented communities.

“Good stories depend on diverse perspectives. Those perspectives will only be supported with intentional outreach and support for intersectional voices across the spectrum. The audience is there to support good stories, but we have to work harder to see those stories brought to light.”
—Actor, producer, and screenwriter Lena Waithe
Marginalized Voices Gain Momentum

Evolving the former Women at Sundance Fellowship—a successful model of support for helping women artists take the next step in their careers—a new Momentum Fellowship was launched this year to expand the impact across a greater cohort of underrepresented communities, including artists identifying as women, nonbinary, and/or transgender; artists of color; and artists with disabilities. The fellowship offers a yearlong program of customized creative and professional support for mid-career writers, directors, and producers working across documentary and feature filmmaking, episodic content, and virtual reality.

The inaugural class of fellows included Yance Ford, the Oscar-nominated director of the documentary Strong Island, who directed his first two episodes of TV; Eva Vives, the writer/director of All About Nina, who directed her first two episodes of TV and set up a feature film at WB; and Josh Feldman, who recently released the second season of This Close, a television series he co-created and wrote for Sundance Now, in which he also stars.

The show, which tells the story of two best friends who are deaf, had its world premiere at the 2018 Sundance Film Festival, and the support of the fellowship has continued to propel the project forward. “I’m coming out of the program more secure as an artist—not just creatively, but in my identity as I continue to meet new people in this industry,” said Feldman. “Because of the resources I’ve been allowed to utilize as a fellow, I’m more confident and stronger than I was before entering the program. In addition, the opportunity to get to know the other fellows in my cohort has been amazing—another support system in itself, which is always great in this industry.”

As these Momentum fellows are making waves in the television industry, the Institute’s Episodic Program is also helping to identify diverse voices and promote inclusion in the growing landscape of episodic storytelling. This year, April Shih—a 2017 lab participant—was awarded a new Advancement Grant for her project Tilting. “The grant not only gave me a chance to produce a proof of concept for the series, but it also gave me the opportunity to direct something that is so incredibly personal to me,” said Shih, who has gone on to write on several shows and recently sold a pilot with Larry Wilmore to FX.
Festival Spotlight: Knock Down the House

With women making up 45% of directors across all sections of the 2019 Sundance Film Festival, there was an outpouring of subversive comedies, poignant biopics, timely documentaries, and international stories told by women. At a time when just 4.2% of the 100 top-grossing American films are made by female directors, the Sundance Film Festival connects global audiences to the best independent female voices today—including in 2019’s U.S. Dramatic Competition, where female filmmakers were the majority, comprising 56% of the 16 films.

Many of these diverse directors shined a light on bold, rarely seen stories, including:

- Danish filmmaker May el-Toukhy’s provocative Queen of Hearts, about a woman who risks everything when she gets involved with her stepson.
- Pippa Bianco’s debut feature Share, which takes a sobering look at a high school girl’s life after a devastating video goes viral.
- Alma Har’el’s Honey Boy, a stunning collaboration with Shia LaBeouf.

The Festival also saw groundbreaking moments from women of color. Asian women emerged as a major force with some of the most acclaimed and popular titles (and some of the biggest distribution deals), including:

- Nisha Ganatra (Late Night)
- Gurinder Chadha (Blinded by the Light)
- Nanfu Wang (One Child Nation)
- Lulu Wang (The Farewell)

At the Festival’s awards ceremony, Chinonye Chukwu won the Grand Jury Prize for her film Clemency, becoming the first black woman to win this prize. The film was widely praised by critics and audiences for its unflinching narrative about grace, guilt, and mortality.

One of the most empowering events of the Festival was the annual Women at Sundance Celebration, which convened over 800 women filmmakers, industry leaders, and supporters. Congressmember Alexandria Ocasio-Cortez, subject of Rachel Lears’s Knock Down the House, offered a rallying call to the group via Skype.

“It’s so important that we, as women, as working people, as people of color, begin to not only be in front of lenses but to also be part of the process behind them—we need to be telling our own story,” Ocasio-Cortez said. “The potential of our storytelling is a major part of the potential of our nation.” Knock Down the House, which followed Ocasio-Cortez, along with three other trailblazing women who redefined American politics during the 2018 midterm elections, won the audience-selected Festival Favorite Award and was acquired by Netflix in the biggest sale ever brokered for a documentary at a film festival.

This year also marked the introduction of Kim Yutani as the new director of programming, who made great strides in creating a more inclusive Festival. Under her leadership, the team worked to refine the programming curation process, ensuring that the Festival represents a wide range of filmmakers and on-screen experiences.

“So much of what the filmmakers there at Sundance this year and what the future filmmakers I hope in the audience are doing is taking our stories back so that we tell them ourselves—that act in and of itself can be revolutionary.”
—Congressmember Alexandria Ocasio-Cortez
Recognizing how cultural criticism plays a vital role in contextualizing new work as artists try to find audiences and distribution, the Media Relations and Outreach & Inclusion teams collaborated to rethink how we compose the Festival press corps. A first-of-its-kind Press Inclusion Initiative committed to allocate an additional 20% of top-tier press passes to freelance critics from underrepresented communities.

The 2019 Sundance Film Festival exceeded these goals, resulting in a vibrant group of 63% of accredited Festival journalists—including over 50 supported by stipends underwritten by Institute partners—from underrepresented communities, including individuals who identify as women, people of color, people with disabilities, and members of the LGBTQ+ community.
A More Inclusive Industry

For over 25 years, Sundance Institute’s Indigenous Program has supported four generations of Native American and Indigenous storytellers, establishing a rich legacy of cinematic work and furthering cultural diversity in American media.

Leading the way to diversify the Hollywood establishment and to reflect a more inclusive industry, Indigenous Program Director Bird Runningwater was invited to join the Academy of Motion Picture Arts and Sciences this year, along with directors Ivan Sen and Diane Obomsawin, both alums of the Indigenous Program.

Institute-supported Indigenous artists are also changing the face of Hollywood through the growing field of episodic storytelling. In 2019, Heather Rae, the producer of such films as Mosquita y Mari, Frozen River, and Tallulah, inked a first-look deal to develop original series with Amazon Studios. Sydney Freeland, whose films include Drunktown’s Finest and Deidra and Laney Rob a Train, was tapped to direct episodes of Grey’s Anatomy and Fear the Walking Dead.
In the 1970s, Merata Mita (Ngāi te Rangi/Ngāti Pikiao) broke through barriers of race, class, and gender to become the first woman from an Indigenous nation to solely write and direct a feature film. Fearless in her life, her activism, and her art, the pioneering filmmaker took great risks to confront controversial issues of Indigenous social justice in both documentaries and fiction.

Known as the “grandmother of Indigenous cinema,” she persevered to become one of New Zealand’s best-known filmmakers and a powerful voice for Indigenous peoples around the world—including her invaluable role as a longtime advisor to Sundance Institute’s Native Filmmakers Lab from 2000 to 2009, where she mentored and developed some of the top Indigenous talent in today’s film industry, including Beck Cole, Sydney Freeland, Sterlin Harjo, Billy Luther, Andrew Okpeaha MacLean, Warwick Thornton, and Taika Waititi.

In the documentary *MERATA: How Mum Decolonised the Screen*, Merata’s youngest son, Hepi Mita, crafts a deeply intimate tribute to his late mother. Reflecting on her incredible life as a filmmaker, mother, wife, and mentor, Hepi illuminates the importance Merata placed on family and reveals the personal sacrifices she made to actively create a better future for her children and her people. The documentary premiered at the 2019 Sundance Film Festival, where it was acquired by Ava DuVernay’s ARRAY for distribution in North America and the U.K.

“There’s a lot that could be said about the platform Sundance gave me to share my film about my mum with even greater audiences,” said Hepi, whose film had its theatrical release in March and is currently streaming on Netflix. “But for me personally, to witness the inspiration and emotional reactions her story brought to the audience of tastemakers and cineastes at the film’s Sundance premiere was the true vindication of my mother’s struggle to break through the seemingly insurmountable barriers of prejudice Indigenous people face in this industry—and that moment has brought me far greater satisfaction than any of the many opportunities that have since followed.”
In 2016, Sundance Institute launched the Merata Mita Fellowship, named in honor of the late Māori filmmaker. The fellowship serves to continue Mita’s legacy and to cultivate a stage for other Indigenous women around the world to tell their stories. Fellows are awarded cash grants and a yearlong continuum of support with activities, including a trip to the Sundance Film Festival, access to strategic and creative services offered by Sundance Institute artist programs, and mentorship opportunities.

The fellowship continues to nurture the next generation of filmmakers, including 2018 Merata Mita fellow Elle-Máijá Tailfeathers (Blackfoot/Sámi). Tailfeathers’s first feature, The Body Remembers When the World Broke Open, debuted at the Berlin International Film Festival, had its North American premiere at the Toronto International Film Festival this year, was distributed by Ava DuVernay’s ARRAY, and is streaming on Netflix.
Creating Space for New Voices

Building meaningful pathways for the Institute to engage with diverse new talent with unique perspectives both through online learning opportunities as well as live programs, Sundance Institute’s public artist sessions provide in-person opportunities for us to discover and support early-stage artists across creative practices. The program offers local communities and artists unique access to creative and tactical expertise while creating strong collaborations between the Institute and local partner organizations.

This year, one of our most popular programs brought our alumni composers with the Film Music Program to Philadelphia for a lively day of presentations to examine how filmmakers and composers create character and story through a musical score. In addition, we offered a free public screening the evening before of Tayarisha Poe’s film *Selah and the Spades*, which premiered at the 2019 Sundance Film Festival. Amazon Studios acquired the teen drama for distribution and also tapped Poe to develop it as an original series.

In 2013, Poe was selected as a fellow for the first Screenwriters Intensive in Philadelphia, and she was then selected as a Sundance Knight Fellow. In 2017, she was chosen for the Screenwriters and Directors Labs, and she was also supported through Catalyst Forum. This Philly homecoming for Poe illuminated the full circle of support that her project received over the years, culminating in this return to where she first connected with the Institute. At the public artist session, Poe discussed the collaborative journey between director, composer, and editor. Building on the momentum of the Institute’s work to bring together communities of artists who have not traditionally connected, this successful event was the highest-attended Film Music session to date.

“Philly is not a film city, yet there are many of us here working without a support network. This was not only an opportunity to hear from amazing filmmakers and composers, but also to encourage everyone to come out and meet others who are telling stories.” —Participant

*Selah and the Spades* director Tayarisha Poe
Deep Ties to Filmmaking Communities

Since 2013, the Institute has partnered with the John S. and James L. Knight Foundation to reach thousands of artists with our public-facing sessions. As part of this year’s Knight Fellows Project 2.0, which aims to continue developing storytelling talent, the Institute deepened its collaborations with partner arts organizations like the following:

- **Charlotte**: Carolina Film Community, Charlotte 48 Hour Film Project, Charlotte Black Film Festival
- **Detroit**: Detroit Narrative Agency
- **Macon**: Macon Film Festival
- **Miami**: FilmGate Miami, Third Horizon
- **Philadelphia**: American Composers Forum, Philadelphia Latino Film Festival, PhillyCAM, Scribe Video Center, The Women’s Film Festival
- **St. Paul**: FilmNorth, Metropolitan State University Film Space, Walker Art Center

Director Tayarisha Poe and Peter Golub, director of the Film Music Program, in a Q&A following a free screening of *Selah and the Spades*
Sundance Institute believes in the power of art to deepen our understanding of complex issues and diverse human experiences—how stories are profoundly effective transmission systems for ideas and values, with the power to incite positive change. Cinema, new media, and live performance can validate and empower those who rarely see their experience on screen, raise awareness and engage action on critical issues, convene disconnected people and movements, and build alliances and power in communities.

For nearly four decades, the launchpad of the Sundance Film Festival has helped to put artists and their work into the cultural conversation in ways that have contributed to shifts in societal narratives and even in behavioral norms. And across all Institute programs, artists have creatively organized and intentionally planned for how they want their work to create cultural and social change. To more directly respond to these wide-reaching effects of our global work, this year the Institute has launched a new Impact, Engagement, and Advocacy Program.

Unifying the three pillars of impact, engagement, and advocacy that are interwoven throughout all of the Institute’s work, this new program connects to narrative, documentary, performing arts, and new media, and is aligned with the Institute’s diversity initiatives and international strategy. Through a focus on impact, the program actively supports artists in achieving the social impact they seek to make with their projects in the world. An engagement focus creates opportunities and platforms that inspire cultural conversations and civic discourse around art and ideas. And finally, attention on advocacy advances for the role, rights, and relevance of artists, freedom of creative expression, and independent media.

Moving beyond the 2019 pilot year, the program will continue to adapt to address the needs of artists and audiences in a changing world by bringing more financial support, educational resources, direct strategic planning, new research, and field building with partner organizations to elevate how Sundance Institute is changing the narrative of independent storytelling.

Smoke Signals director Chris Eyre with Robert Redford at the 1995 Directors Lab
Pushing Projects Forward

Recognizing that alternative distribution strategies are critical for many independent artists, the second edition of the Creative Distribution Fellowship was awarded to three filmmaking teams. These teams received a $33,333 distribution and marketing grant and a suite of resources to pioneer new ways of reaching audiences in lieu of a traditional all-rights distributor. Selected projects were the 2018 Sundance Film Festival documentaries The Devil We Know and 306 Hollywood, as well as Thunder Road, which premiered at the 2018 SXSW Film Festival, winning the Feature Film Grand Jury Award. These three films and filmmaking teams featured unique voices, bold release strategies, and a willingness to transparently share their data and experiences to help educate the wider field through expansive case studies.

Advancing the crucial role of fiction and nonfiction independent producers to find, champion, and shape truly original filmmaking, the Creative Producing Lab has propelled the work of producers to launch new features in 2019. Monique Walton’s Bull had its world premiere in Un Certain Regard at the 2019 Cannes Film Festival, and the following lab alums all premiered features at the 2019 Sundance Film Festival before reaching wider audiences.

Lauren McBride, Selah and the Spades
The film was acquired by Amazon Studios and is also being developed as an original series.

Mallory Schwartz, Before You Know It
The film—the first acquisition picked up by 1091, formerly known as The Orchard—was released this summer.

Gabriel Sedgwick, Hail Satan?
Financed in part by Magnolia Pictures, the film received a nationwide theatrical release in April and launched on Amazon.

Kellen Quinn, Midnight Family
The film was acquired by 1091 and released in cinemas in December. The team has recently been nominated for five Cinema Eye and International Documentary Association awards and shortlisted for an Academy Award.
In anticipation of the Netflix premiere of American Factory, former President Barack Obama and former First Lady Michelle Obama sat down for an interview with filmmakers Steven Bognar and Julia Reichert to promote the documentary—the first film selected to be released through the Obamas’ Higher Ground Productions. The Obamas announced their new foray into film and television this year to harness the power of storytelling around issues like race, class, democracy, and civil rights.

“One of the many things I love about this project—is that it’s not an editorial. I mean, you truly let people speak for themselves,” said Michelle Obama of American Factory. The film follows the story of a shuttered General Motors plant in Dayton, Ohio, that is resurrected by a Chinese billionaire who hires two thousand American workers. The community’s initial optimism is soon displaced by the profound clash of two very different cultures.

Bognar and Reichert, the Academy Award–nominated and Emmy-winning team behind Institute-supported films The Last Truck: Closing of a GM Plant and A Lion in the House, gained astonishing access to the factory set in their own hometown and were committed to documenting all sides of the story. “We want to give voice to people who don’t appear on-screen. Working people, their stories, their struggles, their hopes—are equally as compelling as superheroes,” said Bognar.

American Factory was acquired by Netflix at the 2019 Sundance Film Festival, where it won the Directing Award: U.S. Documentary. The Institute also supported the film through the 2018 Creative Producing Summit and a 2017 Sundance Documentary Fund John D. and Catherine T. MacArthur Foundation Grant. The film illuminates the many individuals whose livelihoods depend on how the future of American labor reconciles with Chinese economic dominance. “If you know someone, if you’ve talked to them face-to-face, if you can forge a connection, you may not agree with them on everything,” said Barack Obama. “But there’s some common ground to be found, and you can move forward together.”

Celebrating Nonfiction Storytellers

American Factory was recently nominated for a 2020 Film Independent Spirit Award for Best Documentary, along with Todd Douglas Miller’s Apollo 11 and Tamara Kotevska’s Honeyland, both of which premiered at the 2019 Sundance Film Festival. Showcasing how the Documentary Film Program is also elevating the art of innovative and impactful stories, two supported projects—Khalik Allah’s Black Mother and Nadia Shihab’s Jaddoland—were nominated for Truer Than Fiction Awards.
Traveling While Black, the first virtual reality project by Oscar-winning documentarian Roger Ross Williams, blends documentary film, collaborative storytelling, and digital cultural mapping. Harnessing the immersive power of VR and a 360 video experience, the film raises critical empathy about the harrowing landscapes African Americans traversed during the pre-civil rights era. Williams, who has received wide support for past documentary projects from Sundance Institute, wanted to push the boundaries of traditional journalism. He first developed the idea from a play as a multimedia project, but then took a creative leap into VR to bring the story to life with support from the 2012 New Frontier Story Lab and a 2016 MacArthur Foundation Grant.

“As a traditional documentary filmmaker, the New Frontier Story Lab was critical in helping me understand how I could enhance my storytelling through technology,” said Williams. “With the help of the lab, I took an incredible creative journey from a kernel of an idea to a fully realized VR piece that premiered at the Sundance Film Festival to great acclaim, and has since traveled the world winning awards.” For the project, Williams teamed up with Felix & Paul Studios, an Emmy Award–winning immersive entertainment studio, along with co-director Ayesha Nadarajah. Traveling While Black premiered at the 2019 Sundance Film Festival at New Frontier at The Ray, and was also released on the Oculus Go and Oculus Rift headsets, as well as the New York Times website.

Traveling While Black places the viewer in the long history of restriction of movement for African Americans and the creation of safe spaces in communities. A list of these safe spaces, first published in 1936 in The Green Book, served as a survival guide for black travelers to avoid brutal discrimination, and included places like Ben and Virginia Ali’s famed Washington, D.C., restaurant, Ben’s Chili Bowl. Offering viewers a vantage point of what it felt like to sit in a booth there, the film also juxtaposes history with present-day interviews with people like Samaria Rice, the mother of Tamir Rice, an unarmed 12-year-old who was shot and killed by Cleveland police in 2014.

The film’s critical acclaim has led to greater visibility for the project, which Williams is using to raise awareness for social injustice and to incite change. When Traveling While Black was nominated for a 2019 Emmy for Outstanding Original Interactive Program, the filmmaking team walked the red carpet with Samaria Rice, highlighting the urgent need for a dialogue to confront how racial unrest in public spaces endures today.

“An extraordinary experience that invites viewers to traverse decades through America's racist history, and places them face-to-face with present-day testifiers and contemporary events.” —Tambay Obenson, IndieWire

Before exploring VR, Williams received a range of support from Sundance Institute on documentary projects.

- God Loves Uganda received a 2011 Documentary Film Program Grant and a Cinereach Project at Sundance Institute Grant; took part in the 2012 Documentary Edit and Story Lab; and premiered at the 2013 Sundance Film Festival and Sundance: London.

- Life, Animated premiered at the 2016 Sundance Film Festival, Sundance: London, and Sundance: Hong Kong.

- The Life and Death of Cassandro was supported by the 2018 Screenwriters Intensive: LA and the Directors and Screenwriters Labs.

- Williams also served as a 2014 Lab Alumni Advisory Board Member, a 2015 Documentary Competition juror, and an advisor at the 2016 Catalyst Forum.
Bending the documentary form in inventive ways, filmmakers Cristina Ibarra (a Women at Sundance alum) and Alex Rivera (writer/director of the Institute-supported film Sleep Dealer) map uncharted domain in The Infiltrators, going inside the walls of an immigration detention center. When Claudio Rojas is detained by ICE officials without warning outside his Florida home, he is transferred to a detention facility used as a holding space for imminent deportations. Rojas’s family contacts the National Immigrant Youth Alliance, a group of activist Dreamers known for stopping deportations. Believing that no one is free as long as one is in detention, The Infiltrators follows how NIYA enlists Marco Saavedra to self-deport with the hopes of gaining access to the detention center and impeding Rojas’s expulsion. The Infiltrators is a timely docu-thriller that paints an emotionally charged portrait of visionary youth fighting for their community. “Our true story was set inside the immigrant detention system—a system that does not want to be seen. To visualize it, we needed to use an innovative cinematic language that combines documentary and scripted material. When we proposed this risky project, Sundance offered more than support,” explained Rivera. “Through programs like the Doc Edit and Story Lab and Catalyst, and platforms like the Festival, Sundance was a comrade and co-conspirator.”

Ibarra first attended the 2015 Women’s Financing Intensive; the team later received a 2016 Documentary Film Program Grant, and participated in the 2016 MacArthur Foundation Short Film Fund Initiative and the 2017 Documentary Edit and Story Lab and Catalyst Forum. The Infiltrators premiered to great acclaim at the 2019 Sundance Film Festival, winning the NEXT Innovator and Audience Awards. Following its debut, Oscilloscope Laboratories acquired U.S. rights to release the feature in theatres before it streamed on digital platforms, and Blumhouse Television optioned to adapt it into a scripted series. By connecting with wider audiences through these varied formats, The Infiltrators will continue to raise awareness of the effects of our current immigration policies and have greater opportunities to advocate for systemic change.
A Silenced Voice

In March, Claudio Rojas—the main subject of The Infiltrators—was detained by ICE during his annual visa check-in, despite his in-progress visa application. Along with great public outcry from the documentary community, Documentary Film Program Director Tabitha Jackson penned a blog raising a red flag about the chilling potential effects of this action: “We call attention to Claudio Rojas’s arrest and voice our concern at any act which can be perceived as intimidation toward either artist or subject. Only when we can speak freely, without fear of retaliation or abuse of due process, can we trust in the basic tenets of a true democracy and gain crucial perspectives that illuminate the policies and actions that shape our society.” Sundance Institute published this blog across all social channels and then updated audiences in April with the terrible news that Rojas was deported; the update included ways to support his family.

Actors Manuel Uriza and Maynor Alvarado in The Infiltrators
Never shying away from hard-hitting stories that need to be told, the Sundance Film Festival amplifies the role of the artist to uncover truths, challenge orthodoxies, and shed light on complex issues. From penetrating character portraits to investigative documentaries, here are a few of this year’s boldest stories that have changed hearts, changed minds—and ignited conversations.

**Speaking Out**

- **LEAVING NEVERLAND**
- **COLD CASE HAMMARSKJÖLD**
- **UNTOUCHABLE**
- **THE BRINK**
- **THIS IS PERSONAL**
- **LORENA**
- **THE INVENTOR**
- **ASK DR. RUTH**
- **RAISE HELL: THE LIFE AND TIMES OF MOLLY IVINS**
- **WHERE’S MY ROY COHN?**
- **THE REPORT**
- **EXTREMELY WICKED, SHOCKINGLY EVIL AND VILE**
As Sundance Institute is dedicated to sustaining the visionary work of independent artists, the Institute is also deeply committed to sustaining sound fiscal management and strong institutional health.

The fiscal year 2019 year-end includes unrestricted operating total revenue of $50.59 million, less total expenses of $49.99 million, creating a small surplus of $0.6 million that has been reinvested into our reserves.
Leadership

With its deeply dedicated leadership and staff, including the Board of Trustees, Utah Advisory Board, and Director’s Advisory Group, Sundance Institute is guided by a group of individuals united by their belief in the transformative power of storytelling.

Board of Trustees

Robert Redford, President & Founder
Pat Mitchell, Chair
Jeanne Donovan Fisher, Vice Chair
Geoffrey K. Sands, Vice Chair

Utah Advisory Board

As we looked to our future in the State of Utah, we recognized the need to reconfigure our advisory group to support our expanding and varied work in our founding State—covering community and government relations, in-kind support and fundraising, and program activities. This year we honored the wonderful members of our current Utah Advisory Board as we envisioned future work in Utah. Over the years, this passionate group of local leaders supported our work in many ways, and its members continue to be some of our greatest friends, fans, and ambassadors. We look forward to working with many of them in the new Utah volunteer leadership and advisory groups to be formed in the year ahead.

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Peter Golub, Director, Film Music Program
Tabitha Jackson, Director, Documentary Film Program
N. Bird Runningwater, Director, Indigenous Program
Christopher Hibma, Interim Director, Theatre Program
Michael Ballweg, Chief Human Resources Officer
Kristen Tilley, Chief of Staff

Sundance Institute Staff and Volunteers
211 Full-Time Employees
410 Seasonal Employees
2,797 Volunteers

Foundations
Supporting Impact
Sundance Institute has a long history of putting artists and their work into the cultural conversation in ways that, over time, have contributed to shifts in societal narratives and even in behavioral norms. We've seen how stories—in the broadest sense—are profoundly effective transmission systems for ideas and values, with the power to ignite positive change. This work was pioneered through our longstanding partnership with the Skoll Foundation through the Stories of Change program, and has grown to include other partners. This year, the Institute launched a new Impact strategy to build on this work, and we are pleased to highlight two generous foundations that are helping us to drive this work forward.

In FY19, Luminate and Sundance Institute launched a new impact fund to catalyze strategic storytelling across the four areas where Luminate strives to have an impact: Civic Empowerment; Data & Digital Rights; Independent Media; and Financial Transparency. The fund offers support to high-quality documentary, narrative, episodic, and emerging media projects at all stages of development, production, and post-production, including early distribution and impact campaigns.

Since 2016, the Institute has partnered with The Kendeda Fund, using the power of story to change the way independent artists, influencers, and the general public think about gun violence prevention and the environment. The partnership provides grants to documentary, narrative, or emerging media projects exploring these urgent issues, and supports thoughtful impact campaigns, convening opportunities, and network building to help shape public discourse on these urgent issues.

Supporting Outreach & Inclusion
Sundance Institute's Outreach & Inclusion Program (O&I) works across our Programs and the Sundance Film Festival to support artists from underrepresented communities, focusing on women and other underrepresented genders, people of color, the LGBTQ+ community, people with disabilities, and underserved geographic regions. Below, we are proud to spotlight one of our committed foundation partners that is helping us to deepen our inclusive values and infrastructure, and advance equity in entertainment.

Over the past three years, the Will & Jada Smith Family Foundation has provided crucial support for the Institute's annual Screenwriters Intensive, which is designed to introduce industry to a group of emerging storytellers from underrepresented communities developing their first fiction feature. In addition to participating in a two-day workshop under the guidance of experienced creative advisors, each Fellow receives an unrestricted cash grant to help them advance their projects.

Featured Collaborations
GOVERNMENT

Salt Lake County
Sundance Institute is proud to contribute to the cultural calendar and economic vitality of Salt Lake County. Funding from Salt Lake County through the Tourism Recreation Tax and the Salt Lake County Zoo, Arts and Parks (ZAP) Program supports our programming in Salt Lake County during the Sundance Film Festival and throughout the year. During the 2019 Sundance Film Festival, the Institute and the County partnered to present Creative Tensions, an interactive panel developed by Sundance Institute’s Theatre Program and the global design firm IDEO with the aim of fostering openness and connection through a new kind of dialogue. Centered on the theme of tolerance, this iteration of Creative Tensions engaged audiences in an exploration of what tolerance means to each of us, where our assumptions lie, and how we might construct a more tolerant world. The County’s support in FY19 additionally enabled the Institute to offer free screenings for local students and residents during the Sundance Film Festival and our annual Summer Film Series at Red Butte Garden. Through the Festival, we attract thousands of visitors to Salt Lake County, and engage with more than 50,000 local residents each year.

INDIVIDUAL GIVING

Susan Bay Nimoy is a filmmaker, writer, actress, and philanthropist. Susan’s creativity and artistic voice are evident in her decades-spanning acting career and work as a director and producer. Her commitment to the craft reached a high when she premiered her first short film, Eve, at the 2018 Sundance Film Festival. Throughout the years, Susan has steadfastly supported our work to create equity in the film industry by supporting our Women at Sundance program, providing opportunities for women artists across all of our programs, and serving as an active member of our Women at Sundance leadership council. In 2019, Susan made an extraordinary increased commitment to support women artists working in documentary film, narrative film, and theatre through both annual and endowment support.

Jim and Linda Lippman have provided generous annual support over the last five years to Sundance Institute, inspired by their love of film and tradition of attending the Sundance Film Festival. They champion the next generation of groundbreaking voices each year by providing support that goes toward Sundance Institute’s artist programs and attending our annual Artist at the Table at the Festival. They have also generously introduced their community of friends and family to Sundance, several of whom have joined the Lippmans in directly supporting our work.

Karen Lauder is a producer, writer, and game developer. In addition to her own projects, Karen has been committed to supporting filmmakers at all stages of their careers. She has lent her expertise to Sundance Institute in a variety of ways, and her support has deepened to include generous philanthropic support for our FilmTwo Fellowship, a specialized artist development program for filmmakers who are developing their second fiction features, and Catalyst, a program that connects culturally engaged film investors and funders with Sundance Institute artists who have projects in progress.

CORPORATIONS

Warner Bros. Momentum Fellowship
Warner Bros. Pictures supported the inaugural year of Sundance Institute’s Momentum Fellowship, a yearlong program of customized creative and professional support for writers, directors, and producers from underrepresented communities who are poised to take the next step in their careers, working across documentary and feature filmmaking, and episodic content. Through this partnership, Sundance Institute and Warner Bros. Pictures established the Sundance Institute | Warner Bros. Feature Film Directors Track. In keeping with Warner Bros.’ greater goals of inclusion and commitment to diversity in front of and behind the camera, Warner Bros. has dedicated resources to help nurture and grow this new class of fellows, offering access to executives and hosting a two-day workshop at the studio’s Burbank lot.

Acura
Celebrating 10 years as a presenting sponsor and the official vehicle of the Sundance Film Festival, Acura is an integral partner in supporting our transportation needs and navigating the snowy mountains of Park City. Acura supports the Festival with more than 100 fleet vehicles for programming, operations, artist relations, and special guests, and is deeply integrated into our operations; it has also created one of the most popular and exciting activation popups for audiences, providing warm beverages, free live music, and engaging panels. Acura also supported our annual summer benefit in Los Angeles for the fifth year, enabling us to raise funds for our year-round artist programs while also offsetting tickets so we could include allied organizations and the local community in experiencing a taste of the Sundance Film Festival for free.

Nonprofit Partnership Strategy
As an extension of our commitment to supporting and bringing together a community of partners with shared goals and values, we expanded our nonprofit strategy in 2019 to include panels, events, and venues at the Sundance Film Festival, as well as programming during the year. This included partnerships with organizations such as Easterseals, Center for Asian American Media, the Jewish Film Institute, GLAAD, the Muslim Public Affairs Council, and the Blackhouse Foundation. In the spring of 2019, Easterseals announced the winners of the Easterseals Disability Film Challenge, and the Sundance Institute Outreach & Inclusion team hosted the group for a daylong workshop, further enhancing our partnership and providing an engaging way for us to collaborate on our shared goals.

OUR COMMUNITY
EVENTS

2019 Sundance Film Festival | An Artist at the Table | 10 Years

During the 2019 Sundance Film Festival, Sundance Institute celebrated the 10th anniversary of its annual opening-night benefit, An Artist at the Table. In the presence of 63 Sundance Institute–associated artists, the community of supporters enjoyed the Day One screening at the Eccles Theater, followed by an intimate dinner with the artists. Over the course of the evening, guests heard from Ava DuVernay, Boots Riley, Awkwafina, and Glenn Close about the risks they’ve taken as artists. With the support of the George S. and Dolores Doré Eccles Foundation, Utah Film Studios, and generous in-kind partners, the evening raised nearly $1 million that will help champion the next generation of groundbreaking voices.

Venue Partnerships

The Sundance Film Festival and Sundance Institute are proud to work with local partners, organizations, and venues to create engaging events for the community of independent film enthusiasts. The Basin Recreation Fieldhouse has been home to the Festival’s awards night ceremony and party for almost 10 years, accommodating 3,000 guests throughout the evening. Utah Film Studios joined us for the first time this past season and hosted a variety of large-scale events, including An Artist at the Table.

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As a nonprofit, Sundance Institute relies on gifts from our generous community of supporters, including many individuals, foundations, government agencies, and corporate sponsors and partners. These gifts make our programs possible, and we are grateful to those listed here, who contributed from September 1, 2018, through August 31, 2019.

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Trey Gilmore
Vincent Gilot
Greg Gilreath
Dan Gilroy
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Mindy Goldberg
Lindsay Goldner
Julie Goldman
Jamie Goncalves
Charine Gonzales
Juan Pablo Gonzalez
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Sasha Gordon
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Karen Graci
Robert Graham
David Grainger
David Grandison
Christopher Grant
Brad Gray
Brent Green
Michael Lloyd Green
Rashaad Ernesto Green
Sam Green
Anna Greenfield
Timothy Greenfield-Sanders
Victoria Gregory
Gary Grice
Vangie Griego
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Pete Griffin
Russell Groves
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Ciro Guerra
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Caio Guilane
Fabiano Guilane
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Isabel Garcia
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Ainsley Gardner
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Atanas Georgiev
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Laura Holiday
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André Horine
Andre Horine
Andre Horine

B
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M. Elizabeth Hughes
Carly Hugo

C
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Khawla Ibraheem
George Carter III
Corina Schwingruber Ilić
Henri Iman
Mariana Irazu
Guille Isa
Marion Isaacs
Lameeza Issaq

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Stefanie Abel Horowitz
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Andrew Houchins
Andrew Hourian
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Eyad Houssami
Zora Howard
Halej Howle
Tomas Hristov
Tiffanie Hu
Beth Hubbard
M. Elizabeth Hughes
Carly Hugo
Faren Hunes
Jason Hunter
M. Cianna Hutcherson
Sophie Hyde
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Daniel Hymanson
Alex Hyner

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Tori Lenosky
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Rex Miller
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Ruchi Mital
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Michael Mobley
Santiago Mohar Volkov
Jc Molina
Mary Molina
James Harrison Monaco
Tatiana Monge
John Monos
Darius Clark Monroe
Mark Monroe
Macarena Monró
Victor Morales
Jake Morgan
Angeline Morningstar
Skye Morse-Hodgson
Rachael Moton
Nikka Moule
Gaëlle Mourre
Cyrus Moussavi
Ekwa-Hana Msangi
Nipal Mu'min
Huriyyah Muhammad
Martin Muir
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Kelvin Munro
Silvio Muraglia
Bashar Murkus
Padaic Murphy
Sara Murphy
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Jhane Myers
Daniel Myrick

N
Ben Nabors
Youmna Mosadieh
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Jc Molina
Mary Molina
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Ted Passon
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Jay Patumano
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Tiago Pavan
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Jeff Peixoto
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Kase Pena
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Lauren Penn
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Jacob Perlin
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Michael Peters
Thomas Petersen
Jess Peterson
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Sebastián S. Pinzón
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Tayarisha Poe
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Yamin Santana
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Ristu Thomas
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