

ANNUAL 2018 Fiscal Year REPORT





Actors Alano Miller, Khris Davis, and Austin Smith workshop *America v. 2.1: The Sad Demise & Eventual Extinction of the American Negro* during the 2018 Theatre Lab in Morocco.

WELCOME

In times of great change, the role of artists takes on elevated importance. Their stories become vehicles for renewed meaning and beauty, and guide us toward a more nuanced and empathic view of the world.

The vast changes in how we communicate, and the expanded potential to reach people around the world through stories, demand new ways of thinking about how we support artists, as well as how we approach our own organization. We are reshaping the way we work across disciplines, leading to improved collaborations, ideas, and efficiencies and connecting our remarkably talented teams to one another in new ways.

In recent years, the country—as well as the world—has been challenged by divisive discourse, and artists have continued to remind us that our differences are also strengths, and can be the fabric that knits us together. As the Institute evolves, the bedrock of our organization and our mission remain unchanged: We are committed to providing and protecting space and support for artists to create and showcase their work, and to bringing audiences together to experience these stories.

In sharing with you our 2018 Sundance Institute Annual Report we take a closer look at the breadth and impact of our artists and their work. In recalling another year of momentous work from the independent artists we champion, we are so grateful for those who support the Institute, and we invite you to explore the growth and movement of the organization as a whole.

Robert Redford

PRESIDENT & FOUNDER



Pat Mitchell

CHAIR, BOARD OF TRUSTEES



Keri Putnam

EXECUTIVE DIRECTOR





Robert Redford

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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.

Founder and President of Sundance Institute Robert Redford gives opening remarks at the 2018 premiere of *Blindspotting* at Eccles Theatre.

A winter scene featuring a long wooden building with a snow-covered roof on the left. A stream flows through the center, surrounded by snow-covered banks and numerous evergreen trees heavily laden with snow. The sky is overcast and grey. The overall atmosphere is serene and cold.

OUR 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, media, and theatre artists from the United States and around the world, and to introduce audiences to their new work.



OUR WORK

Sundance Institute provides critical resources and preserves a space that is free from the constraints of commerce or convention so that independent artists with diverse perspectives can create and share original, uncompromised work.

We support artists because we believe in the crucial role their voices and stories play in inspiring, engaging, informing, and connecting people everywhere.



Our Artist Support Programs

embrace a breadth of creative disciplines and offer deep and sustaining support at every stage of creative and professional development.

Across all disciplines, we offer highly selective residential **labs, fellowships, and direct grants**. In addition, we present **free public workshops** with partners in the U.S. and internationally, and offer **intensives and fellowships** for select emerging artists.

Feature Film

Episodic

Documentary Film

Theatre

Film Music

Native American and Indigenous

New Frontier

Creative Producing

Ignite (18-to-25-year-olds)

As part of our commitment to furthering a diverse community of artists, our **Outreach & Inclusion Program** and **Women at Sundance** work across the entire Institute to support artists and projects from groups who are underrepresented in U.S. media.

Audience Programs

bring film, media, theatre, and music to audiences around the world through year-round festivals, screening series, and tours to more deeply connect our global community.

Sundance Film Festival

Sundance Film Festival: London

Sundance Film Festival: Hong Kong

Short Film Tour





Ignite Fellow and Screenwriter Sachin Dharwadker, *The Prince of Hyde Park*, with Creative Advisor Amy Lippman at the 2017 Episodic Lab.

With a new generation of independent creators working more fluidly across disciplines, communicating across national borders, and engaging directly with audiences, Sundance Institute deepens its support for the most exciting independent artists around the world, with a focus on cross-disciplinary, inclusive, and artist-centered approaches.

OUR PROGRAMS

Feature Film

Advances the full creative and strategic journey of fiction storytellers—from the early stages of development all the way through production, post-production, and engaging with audiences.



“BY SUPPORTING EMERGING FILM ARTISTS, WE FOSTER A FAMILY OF DIVERSE STORYTELLERS WHO ARE WORKING TO EXCHANGE IDEAS, SHARE UNIQUE WORLDVIEWS, AND **CREATE FILMS THAT PROFOUNDLY RESONATE IN TODAY’S WORLD.** —Michelle Satter, *Founding Program Director*”



POPULATING EPISODIC CONTENT WITH FRESH VOICES

With a growing number of Episodic Lab Fellows staffed on new shows and their pilots developed for series, Sundance-supported artists are changing the face of episodic content by populating bold original stories with diverse voices. From the 2017 lab, Jacob Chase sold his murder mystery musical, *Harmony*, to ABC Studios; Heather Rae and Russell Friedenberg sold their reservation thriller, *Shasta*, to AMC; and Juliet Lashinsky-Revene sold her project, *Demons*, a drama about the Satanic Panic of the 1980s, to Hulu.

Episodic

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



“ WITH THE ONGOING GROWTH OF THE EPISODIC FORMAT, WE HELP IDENTIFY DIVERSE VOICES AND PROMOTE INCLUSION BY OFFERING THESE ORIGINAL CREATORS UNPARALLELED ACCESS TO CREATIVE AND INDUSTRY SUPPORT.

—Jennifer Goynes Blake, Program Director

Documentary Film

Elevates the art and craft of cinematic nonfiction by supporting the makers of bold creative independent work with the potential for social and cultural impact.



OUR COMMITMENT TO SUPPORTING, SUSTAINING, AND AMPLIFYING THE WORK OF NONFICTION FILMMAKERS IS UNWAVERING BECAUSE THE VITAL ROLE OF THE NARRATIVE ARTS IN DESCRIBING OUR WORLD HAS AN IMMENSE AND UNIQUE VALUE IN **CONVEYING TRUTH AND MEANING.**

—Tabitha Jackson, *Program Director*



Theatre

Champions theatre makers as they develop transformative, new storytelling for the stage.

“AS WE ARE DEEP IN THE MIDDLE OF A MULTI-YEAR COMMITMENT TO SUPPORTING ARABIC LANGUAGE ARTISTS 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

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.



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SO MANY FILMS THESE DAYS REFLECT A BLURRING OF LINES BETWEEN FICTION AND DOCUMENTARY. **THE WORK OF FILM COMPOSERS IS TO TELL A STORY IN MUSIC, REGARDLESS OF GENRE.** THIS YEAR, WE COMBINED WHAT WERE PREVIOUSLY TWO SEPARATE FICTION AND DOCUMENTARY PROGRAMS INTO ONE AND IT WORKED EXTREMELY WELL.

—Peter Golub, *Artistic Director*



Native American & Indigenous

Deeply committed to uplifting Native American and Indigenous storytellers working in cinema, and to 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*



New Frontier

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

“ **NEW FRONTIER SHOWCASES WORK THAT EXPLORES AND INNOVATES THE CRAFT OF STORYTELLING AT THE CROSSROADS OF FILM, ART, AND NEW TECHNOLOGIES.** THESE DIVERSE AND GROUNDBREAKING WORKS EXPAND THE CAPACITY OF OUR MEDIA LANDSCAPE, AND MAGNIFY OUR UNDERSTANDING OF THE EVOLUTION OF OUR HUMAN IDENTITY.

—Shari Frilot, *Chief Curator, New Frontier*



“ **THE NEW FRONTIER LAB PROGRAMS ARE SUPPORTING AN INCREDIBLE COMMUNITY OF ARTISTS AND CREATIVE TECHNOLOGISTS THAT ARE HACKING INTO THE EXPANDING COMMUNICATION ARCHITECTURE TO MAKE MEANING THROUGH STORY.**

—Kamal Sinclair, *Director, New Frontier Lab Programs*



Creative Producing

Supporting the crucial role of fiction and nonfiction independent producers to find, champion, and shape truly original filmmaking.

A GROWING FIELD FOR INDIE PRODUCERS

Several new fiction and documentary films by Creative Producing Lab Fellows have launched at top festivals around the world this past fiscal year. Premiering at the 2018 Sundance Film Festival: Diane Becker with *Inventing Tomorrow*; Bennett Elliott with *Bisbee '17*; Elizabeth Lodge Stepp with *Monsters and Men*; and Jeremy Yaches with *We the Animals*.

Others include Lacey Leavitt with *Sadie* at SXSW; Shrihari Sathe with *Screwdriver* at the Toronto International Film Festival; and Amanda Spain with *Bathtubs Over Broadway* at the Tribeca Film Festival.

“THE TREMENDOUS GROWTH OF PROFESSIONAL AND CREATIVE OPPORTUNITIES FOR INDIE PRODUCERS ACROSS PLATFORMS BEYOND FEATURE FILMS—SUCH AS EPISODIC, VIRTUAL REALITY, AND PODCASTING—SHOWS A FIELD THRIVING WITH THE FLEXIBILITY TO CREATE BOUNDARY-PUSHING STORIES.

—Anne Lai, Program Director



“AS FUNDING AND DISTRIBUTION OPPORTUNITIES EXPAND FOR NONFICTION FILMMAKERS, THERE IS AN EVEN GREATER NEED TO RECOGNIZE AND EMPOWER A DIVERSE RANGE OF PRODUCERS AS THEY PLAY A CRITICAL ROLE IN ENSURING THAT WE SEE HONEST AND AUTHENTIC STORIES THAT REFLECT THE HUMAN EXPERIENCE.

—Kristin Feeley, Program Director



CREATIVE PRODUCING

continued

Creative Distribution

Helps independent storytellers build audiences and sustain careers through innovations in marketing, distribution, and data transparency.

Photo by Kiran Chitanvis courtesy of *Unrest*

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IN A RAPIDLY CHANGING MARKET, WE BELIEVE ARTISTS NEED NEW TOOLS, TACTICS, AND MODELS TO REACH AUDIENCES WITH THEIR WORK. THE ARTISTS WE SUPPORT EMBODY THE NOTION THAT GREAT MARKETING IS AN INSEPARABLE PIECE OF THE STORYTELLING PROCESS.

—Chris Horton, *Program Director*



Catalyst

Connects culturally engaged film investors and funders with highly anticipated fiction and nonfiction film projects.

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PARTNERSHIPS FORGED THROUGH THE CATALYST COMMUNITY HELP FILMMAKERS THRIVE AND CREATIVE INVESTORS FIND PATHWAYS TO MEANINGFUL ENGAGEMENT WITH STORIES AND ARTISTS.

—Caroline Libresco, *Program Director*



CHANGING THE CULTURE OF PARTNERSHIPS

Since 2013, Catalyst has raised over \$22.6 million for 81 indelible documentary and fiction film projects. Fiscal year 2018 was an exceptional year for Catalyst alumni. Nine films premiered at the Sundance Film Festival, including Boots Riley's box office hit *Sorry To Bother You*; Morgan Neville's critically acclaimed documentary, *Won't You Be My Neighbor?*; and Jordana Spiro's award-winning debut, *Night Comes On*. By ensuring that such bold, original films are released to the world, Catalyst binds audiences together and awakens new connections.



Ignite

Propels young emerging filmmakers to the next step in their career through mentorships, artistic support, and professional development opportunities.

“ BY PROVIDING HOLISTIC SUPPORT TO YOUNG ARTISTS AT SUCH A CRITICAL TIME IN THEIR DEVELOPMENT, **WE ARE ABLE TO EMPOWER THEM TO GAIN CONFIDENCE IN THEIR CRAFT** AS THEY FIND THEIR PLACE IN THE LARGER CREATIVE COMMUNITY.

—Meredith Lavitt, *Sundance Ignite Director*



Outreach & Inclusion *Women at Sundance*

Nurtures storytellers from underrepresented communities and works with industry allies to foster equity in the business of storytelling.

“ IF ANY ONE PART OF OUR SOCIETY IS DENIED ACCESS TO THE MEANS TO TELL THEIR OWN STORIES, THEN THE NEEDS OF THE WHOLE ARE NOT BEING MET. WE ARE PROUD TO LAUNCH A BESPOKE PROGRAM **TAILORED TO SUPPORT ARTISTS FROM UNDERREPRESENTED COMMUNITIES.**

—Karim Ahmad, *Outreach & Inclusion Director*



“ **GENDER EQUALITY AMONG MEDIA-MAKERS IS CRITICALLY IMPORTANT TO THE HEALTH OF OUR CULTURE** BECAUSE IT'S THROUGH MEDIA THAT WE UNDERSTAND OURSELVES AND EACH OTHER. WE WORK STRATEGICALLY TO SUPPORT WOMEN FILMMAKERS IN DEVELOPING THEIR CAREERS AND REALIZING THEIR CREATIVE VISIONS.

—Caroline Libresco, *Women at Sundance Director*



Sundance Film Festival

Gives independent artists one of the world's premier platforms to reach a global audience.

“AS OUR REALITY KEEPS US ON A BREATHLESS PACE, THE FESTIVAL IS A PLACE FOR US TO GATHER AS A COMMUNITY AND TO TAKE IN BOLD, INNOVATIVE, AND RESONANT FILMS THAT REFRESH AND AWAKEN US.

—John Cooper, *Festival Director*





Georgina Hill, producer of *THE KING*, on her way to the film's premiere at The MARC Theatre.

\$3.06
MILLION

IN DIRECT GRANTS TO ARTISTS

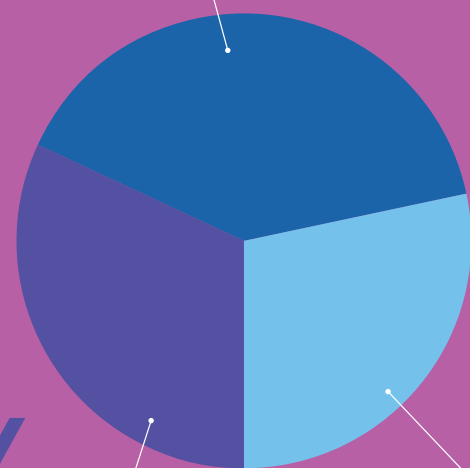
**Our
Artists**

790

**ARTISTS
SUPPORTED**

42.7%

SUPPORTED VIA GRANTS



30.3%

SUPPORTED VIA LABS

34.5%

SUPPORTED VIA THE
SUNDANCE FILM FESTIVAL

*Some artists received more than one type of support

**Our
People**

SEASONAL
EMPLOYEES

304

181

FULL-TIME
EMPLOYEES

2,186

VOLUNTEERS

25

BOARD
MEMBERS

**2018 Sundance
Film Festival**

Impact 124,000

AUDIENCE
MEMBERS
REACHED

\$191.6 MILLION

ECONOMIC IMPACT ON THE STATE OF UTAH



Sundance Institute is committed to supporting, connecting, and amplifying emerging independent artists around the globe.

From hosting labs and workshops to presenting festivals, screening series, and other public programs that foster cross-cultural dialogues, in fiscal year 2018 **the Institute produced programs in 11 countries** across the world:

- | | | |
|-----------|---------|---------------|
| AUSTRALIA | ENGLAND | MEXICO |
| CANADA | FRANCE | MOROCCO |
| CHINA | GERMANY | UNITED STATES |
| CUBA | GREECE | |

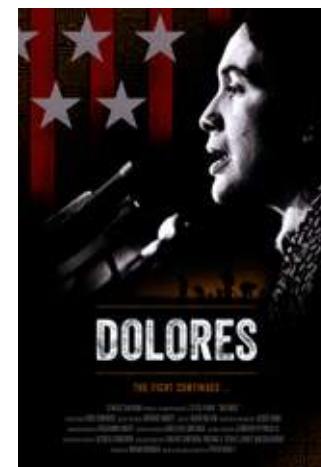
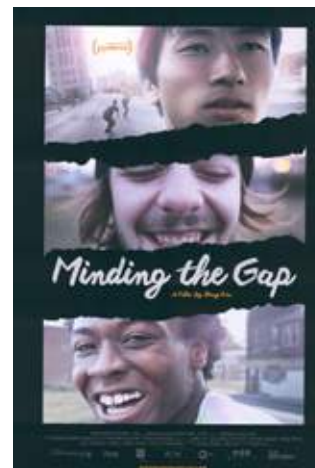
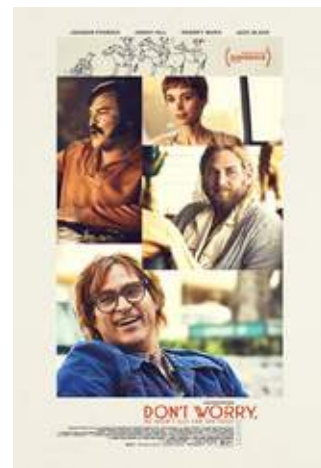
In fiscal year 2018, **international artists represented 25.3%** of our supported artists. These artists represented **58 countries** around the world:

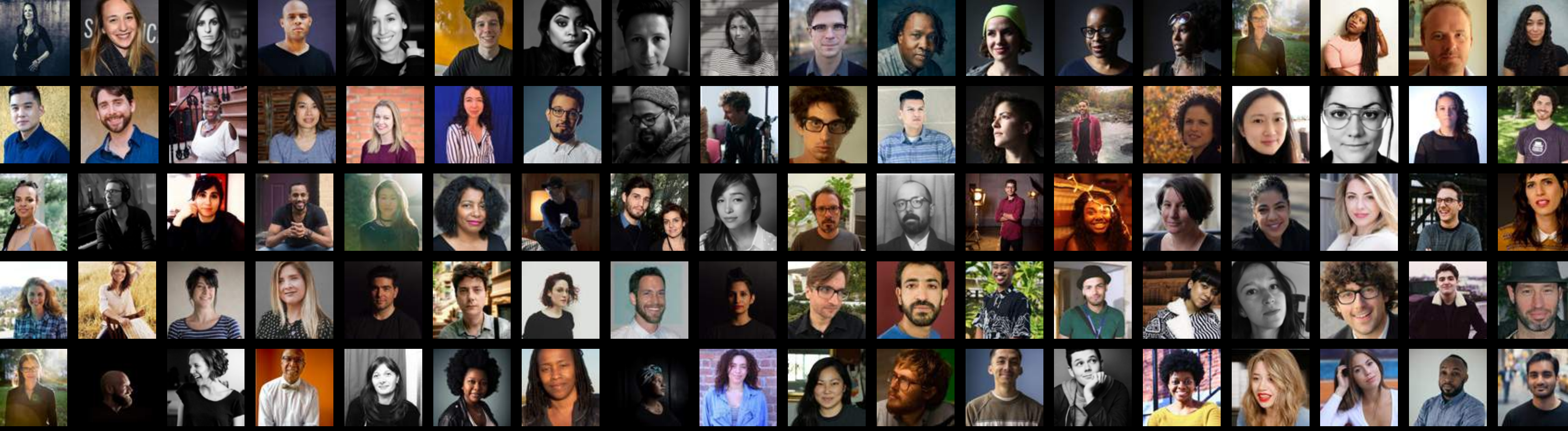
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|-----------|-------------|----------------------|
| ALGERIA | GREECE | ROMANIA |
| ARGENTINA | HONG KONG | RUSSIA |
| AUSTRALIA | HUNGARY | SCOTLAND |
| BRAZIL | ICELAND | SINGAPORE |
| BULGARIA | INDIA | SOUTH AFRICA |
| BURUNDI | IRAN | SOUTH KOREA |
| CANADA | ISRAEL | SPAIN |
| CHILE | ITALY | STATE OF PALESTINE |
| CHINA | JAPAN | SWEDEN |
| COLOMBIA | KENYA | SWITZERLAND |
| CROATIA | LEBANON | SYRIA |
| CUBA | LUXEMBOURG | TAIWAN |
| CYPRUS | MACEDONIA | TURKEY |
| DENMARK | MEXICO | UGANDA |
| EGYPT | MOROCCO | UNITED ARAB EMIRATES |
| ENGLAND | NEW ZEALAND | UNITED STATES: |
| ESTONIA | NIGERIA | PUERTO RICO |
| FRANCE | NORWAY | WAKE ISLAND |
| GEORGIA | POLAND | VENEZUELA |
| GERMANY | PORTUGAL | ZAMBIA |

● SUNDANCE FILM FESTIVALS

GLOBAL
COMMUNITY

GROUNDBREAKING INDEPENDENT FILMS, THEATRE PRODUCTIONS, AND NEW MEDIA PROJECTS INSPIRED, PROVOKED, AND TRANSFORMED THE CULTURAL LANDSCAPE OF 2018.





790 ARTISTS

**Supported
in 2018**

From the global platform of the Sundance Film Festival to labs, grants, fellowships, mentorships, and more, Sundance Institute provides deep and sustaining support to help independent artists bring their original stories to life.

**48%
female
artists**

**25.3%
international
artists**





In the past year, Sundance Institute-supported artists have brought to fruition some of the most deeply personal and urgent stories of our times—stories that reach across borders, spark conversations, and reframe how we see the world. Here we shine a light on a few of these artists, their visions, and their Sundance stories.

ARTIST STORIES

REINALDO MARCUS GREEN

Feature
Film
Program

Inspired by the all-too-frequent headlines of police brutality and racial profiling, Reinaldo Marcus Green's debut feature film takes a close look at America's current socio-political climate.

Told in a triptych structure, *Monsters and Men* follows three members of the Bed-Stuy community—a young father, a cop, and a high school athlete—in the aftermath of the killing of an unarmed black man by police. As the focus shifts from one perspective to the next, this assemblage of protagonists provides a powerful testament to the life-altering consequences of taking action—or not—when faced with injustice.

Green first came to the Sundance Film Festival in 2015 with his short film *Stop*. Having premiered his previous short film at Cannes, he was ready to transition to making his first feature. In 2016, Green brought his script for *Monsters and Men* to Sundance Institute's Screenwriters Intensive, and he continued to develop the project at the 2017 Directors and Screenwriters Labs in addition to receiving support from the 2017 Sundance Institute | Time Warner Foundation Fellowship. *Monsters and Men* premiered in U.S. Dramatic Competition at the 2018 Sundance Film Festival, where it won a Special Jury Award for outstanding first feature, and it was acquired by Neon and released in fall 2018. Green reflected on this full journey with Michelle Satter—from inception to development to sharing his incredibly timely film with audiences around the country.

“ A POWERHOUSE THAT COULDN'T BE MORE TIMELY OR NECESSARY.

Peter Travers, Rolling Stone

Satter: *What compelled you to tell the particular story that is portrayed in **Monsters and Men**?*

Green: I made the short film *Stop*, and at Sundance in 2015 a friend of mine who was a police officer and was an actor in the film was staying with me at the Festival. We went to celebrate the premiere of our short film and it was 2:00 a.m. and he started talking about the Eric [Garner] case—I used to deliver pizza in that neighborhood so I knew exactly where that happened. It felt like it was my backyard. And we saw two very different things while looking at the same event. What started off as a normal conversation gradually became a very intense, heated debate, and by the end of the conversation my friend was in tears, and it was very uncomfortable because I think he felt like I was attacking him when I was just asking questions ... questions about what happened with someone like Eric Garner. I was trying to understand, and he kept trying to explain to me what it's like being a police officer, and the things he faces when he's in uniform. At that time, I had no intention of making my short film into a feature, but after this conversation I realized what I didn't have in my short film was perspective.

Satter: *Tell me about some of your most memorable learning moments from the **Directors Lab**.*

Green: The Directors Lab is life-changing for everybody that goes there. I don't think anybody's ever really able to articulate what happens at the lab, other than it's this magical place and you're not really supposed to talk about it. [It] was absolutely critical to the success of the film for a number of reasons, but primarily because of the confidence that I needed to shed some layers before actually making the film—not only meeting people like



Ed Harris, or Octavia Spencer, or Robert Redford, but being able to communicate with people that you're a fan of that are now just here to help you. It was the most vulnerable I ever felt as an adult.

There's that therapeutic side of it, but then there's the practical side of shooting four or five different scenes from the film. Those exercises were absolutely critical to the rewrite of the script. In directing those scenes, it was learning where to put the camera, how to work with actors—even though I had made a couple of shorts, I hadn't really worked with professional actors. ... That's where the advisors really came in and were helpful for me, because they shared a language for how to communicate.

Satter: *What has been most meaningful for you in the process of engaging with audiences on this film?*

Green: It's a blessing to say to someone that you grew up with, your family or friend, that they can go see your film in a theater. It's an incredible feeling. As far as an audience response, I was able to do a couple of Q&As around the initial release of the film in L.A. and New York. It's amazing to watch people that have nothing to do with the film, that don't know anything about the [various] Sundance Labs that we were a part of, or anything about the process of making a film, and people either enjoy it or they don't. But it's nice to hear from audiences that they're responding to the film. We were very blessed to get a strong critical response to the film, though the first article that came out about the film was horrible. I thought I was never gonna work again... but we battled back. It's been incredible that other people, critics who have watched thousands of movies, feel that our film deserves to be out there.

Institute Support

- 2018 SUNDANCE FILM FESTIVAL, *MONSTERS AND MEN*
- 2017 DIRECTORS LAB
- 2017 SCREENPLAY READING SERIES
- 2017 TIME WARNER FOUNDATION FELLOWSHIP | FFP
- 2016 CREATIVE PRODUCING LAB AND FELLOWSHIP
- 2015 AND 2017 FEATURE FILM FUND GRANTS
- 2016 SCREENWRITERS INTENSIVE: LA
- 2016 CREATIVE PRODUCING SUMMIT
- 2015 SUNDANCE FILM FESTIVAL, *STOP*

HANSOL JUNG

Theatre Program

Playwright and director Hansol Jung, who is from South Korea, had a very theatrical first entrance into life in America.

During her sophomore year of college, she studied abroad at New York University and spent most of her time and money going to Broadway shows. The heightened emotional and sensory experiences of productions like *Cabaret* raised her awareness of navigating the labyrinth of cultural nuances between the East and West. Upon returning to Korea, she began translating American plays into Korean, and this struggle to connect two very different worlds has deeply influenced Jung's latest work. *Wild Goose Dreams* follows a South Korean man whose wife and daughter have moved to America for a better life. Deeply lonely, he escapes to the internet, where he meets a young defector forced to leave her family behind in North Korea.

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**MS. JUNG, A WRITER OF
INDUSTRIOUS IMAGINATION,
HAS A POET'S GIFT FOR
SUSTAINING AND INTERLINKING
MOTIFS AND METAPHOR.**

Ben Brantley, The New York Times

Hung developed this globe-spanning project at the Theatre Program's inaugural Morocco Lab in 2016, where she received feedback from a diverse international community on her story of dislocation. *Wild Goose Dreams* first premiered last fall at the La Jolla Playhouse, and it made its New York premiere at The Public Theater in November 2018. Hung spoke to Theatre Program Producing Director Christopher Hibma about the dizzying experience of identifying your home and voice when you live—and create—across many.

Hibma: *Take me back to when Wild Goose Dreams began its life.*

Jung: I started writing in the summer of 2014 right after grad school. It actually started off as an exercise at the Royal Court as part of their International Playwrights Residency. And the prompt that they gave was to write something in English, but set in Korea. I've always been a little [hesitant] of doing that because it's just weird to write about Korea in English. And they said, "Ok, well write in Korean and we'll provide a translator." I started writing in Korean, and they ended up not being able to provide a translator, so I just did it myself. And I think I found a language that felt right while trying to express a world that is not an English-speaking one.

I finished the first draft quite quickly. I started the first 30 pages in July at the residency, and then finished the rest of the first draft in November. Those pages were very rough. I did another pass in the spring, and that's the draft I sent to Sundance Institute. And the next summer, I was in Morocco, with you.

Hibma: *I'm curious about the places throughout your life that you've called home. And more so, what is your definition of home?*

Jung: I was born in Korea, grew up in South Africa from age six to thirteen, and went back to Korea for junior high and high school. I've been in America for my higher education. Maybe because of the passport, or because of my family being there, I feel like my home is Korea. In a way—how sometimes you feel homesick for your mom—I have that feeling for Korea.

Artistically, it's a very foreign place for me. ... I think who I am as an artist was born and bred here in America. The way I write is very influenced by the almost dizzying [number] of different voices that exist in America. I don't know that my plays are American in a sense—it's always going to be a hybrid of being homesick all the time for, well, not America. ... I don't know right now where my home is; I feel like it's somewhere emotional.

Hibma: *What was it like to develop Wild Goose Dreams at the Lab in Morocco? What was unique about that experience?*

Jung: We had a very big cast. We had actors who spoke very little English. We had actors from Syria and it was so affirming to see how these people were responding to the material—the spiritual part of it, which is about leaving the soil of your roots. And also I had a lot of conversations with people who were like, "No, you stay. You stay where your roots are, and you change the world around you." The reinforcement of different kinds of beliefs around staying and leaving where your allegiances are ... I was allowed to be in touch with a much larger conversation than my own personal feelings.



Institute Support

- 2016 PLAYWRIGHTS & COMPOSERS RETREAT AT UCROSS FOUNDATION
- 2016 THEATRE LAB IN MENA

AMIE DOHERTY

Film Music Program

Galway, Ireland-born Amie Doherty has traveled the globe—from London, Seoul, Vietnam, India, and Spain to Hollywood—working as a composer and orchestrator on a wide variety of film and television projects.

Her latest work includes the film *Blue Night*—starring Sarah Jessica Parker, Renée Zellweger, and Common—which premiered at the 2018 Tribeca Film Festival and was released in the fall. She's also recently orchestrated for several TV series, including CBS's *Star Trek: Discovery*, the Emmy-winning *Fargo* and *The Night Of*, FX's *Legion*, Starz's *Counterpart*, and Netflix's *Altered Carbon*.





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I THINK WHAT YOU ALL DO AT THE LAB,
WHICH IS SO GREAT, IS THAT YOU
CONSTANTLY ENCOURAGE US TO TRY
THINGS THAT WE USUALLY WOULDN'T TRY.

Amie Doherty

uplifting score for Israel's *Keep the Change*, an off-kilter romantic comedy about an autistic couple. Their composer/director creative sensibilities meshed at the lab and Israel hired Doherty to score the film, which premiered at the Tribeca Film Festival in 2017, winning awards for Best U.S. Narrative Feature and Best First Time Director. This successful collaboration opened new doors for Doherty, which she discusses with Peter Golub, along with how she balances the noise of a booming career in composing.

Golub: What are you working on these days?

Doherty: I just got back this weekend from recording in London. I was at Abbey Road, recording a score for a Dreamworks short film—kind of like the film that plays before the main feature film—which was super exciting. We had a huge orchestra—it's an animated short film that I can't really tell you about.

I [spend half my time] working on my own projects and then I spend the other half of my time as an orchestrator on a bunch of TV shows. At the moment I'm orchestrating *Star Trek: Discovery*, a show called *Counterpart*, a new Netflix show called *The Umbrella Academy* ... I think that's it right now.

Golub: How do you manage juggling working on other people's projects while also working on your own pieces?

Doherty: It can be a struggle sometimes because I feel like I have two full-time jobs. As you know, it's a deadline-based job, so it can be super stressful. I find that working on the TV [projects]

One of the turning points that led Doherty down this bustling path of projects was her participation in the 2016 Sundance Institute Film Music and Sound Design Lab at Skywalker Sound. There, Doherty teamed up with filmmaker Rachel Israel to experiment with a quirky,

can often give you a financial base that can allow you to go and work on lower-budget indie films as a composer. I can afford to do that because of my work on the orchestration; it kind of balances out.

Golub: Looking back on your time at the Music and Sound Design Lab in 2016, how did your experience impact your career?

Doherty: The lab opened up so many doors for me that I had no idea it would. When we got paired with our director in the second week of the lab, my director had a [nearly] finished film, and she hired me from the lab to score the film. The film went on to win the Jury Award at Tribeca that year. That was *Keep the Change*, directed by Rachel Israel.

When I went to New York for the film's premiere, I met the music supervisor who [Rachel] had hired for the film. He's a very successful music supervisor who really liked my score, and since then he's recommended me for a bunch of films—one is actually coming out called *Here and Now*. I feel like that's a direct thing that came out of meeting Rachel at the lab.

Golub: From a craft perspective, did those two weeks at the lab affect how you think about and approach your work?

Doherty: Absolutely. I think what you all do at the lab, which is so great, is that you constantly encourage us to try things that we usually wouldn't try ... push the boundaries and take risks because we're in an environment where we could take risks. There was never a [feeling] that you could lose this gig because these were just exercises and we were just learning. It's kind of like a risk-taking muscle that gets built up, so that when the directors came in the following week, we were all kind of in that zone of taking risks and trying different things. I definitely took that home.

Institute Support

- 2016 MUSIC AND SOUND DESIGN LAB AT SKYWALKER SOUND | FEATURE FILM
- 2016 TIME WARNER FOUNDATION FELLOWSHIP | FILM MUSIC

Kenneth Turan, *Los Angeles Times*

“
THE FILM IS A
TRIBUTE TO THE
MYSTICAL POWER
OF THE MOVING
IMAGE, AND TO
ROSS’ KEEN AND
EMPATHETIC EYE.



Acclaimed photographer turned first-time filmmaker RaMell Ross’s Hale County This Morning, This Evening offers a profound new framework for seeing the lives of African American men on film.

Ross—who worked for three years in Hale County, Alabama, as a GED teacher and basketball coach—developed a natural intimacy with his subjects even before he began filming them. Looking from the inside out of this predominantly black and poor rural community, Ross beautifully weaves together moments both epic and mundane from a cast of characters, including an aspiring basketball player and a new father, to create a simultaneously universal and entirely individual cinematic experience.

RAMELL ROSS

Documentary
Film
Program

“

PURE CINEMATIC POETRY ... POSES A QUIETLY RADICAL CHALLENGE TO ASSUMPTIONS ABOUT RACE, CLASS AND THE AESTHETICS OF FILMMAKING. A.O. Scott, *The New York Times*

As a 2016-17 Art of Nonfiction Fellow, Ross experimented with form and the poetic possibilities of documentary filmmaking. Through this fellowship, Ross participated in a custom track of activities from screenings, panels, and workshops to networking receptions, as well as a retreat at the Sundance Mountain Resort during the Documentary Film Program's Documentary Edit and Story Lab. *Hale County This Morning, This Evening* premiered at the 2018 Sundance Film Festival, where it was awarded a U.S. Documentary Special Jury Award for creative vision, and has since gone on to have a successful festival run and be short-listed for an Academy Award. While on tour with the film's release by Cinema Guild, Ross caught up with Tabitha Jackson about how an artful approach to documentary challenged the exploitation of visual stereotypes.

Jackson: This is your first feature documentary, and I don't think I've seen anything like it, which is why we were so excited to support it. How did you come to make this project?

Ross: I [found] art because I needed an outlet when basketball failed ... I started to notice the problem of my own representation, which snowballed into the types of images I make, and then the desire to represent a place I felt was getting zero love from the larger culture. I was seeing the visualization and the current status of the South [used] as background for other conversations. I want to make images that don't use Blackness as a given—that don't allow someone to comfortably sit in a certain passive visualization with that element of the image or that element of the social construction of race. The current visualization of the historic South is the maintenance of it being ignored.



Jackson: As someone who has moved from photography to filmmaking, what is your eye drawn to?

Ross: In terms of what I'm interested in visually, it is very personal, and something that's ineffable and intangible. What I've noticed is I'm fascinated with the way in which the human body is a canvas for whatever's happening in the mind—the way that reality is shaped and transferred through human perception, specifically the way photography and film contribute to a re-situating of reality. The mediums are so often manufactured, yet so visceral, that they pass as truer than reality. That interplay of reduction to a different type of profundity is really fascinating and untraceable now.

There was a time when people weren't smiling in pictures. And then people started smiling in pictures. And then everyone smiled in pictures. Once you've seen an image of something, you imagine yourself in that position—specifically, the way in which personality, and image, and clothes, and cars, and status shape the way that we build ourselves up to be who we want to be in the world.

Jackson: How has the support from Sundance Institute affected or informed your process?

Ross: It's inextricable from what the film became. I was going to make this film anyway, but having the team that I had took it to the next level. When you're allowed to listen to people who are thinking about things deeply and have a different perspective on the craft that you're interested in, the takeaways are boundless. From hearing Jonathan Oppenheim talk about all the ways he thinks about editing to hearing Nels [Bangerter] speak about his process of building a film out like a video game interaction ... you get these insights that someone worked their entire life to generate and they take your understanding of what's possible to another level.

Institute Support

- 2018 SUNDANCE FILM FESTIVAL, *HALE COUNTY THIS MORNING, THIS EVENING*
- 2016 ART OF NONFICTION FELLOWSHIP
- 2016 DOCUMENTARY EDIT AND STORY LAB
- 2014 DOCUMENTARY FILM GRANT

SHAANDIIN TOME

Native American and Indigenous Film Program

The title of Diné filmmaker Shaandiin Tome's debut short film, Mud (Hashtl'ishnii), is a reference to the Navajo tradition of connecting people and place through given clans.

Tome explores this idea of identity and belonging through the story of Ruby, a Navajo mother struggling with her isolation caused by an addiction to alcohol. The concept of “mud” also carries a metaphorical weight, a burdening, a dirtying—and Tome's complex portrait of a “muddy” character adds new dimensions to the stereotypical portrayal of the hardships of Native American life.

Shaandiin Tome

“
IT WAS SO EMPOWERING
TO REALIZE THAT STORIES
CAN BE TOLD FROM A
UNIQUE PERSPECTIVE AND
PEOPLE ARE OUT THERE
LISTENING TO THEM.”





Shaandiin Tome | Native American and Indigenous Film Program

Tome first felt emboldened to tell such a raw, challenging story when she attended the Sundance Film Festival in 2016 as a Full Circle Fellow. After she developed her script at the Native Filmmakers Lab, *Mud* played the 2018 Festival in the Shorts section and has since gone on to screen at other festivals around the world, including the Montreal First Peoples Festival, where Tome won the Main Film Emerging Filmmaker Award. Tome spoke to Bird Runningwater about the vulnerabilities of bringing such an emotional subject to life.

Runningwater: *Before Mud premiered at the Sundance Film Festival, you first came to our Festival in 2016 as a Full Circle Fellow. How did this experience inspire you to make your first film?*

Tome: At that point, I was working in the film industry on bigger-budget productions way under the line staff doing entry-level things. I was feeling a little bit lost because everyone else was kind of hating their jobs in the film industry, but that was my future. So I went to Sundance and I realized what a positive [film] community was. I had been shut down from speaking my own voice, and being at Sundance I realized that there should be no fear in that because everyone is making their own stories ... It was so empowering to realize that stories can be told from a unique perspective and people are out there listening to them ... I knew Sundance was going to be there as the space where I could tell my story.

Runningwater: *After that, you applied for and got accepted into the Native Filmmakers Lab—how did working closely with this community impact your cinematic vision for your short film?*

Tome: Before then, I had mostly worked in cinematography and visuals, and this was my first foray into writing and directing. It was a very vulnerable place to be for myself because I didn't really understand what the implications were when it came to writing and directing—I thought it was this really distant thing that I couldn't achieve. Going to the Native Filmmakers Lab, I learned a lot from all of these different members—both from Sydney [Freeland] and Blackhorse [Lowe], who were the mentors, and from Andrew [Ahn] and Bernardo [Britto], who were actually filmmakers I had seen before at the 2016 Festival. I saw all these people whom I had known from a distance and I had watched from a distance, so for them to be brought close to me—and they asked me questions that solidified my own reasons for what I wanted to do—that was such a beautiful experience to know that the artistry was taken to the next level. It was a good place to take risks and realize that storytelling is about vulnerability.

Institute Support

- 2018 SUNDANCE FILM FESTIVAL, *MUD* (HASHTL'ISHNII)
- 2018 FLORIDA, MICHIGAN, AND NEW MEXICO PUBLIC SCREENINGS, *MUD* (HASHTL'ISHNII)
- 2017 NATIVE FILMMAKERS LAB
- 2016 FULL CIRCLE FELLOWSHIP
- 2016 NATIVE AMERICAN AND INDIGENOUS PRODUCTION ASSISTANT INTERNSHIP

Runningwater: *Your film is about is a very sensitive issue, which I think is probably why you wrestled with vulnerability so much. It's a story about addiction. What compelled you to set this story within a Navajo community?*

Tome: It was close to me and I knew it through my own family members ... It also came from a story of exposure deaths in Gallup, New Mexico—a border town to a Navajo reservation, an area of Prohibition from the 1800s. It's still in place that people can't drink alcohol on the Navajo Nation, so they go to these border towns and they become inebriated ... and they start walking home. During winter they end up stopping and resting, and they end up freezing to death. One of my own family members was found in a ditch decomposed. It was just so sad to realize that [he] had suffered this and we didn't even talk about it. He was placed in this statistic of [how] alcohol-related deaths are really high in Gallup ... I wanted to try and see if I could possibly bring an emotion and human connection to a character rather than perpetuate a stereotype.

Runningwater: *Why is it important for you to illustrate your perspective as a Diné woman through film?*

Tome: Because it's not there. It's non-existent at this point and I didn't realize that that was so important until I started making this story and then I started seeing this [idea of a] lens on other people's stories. To realize that I do have a unique voice and that nobody else in the world can speak from my perspective—and to be able to find a human connection—is very important.



Film still courtesy of Mud

“

TO REALIZE THAT I DO HAVE A UNIQUE VOICE AND THAT NOBODY ELSE IN THE WORLD CAN SPEAK FROM MY PERSPECTIVE—AND TO BE ABLE TO FIND A HUMAN CONNECTION—IS VERY IMPORTANT.

Shaandiin Tome



THE VANGUARD

The 2018 Sundance Institute Vanguard Award presented by Acura—an annual award that honors artists whose work and vision represent breakthrough innovation, originality, and independent spirit—honored Boots Riley, the irrepressible genre-bending artist.

Boots Riley Is Not Sorry to Bother You

“Boots’ vision is uncompromising, bold, and utterly unique. His execution is provocative and full of action, heart, and humor,” said actress Rosario Dawson, who presented Riley with the Vanguard Award this summer at a special Sundance Institute benefit and L.A. screening of his radically ambitious debut film, *Sorry to Bother You*.

Riley, who is best known for his groundbreaking hip-hop group, *The Coup*, spent years trying to make this movie. First written in 2012, *Sorry to Bother You* was published as a paperback book by McSweeney’s in 2014. The following year, Riley brought his script to the Sundance Institute Screenwriters Lab, and then in 2016 he took part in the Directors Lab, the Screenplay Reading Series, the Creative Producing Summit, and Sundance Catalyst, where he connected with investors like Charles D. King, a Sundance Institute Trustee who also helped to produce the film.

“Working in the music industry for the last 20-something years, the way I had to do it ... I didn’t feel like I had a team; if I didn’t do it [myself], I worried it wasn’t going to happen. With Sundance it was the first time I felt like people were actually doing things for me when I wasn’t even asking them,” Riley said. In his Vanguard acceptance speech, he thanked Sundance Institute for pushing his project forward, including Michelle Satter, the founding director of the Feature Film Program. “Once I joined the Screenwriters Lab ... it felt freeing. It felt like I could come up with ideas and bounce them off of people and I had a team—a family of creative folks that were looking out for me.”

Sorry to Bother You premiered at the Sundance Film Festival last year and was released by Annapurna this past summer, and it has blown away audiences and critics alike. The film follows the surreal journey of telemarketer Cassius “Cash” Green, who finds success when he taps into his “white voice” to make sales and rise through the ranks in a corporation with stunning levels of moral corruption. “Unlike a lot of Hollywood projects, it is of the time—it’s of the movements that are going on right now,” said Riley.

His film fearlessly infuses broad social commentary about race and capitalism with wilder sci-fi elements to create a whole new genre of storytelling. Riley’s artistry speaks to the poetic justice of humans evolving to rise up against adversity to save humanity. Or as Dawson put it before handing Riley the Vanguard Award: “You are walking poetry—you are absolutely a part of this movement generation.” And beyond this revolutionary film, Riley continues to inspire the greater Sundance community. This past fall he took part in Co//abcast, the audio world of the new Sundance Co//ab, where he talked with King about the inception, creation, and audience reception of their film to offer insights to aspiring filmmakers—and just like the film, their lively conversation had many unexpected twists.





SPOTLIGHTS

From renovating a sporting-goods store into a 500-seat state-of-the-art cinema to pioneering new paths for filmmakers to release their films, these standout moments from 2018 illuminate how Sundance Institute is transforming the future landscape of independent storytelling.

New Frontier has always been a program ahead of its time—working at the experimental intersection of storytelling and technology. As the director of the New Frontier Lab Programs, Kamal Sinclair has been deeply immersed in “emerging media,” and over the last few years she has turned her experiences—and concerns—with the quickly evolving field into a groundbreaking long-form research project. [Making a New Reality](#), commissioned by the Ford Foundation’s JustFilms program with supplemental support from Sundance Institute, investigates inequality in emerging media. Sinclair and her research partners asked a host of people in the field of media, technology, and social justice three basic questions: What is emerging media? What are the concerns related to equality and equity in emerging media? What interventions can mitigate inequality and inequity in emerging media? Throughout last year, Sinclair published her findings, and here she shares the high stakes of this research.

With the rapid growth of technology and communication tools, what have you witnessed to be the biggest challenge with the rise of emerging media?

Sinclair: Five hundred years ago we started a fundamental disruption to human communication systems by creating the tools of mass media. These exponential advancements allowed us to break from the time and space limitations of traditional forms and observe things for ourselves, which expanded our sense of reality.

This research was commissioned by the Ford Foundation’s JustFilms program and published in collaboration with Immerse.News.

MAKING A NEW REALITY

New
Frontier



Kamal Sinclair

“
**STORY AND
 NARRATIVE ARE
 THE CODE FOR
 HUMANITY’S
 OPERATING
 SYSTEM.**

We could read accounts of events and ideas with our own eyes through printed media; we could listen to or watch things from other parts of the world with our own ears and eyes, in real time. We could witness a larger version of reality—like seeing the earth from space. This changed us. Culturally we responded with post-modernism, surrealism, existentialism, and more—the arts and humanities worked to make sense of this new information in terms of meaning.

We are in the beginning of another fundamental disruption to human communication. However, this is not just another expansion of scope, scale, and efficiency—it is one with systems that can independently think, that are intelligent, that can integrate with our bodies. We are trying to navigate the most complex, abundant, and dynamic communication and information system in history, but we have blinders caused by limited inclusion.

The stakes are too high for siloed approaches to the imagination of our future. Without robust participation of people from a broad set of communities, identity groups, value systems, and fields of knowledge, in all roles and levels of power, we will not be able to mitigate the pitfalls of disruption, discover optimal uses of our new human capabilities, or make change with justice and equity at its core.

Why is it important for artists to have a voice in imagining our future?

Sinclair: Story and narrative are the code for humanity’s operating system. We have used stories to communicate knowledge, pass down behaviors from generation to generation, understand our place in the world, and imagine our futures since our earliest days. Story and narrative is how we design everything from the technology we invent to the social systems we implement, to the norms in which we perform our identities, to perhaps the mutations of our very DNA and perceptions of reality. Well, we are writing the next operating system for humanity with the stories we tell about our future.



Early in 2015, I had a conversation with a lovely man who leads the futurist department for one of the largest tech companies in the world. His team would imagine the future with the company's pipeline technologies and build out offices and homes in the vision of these technologies. He showed me a short film about how they were imagining the future, and it felt exciting in terms of the technology capabilities, but a bit soulless. I asked if he had anyone from the arts and humanities on his team. He said, "No, just engineers." I asked, "How are you imagining the future without people from the arts and humanities?" He genuinely looked flummoxed and said, "Wow, that's a blind spot."

I heard over and over from interviewees that it is critical to break the silos between tech, science, and the arts and develop more intersectional innovation, in order to mitigate blind spots on all sides.

What role can Sundance Institute play in helping to support diverse voices in making new media?

Sinclair: The research showed that creating robust inclusion falls into three broad categories: interventions to mitigate bias and increase equitable inclusion, much like those we've seen in other fields; interventions to mitigate groupthink by intentionally involving artists, scientists, engineers, people from the humanities, and other varied perspectives together to think about the cultural implications of new far-reaching technology like AI; and continued interventions at the level of policy and infrastructure to create forward-looking regulation and ethical standards.

Sundance Institute is already facilitating interventions in all three categories, either directly or through its support of artists working in these areas. We can deepen that work by continuing to diversify the voices making media; by breaking silos between artists, scientists, and engineers; and by catalyzing a collective imagination of our future.



Image courtesy of Birdly



Image courtesy of My Generation



Image courtesy of DICKGIRL 3D(X)

THREE IDENTICAL STRANGERS

DIRECTED BY TIM WARDLE

INSTITUTE SUPPORT:

- 2018 SUNDANCE FILM FESTIVAL: HONG KONG
- 2015 DOCUMENTARY FILM FUND GRANT



RBG

DIRECTED BY BETSY WEST AND JULIE COHEN

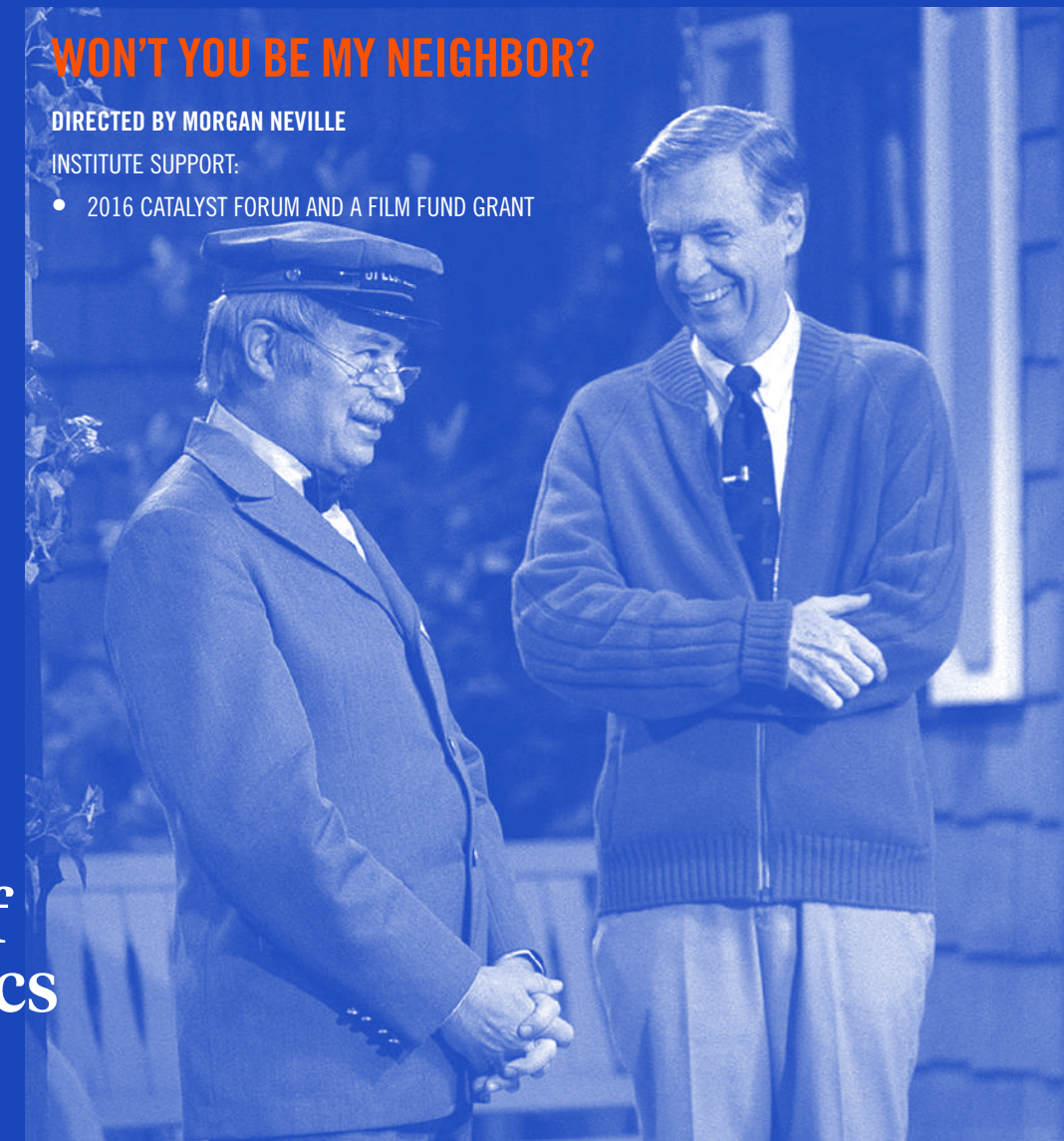


WON'T YOU BE MY NEIGHBOR?

DIRECTED BY MORGAN NEVILLE

INSTITUTE SUPPORT:

- 2016 CATALYST FORUM AND A FILM FUND GRANT



sundance film festival '18 festival.®

year of
the docs

“Blockbuster” is not a term often associated with documentaries, but one of this year’s biggest phenomena at the box office has been the record-breaking success of nonfiction film. Many docs from the 2018 Sundance Film Festival have gone on to become a breakout alternative to the usual summer slate of big popcorn flicks—illustrating an urgent need in audiences for incredible human stories that we can believe in.

Morgan Neville’s portrait of beloved TV host and children’s advocate Fred Rogers, *Won’t You Be My Neighbor?*, has made over \$22 million at the box office to become the top-grossing biodoc of all time and the top-earning documentary in the past five years—the 14th biggest of all time, including big-studio nature movies.

Two other indie nonfiction hits this year include *RBG*, Betsy West and Julie Cohen’s inspiring look at the trail-blazing life of Supreme Court Justice Ruth Bader Ginsburg, which earned over \$14 million this summer; and Tim Wardle’s astounding adoption thriller, *Three Identical Strangers*, which grossed over \$12 million.



Of the 24 documentaries that were acquired or distributed after their 2018 Festival premieres, here are a few standouts that saw critically acclaimed successful theatrical releases:

BAD REPUTATION
Directed by Kevin Kerslake

BISBEE '17
Directed by Robert Greene

HALE COUNTY THIS MORNING, THIS EVENING
Directed by RaMell Ross

INVENTING TOMORROW
Directed by Laura Nix

KUSAMA — INFINITY
Directed by Heather Lenz

MATANGI/MAYA/M.I.A.
Directed by Stephen Lovridge

MINDING THE GAP
Directed by Bing Liu

OF FATHERS AND SONS
Directed by Talal Derki

STUDIO 54
Directed by Matt Tyrnauer

By investing in broadening access and inclusion for artists, Sundance Institute is paving the way for new opportunities and resources for the next generation of creators.

BROADENING OUR REACH

A SAFE, GENEROUS, AND SUPPORTIVE SPACE FOR ARTISTS

Sundance Co//ab

In an effort to extend Sundance Institute's artist support resources to a wider creative community, Sundance Co//ab, a new digital storytelling and learning community, was conceived and piloted throughout 2018. Sundance Co//ab focuses on three key areas: **Learn Now**, featuring free videos and learning resources; **Share Your Work**, in which artists can share work in progress and get feedback from the community and from Sundance advisors; and **Go Deeper**, in which artists can take part in more extensive online courses, master classes, and one-on-one mentoring. The site also offers many other collaborative features such as monthly challenges, discussion boards, and online events, and it invites Sundance Institute alumni to answer questions and give feedback.

During the pilot phase, thousands of participants were invited to engage with each other for six months, testing the features and functionality of the site and helping to determine what our community values most. This crucial feedback was underscored by the diversity of perspectives included: artists participated from over 87 countries, with 60% of participants between the ages of 18 and 35, and with a 50/50 balance of men and women. Continuing this momentum to foster a larger global community of artists, Sundance Co//ab will open to the public in fiscal year 2019.



SUNDANCE COMMUNITY PROGRAMS

From the 2018 Sundance Film Festival Shorts Tour program that hit 48 U.S. cities to workshops for artists, free screenings, and more, Sundance Institute's public programs connect the Institute with diverse communities to inspire both artists and audiences alike.

UTAH COMMUNITY PROGRAMS

Each year, local collaborations and specially curated programs help to strengthen Sundance Institute's ongoing commitment to its host state and connect with homegrown audiences. From screenings and musical performances to workshops and discussions, these community programs presented both year-round and at the Sundance Film Festival offer Utah audiences the chance to experience independent film, theatre, and music.

This fiscal year, 18,833 Utah residents took part in free community programs, including the popular Best of Fest screenings showcasing the award-winning films the day after the Festival ends. Another Festival favorite

included the Sundance Institute | George S. and Dolores Doré Eccles Foundation Student Screenings Program—with 4,709 Utah students attending these free screenings and discussions this year.

The free Summer Film Series offered screenings in Salt Lake City, Park City, Ogden, Kamas, and St. George. The program engaged 4,794 locals with live music, lawn games, and activities around screenings of Sundance-supported films like *REDDOG: True Blue*, a family-friendly film about a young boy's life-changing friendship with his canine companion. In addition to viewing the film, attendees were invited to drop off donations for an animal rescue nonprofit, mingle with local dog care businesses, and visit a puppy play area.

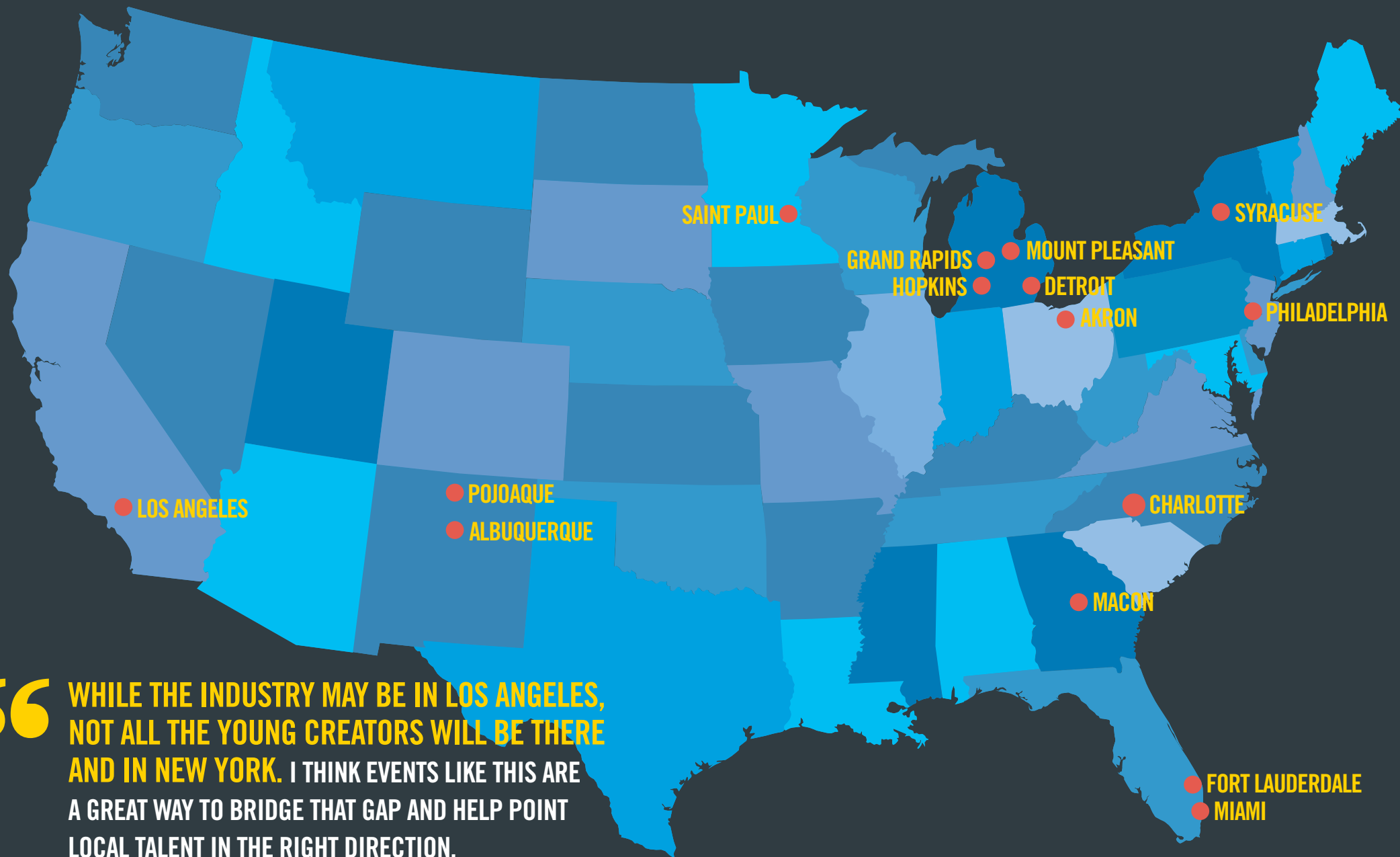


WIDE ACCESS TO CREATIVE OPPORTUNITIES

To foster the development of talented voices, a wide range of public programs are held in creative communities throughout the United States. From screenings of films directed by Native and Indigenous filmmakers, to cross-program workshops on topics like crowdfunding documentaries, to day labs in partnership with educational and cultural institutions—this programming introduces geographically and culturally diverse communities to the Institute’s opportunities for emerging artists, and inspires local audiences by connecting them to new voices. In FY18, these programs reached over 2,500 participants through 27 events in the following communities:

- Akron, Ohio
- Albuquerque, New Mexico
- Charlotte, North Carolina
- Detroit, Michigan
- Ft. Lauderdale, Florida
- Grand Rapids, Michigan
- Hopkins, Michigan
- Los Angeles, California
- Macon, Georgia
- Miami, Florida
- Mt. Pleasant, Michigan
- Pojoaque, New Mexico
- Philadelphia, Pennsylvania
- St. Paul, Minnesota
- Syracuse, New York

We are grateful to our collaborative partners who help make this work possible, including the John S. and James L. Knight Foundation and the W.K. Kellogg Foundation.



“WHILE THE INDUSTRY MAY BE IN LOS ANGELES, NOT ALL THE YOUNG CREATORS WILL BE THERE AND IN NEW YORK. I THINK EVENTS LIKE THIS ARE A GREAT WAY TO BRIDGE THAT GAP AND HELP POINT LOCAL TALENT IN THE RIGHT DIRECTION.

—Participant

FESTIVAL UPDATES



IN A TESTAMENT TO SUNDANCE'S PROWESS IN LAUNCHING THE HIGHEST-QUALITY FILMS, LAST YEAR'S CROP NABBED 16 OSCAR NOMINATIONS.

—*The Hollywood Reporter* on films from the 2017 Festival that were nominated for Academy Awards in 2018.

Call Me by Your Name and *Get Out* won for their screenplays, and *ICARUS* for best documentary feature, among others.



NEVER RESTING ON ITS LAURELS: The Sundance Film Festival Looks Ahead

Each year the Sundance Film Festival builds on its three decades of being one of the world's most preeminent platforms for artists to showcase new work. The 2018 Festival welcomed a record 124,000 attendees, in part because of the construction of a new theater to help increase the Festival's capacity while mitigating growing crowds. **The Ray**, a state-of-the-art 500-seat cinema, was resurrected from a 25,000-square-foot space of a former Sports Authority retail store. Conveniently located in the same village as the Yarrow and Holiday cinemas, The Ray is now the cornerstone of a burgeoning theater and cultural district—a lively alternative to the hub of Main Street. The Ray also includes additional exhibition space for New Frontier programming, featuring The Box, a 40-seat mobile VR cinema.

Adding to a programming lineup that included many of this year's most acclaimed films—like Desiree Akhavan's *The Miseducation of Cameron Post*, Bo Burnham's *Eighth Grade*, Carlos López Estrada's *Blindspotting*, and Debra Granik's *Leave No Trace*, among others—the Festival introduced **Indie Episodic**, an original category that focused entirely on independently produced series, for both TV and digital. The inaugural section already proved to be successful as a launching pad for pilots. After premiering its first three episodes at the 2018 Festival, *Mr Inbetween*, the Aussie drama series from Nash Edgerton and Scott Ryan, was distributed in the U.S., and it has been averaging 2+ million viewers per episode for FX and has a second season renewal. Two docuseries have also reached wider audiences following their Festival premieres: Maclain and Chapman Way's *Wild Wild Country* on Netflix and Steve James' *America to Me* on STARZ.

The Festival continued to build excitement for indie storytelling with new approaches to community engagement. Along with the inaugural **NEXT Innovator Award** given to a NEXT filmmaker by an innovator in the field, the new **Festival Favorite Award** was launched to give all feature films playing in the Festival the opportunity to be voted on by Festivalgoers, including those outside of the official competitions. And to give back to the local community, the Festival presented six free screenings to the public.

Gearing up for the year ahead, **new Director of Programming Kim Yutani** will lead the way for the 2019 Sundance Film Festival. In May, Yutani took over the position from longtime Sundancer Trevor Groth. Yutani started her programming career at Outfest Los Angeles, one of the world's leading LGBT festivals, and in 2006, she began working at Sundance Institute, first programming shorts, then features. Throughout the year and around the world, she represents Sundance Institute on juries and panels, and cultivates relationships with artists, film commissions, and industry. She was instrumental in the founding of Sundance Film Festival: Hong Kong. She got her start in the industry as assistant to director Gregg Araki, and first attended the Festival in 1995 with his film *The Doom Generation*.

2018 Program Snapshot:

WITH **13,468** PROJECTS SUBMITTED FOR CONSIDERATION, THE 2018 SUNDANCE FILM FESTIVAL PRESENTED **123** FEATURE FILMS, **69** SHORT FILMS, **20** EPISODIC SERIES, AND **22** VR EXPERIENCES.

CONNECTING GLOBALLY

The Sundance Film Festival travels the world to connect wider audiences to artists—igniting new ideas, showcasing original voices, and bringing together a global community around independent storytelling. This fiscal year's international exchanges in Hong Kong and London saw an increase in attendance from the previous year with a total of 11,574 audience members reached.

Sundance Film Festival: Hong Kong

In the fall of 2017, the Sundance Film Festival: Hong Kong returned for the fourth edition with a selection of 12 independent films, direct from 2017 Sundance Film Festival to make their Hong Kong premieres at The Metroplex in Kowloon Bay. Bringing a dynamic group of filmmakers from the U.S. to the other side of the world, this year's lineup featured a range of genres and topics, from comedies set in the medieval past to our social media world present, to dramas and documentaries tackling sexuality, race, social issues, and identity.

Filmmakers who participated in screenings and Q&As included David Lowery (*A Ghost Story*), Zoe Lister-Jones (*Band Aid*), Brett Haley (*The Hero*), Matt Spicer (*Ingrid Goes West*), Jeff Baena (*The Little Hours*), and Amanda Lipitz (*STEP*). Panels provided further opportunities for local audiences and aspiring filmmakers to interact with these directors, and a special showcase of the local winners of this year's Short Film Competition fostered emerging independent voices in Hong Kong. Rounding out this cross-cultural exchange, a selection of virtual reality experiences from the 2017 Sundance Film Festival's New Climate series was presented to bring climate change to the forefront of the cultural and creative conversation.

Sundance Film Festival: London

Celebrating groundbreaking independent cinema direct from the 2018 Sundance Film Festival, Picturehouse Central hosted Sundance Film Festival: London for this spring's offering of feature films, short films, and panel discussions. The festival opened with the U.K. premiere of Jennifer Fox's *The Tale*, igniting a weekend of bold female-focused stories. With seven out of the twelve films showcased

directed by women, along with a great array of female leads on screen, the program championed some of the exciting women-led work from January's Sundance Film Festival in Utah and proved a big success for U.K. audiences—this year's Festival saw a 6% increase in occupancy compared to the previous year.

Over 30 filmmakers and actors attended to introduce their films and participate in audience Q&As, including Toni Collette and Ari Aster for *Hereditary*; Ethan Hawke for *First Reformed*; Idris Elba and cast members from his directorial debut, *Yardie*; and Crystal Moselle and the cast of *Skate Kitchen*. Other films premiering in the U.K. included *Leave No Trace*, Debra Granik's highly anticipated follow-up to the Academy Award-nominated *Winter's Bone*, and Amy Adrion's timely documentary, *Half the Picture*, which turns a critical eye on the dismal number of female directors working in Hollywood. Amid the current period of intense reflection on inequality in the film industry, Sundance Film Festival: London provided a crucial opportunity for the U.S. and U.K. film industries to connect about promoting a culture of inclusion moving forward.

“
SUNDANCE FILM FESTIVAL:
LONDON HAS PLACED
ITSELF ON THE FRONT LINE
OF HELPING TO PROMOTE
FEMALE FILMMAKERS—
AND OFFER THE EQUAL
OPPORTUNITIES THEY
DESPERATELY NEED.

—Clarisse Loughrey, *The Independent*



DISRUPTING DISTRIBUTION

The Creative Distribution Initiative Transparency Project

Since launching in 2011, the Creative Distribution Initiative has helped over 200 films achieve access to groundbreaking creative distribution deals, including *Columbus*, *Unrest*, *The Devil We Know*, *Thunder Road*, *306 Hollywood*, and *First Girl I Loved*. In 2017, the program launched the Creative Distribution Fellowship, which provides creative producers with grants and resources to pioneer new ways of reaching audiences in lieu of an all-rights distributor.

As part of ongoing efforts to provide the field with resources that contribute clarity and insights around the changing economics of the independent film business, the program partnered with Cinereach to pilot a data transparency project. This year, as an evolution of that pilot project, two highly detailed case studies were published on Kogonada's *Columbus* and Jennifer Brea's *Unrest* to strengthen independent filmmakers' understanding of the data, strategies, and practices of films that have achieved success in reaching audiences and consequently generated return on investment.

“

WE HAD TO TURN DOWN SOME MORE TRADITIONAL DISTRIBUTION OFFERS WE HAD, BUT SUNDANCE'S OFFERING TO HELP US THROUGH THAT PROCESS AND TO FIGURE IT OUT AND NAVIGATE THIS NEW TERRAIN—I'M GRATEFUL.

—Danielle Renfrew Behrens, *Columbus* producer

Columbus

Grossing over \$1 million at the box office, with more than twice as much money coming back to the filmmakers in the self-release model as compared to a hypothetical distribution arrangement, this release strategy built awareness and recognition around Kogonada as a feature film director. [Read the full case study.](#)


“

WE'RE INTERESTED IN INNOVATION AND INDEPENDENCE DURING DISTRIBUTION ... WE ENVISION *UNREST* AS A FILM THAT WILL RESONATE WITH BROAD AND DIVERSE PUBLIC AUDIENCES.

—Jennifer Brea, *Unrest* director/producer

Unrest

Screening in over 30 countries with over 300 pieces of media coverage sparking a high demand, the film ultimately played at 40+ theatrical venues in the U.K. and landed a spot on the short list for best documentary at the Academy Awards. [Read the full case study.](#)

A photograph of three women sitting on a stage during a Q&A session. The woman on the left has long braids and is wearing a grey sweater and a lanyard with a badge. The woman in the center is smiling and holding a microphone, wearing a patterned blouse. The woman on the right is wearing glasses and a dark top, also with a lanyard and badge. The background is a dark wood-paneled wall. The entire image has a semi-transparent purple overlay.

**EMBRACING, EMPOWERING, AND
ELEVATING DIVERSE ARTISTS WITH
UNIQUE POINTS OF VIEW—HERE
ARE A FEW WAYS THAT SUNDANCE
INSTITUTE WORKS TO ENSURE THAT
INDIE VOICES ARE HEARD.**

AMPLIFYING VOICES

2018 Ignite fellows Ayo Akingbade, Sindha Agha, and Carol Nguyen during a Q&A session following a screening of Ignite films.

NAVIGATING THE NEXT STEP

Ignite

“As a starting artist it can be difficult to focus on your voice and trust that your essence is enough to develop your work ... Having people who believe in you and your work, goes deeper than feeding someone’s ego. It’s about acceptance, growth, and respect,” wrote Ignite Fellow Andrea Porrás-Madero about the confidence she gained through the program as she navigated the doubts, fears, and uncertainties of beginning a career in film.

For these young Ignite Fellows—who are transitioning to becoming working filmmakers—the program provides tailored mentorships and individualized support to address the unique needs of each emerging artist, and introduces them to a crucial creative community. As a result, Ignite alums saw many creative and professional successes this fiscal year, including Charlotte Regan’s short *Fry Up* and Emily Ann Hoffmann’s short *Nevada* both premiering at the 2018 Sundance Film Festival; Gerardo Coello attending Sundance Institute’s Creative Producing Summit; Sindha Agha becoming a New Voices Fellow and producing a digital series for the BBC3; and Mohamed Touharia and Carol Ngyuen receiving Adobe Creative Scholarships.

WOMEN IN THE INDUSTRY RISE TOGETHER

Women at Sundance

Women at Sundance continues the critical work of promoting gender equality in the media through bringing together a committed community of support to champion the most exciting female voices. One essential part of this network is the Women at Sundance Leadership Council, a group of women who shape the program’s mission and enable Sundance Institute to support and mentor women artists.

In another invaluable collaboration, together with Women In Film Los Angeles and 50 active entertainment industry leaders, Sundance Institute launched ReFrame to advance gender parity in film, TV, and media. As 2018 brought a wave of attention to women’s issues, this work at ReFrame became more urgent than ever.

ReFrame partnered with IMDbPro on a newly launched ReFrame Stamp, a mark of distinction awarded to fiction features and television programs that hire female-identifying people in four out of eight critical areas of their production. In June and August, the first two classes of ReFrame Stamp feature film recipients were announced, which included Greta Gerwig’s *Lady Bird*, Patty Jenkins’ *Wonder Woman*, Malcolm D Lee’s *Girls Trip*, and Marielle Heller’s *Can You Ever Forgive Me?*



REPRESENTING THE WORLD AROUND US

Outreach & Inclusion Program

The Outreach & Inclusion Program has deepened our investment and commitment to our cross-disciplinary efforts across all programs to support the development of artists from underrepresented communities, strengthen the Institute's inclusive values and infrastructure, and work with industry partners to advance the goals of equity in the business of storytelling. 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.

For 2019, our artist support programs have adopted new 50% targets for artists from underrepresented gender identities and artists of color. To amplify our outreach efforts to help achieve these targets, the Outreach & Inclusion Program is strengthening relationships with allied organizations and regional collaborators with deep roots among specific artist communities.



Taking on the catastrophic effects of nuclear weapons or smashing records at the box office, these independent artists have had a transformative impact on our lives and our culture—here we trace a few of the far-reaching journeys of Sundance alumni who are disrupting Hollywood and the world at large.

#FROMSUNDANCE TO WAKANDA

Turning Marvel's cinematic universe on its head with an auteurist re-imagining of a classic comic, Ryan Coogler's *Black Panther* earned \$1.3 billion worldwide to become the highest-grossing Marvel movie ever made. Mostly set in East Africa, Coogler grounded parts of this Afrofuturistic story in his hometown of Oakland, California—the very same place where he made *Fruitvale Station*, his powerful first film about a racially charged police shooting. Developed at the Screenwriters Lab and further supported with several fellowships and grants, *Fruitvale Station* premiered at the 2013 Sundance Film Festival, where it won the Grand Jury Prize and the Audience Award for U.S. dramatic film.



#FROM SUNDANCE



#FROMSUNDANCE

TO THE MOON

Before Damien Chazelle became the youngest-ever best director winner at the Oscars for his vibrant musical *La La Land*, he got his breakthrough at the 2013 Sundance Film Festival with the short film *Whiplash*. Two years later, his feature-length film of the same name won three Oscars and was nominated for five more. This fall, Chazelle took off to outer space with his latest film, *First Man*, starring Ryan Gosling as Neil Armstrong in a riveting behind-the-scenes look at history's most dangerous mission to land a man on the moon in 1969.



#FROMSUNDANCE

TO THE UNITED NATIONS

Interactive artist Lynette Wallworth's virtual reality experience places audiences inside the collision between rural life and modern technology by revisiting an act of environmental and human neglect on the sacred land of an indigenous Australian tribe in the 1960s. The project made waves at the United Nations First Committee on Disarmament meeting a day before a vote to support a global ban on nuclear weapons—which passed. *Collisions* received granting support from the Stories of Change Initiative and was the first project to participate in the Sundance Institute | Jaunt VR Residency in 2015 before premiering at the 2016 Sundance Film Festival. Most recently, Wallworth took audiences to the Amazon when she exhibited her VR work, *Awavena*, in New Frontier at the 2018 Sundance Film Festival, which also received support from Stories of Change as well as grants underwritten by the Robert Rauschenberg Foundation and The Kendeda Fund.

#FROMSUNDANCE

TO MISTER ROGERS' NEIGHBORHOOD

Before breaking box office records with *Won't You Be My Neighbor?*, the biggest documentary hit of this past summer—and one of all time—Morgan Neville has been around the block of many Sundance neighborhoods. The heartwarming tribute to Fred Rogers premiered at the 2018 Sundance Film Festival and was supported by Catalyst Forum and a Film Fund Grant, adding to Neville's five other documentary projects that have premiered at the Festival and received further support from Sundance Institute programs—including *20 Feet from Stardom*, winner of the 2014 Academy Award for best documentary feature.



#FROMSUNDANCE

TO THE RODEO

Participating in several Sundance Institute labs in the mountains of Utah and the Skywalker Ranch in Northern California provided the perfect backdrops to inspire Chloé Zhao's two naturalistic feature films about the American West. Her debut, *Songs My Brothers Taught Me*, set in a Sioux reservation in South Dakota, premiered at the 2015 Sundance Film Festival after receiving significant support from the Feature Film and Film Music Programs, the Creative Producing Summit, a Sundance Institute | Time Warner Foundation Fellowship, and a Cinereach Project Grant, among others. Zhao returned to the 2018 Sundance Film Festival with her second feature, *The Rider*, a lyrical portrait of a young cowboy. The film has gone on to garner great critical acclaim, and in the fall of 2018 Marvel Studios hired Zhao—the third female director in the franchise's history—to take the reins of a new superhero film, *The Eternals*.



OUR COMMUNITY



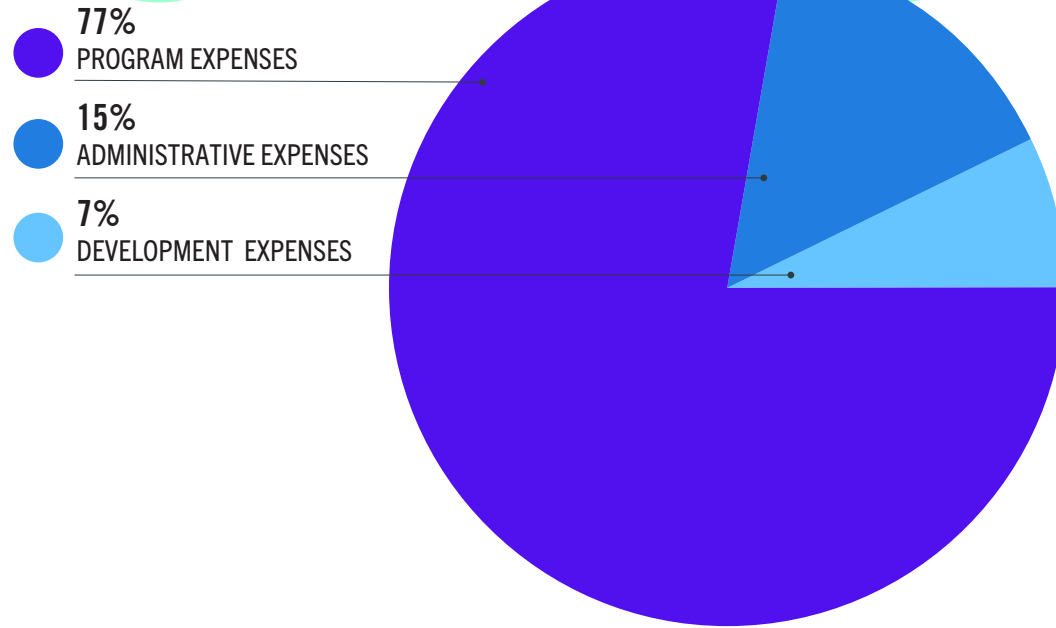
Guests attend the free Summer Film Series showing of *Believer* at the Red Butte Garden Amphitheater.

FINANCIALS

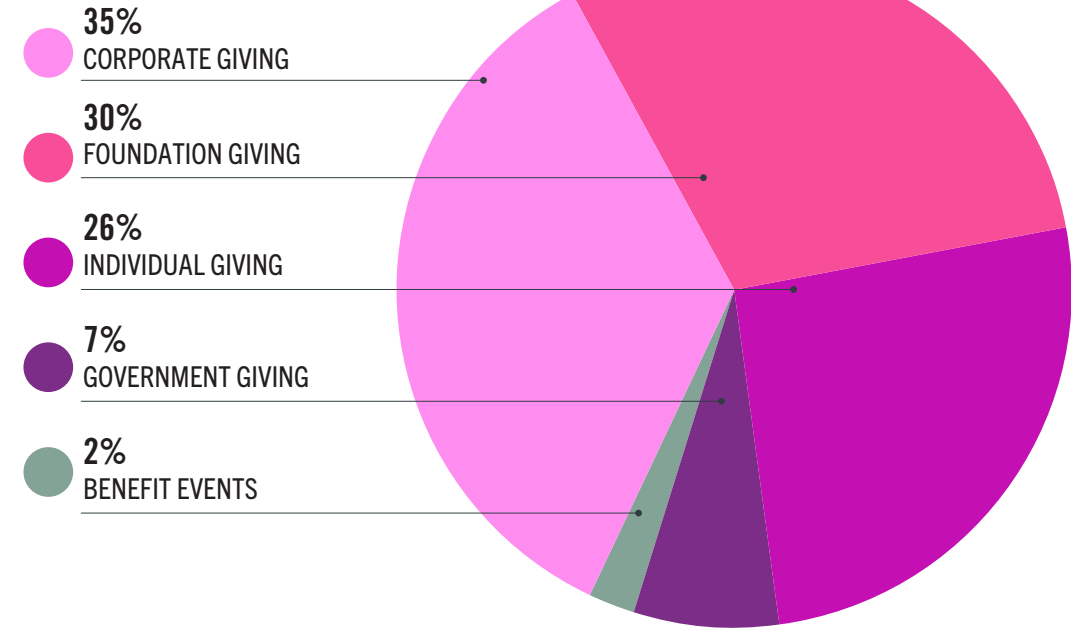
AS SUNDANCE INSTITUTE DARES TO TAKE TREMENDOUS RISKS ON SUPPORTING BOLD, INNOVATIVE ARTISTS, THE INSTITUTE ALSO REMAINS DEEPLY COMMITTED TO SOUND FISCAL MANAGEMENT AND STRONG INSTITUTIONAL HEALTH.

The FY18 year-end includes unrestricted operating total revenue of \$45.6 million, less total expenses of \$44.4 million, creating a small surplus of \$1.2 million that has been re-invested into our reserves.

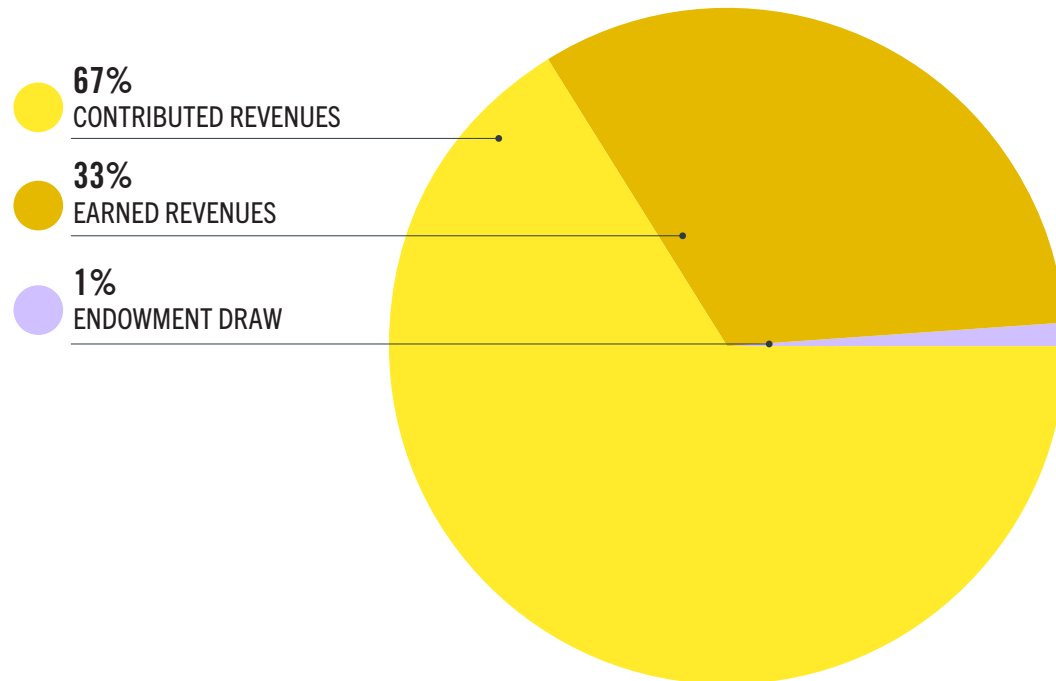
\$44.4 MM
TOTAL EXPENSES



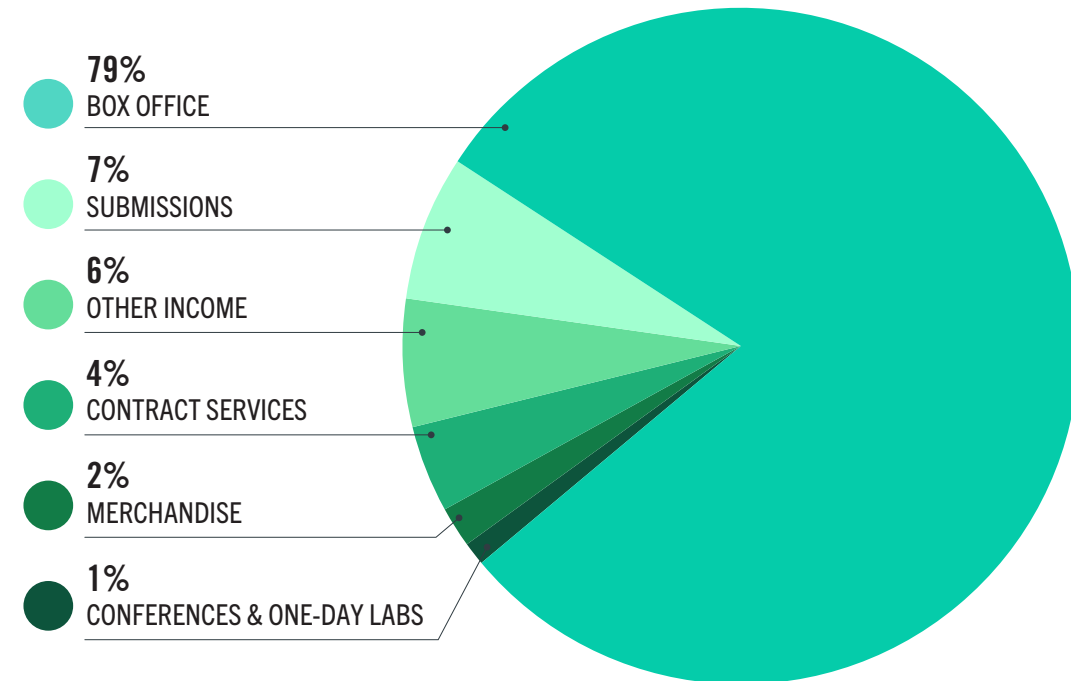
\$30.4 MM
CONTRIBUTED REVENUES



\$45.6 MM
TOTAL REVENUES



\$15.0 MM
EARNED REVENUES



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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.

FEATURED COLLABORATIONS

FOUNDATIONS

Simons Foundation

Science Sandbox is an initiative of the Simons Foundation dedicated to inspiring a deeper interest in science, especially among those who don't think of themselves as science enthusiasts. With the support of Science Sandbox, Sundance Institute now offers the Science Sandbox Nonfiction Project, which provides resources for nonfiction storytelling artists whose work seeks to unlock scientific thinking, and presents events to foster engagement between artists, scientists, science, and the public. Through this Project, we aim to elevate the voices of independent artists who are working at the intersection of science and nonfiction storytelling, encourage critical thinking, promote educated discourse, and highlight the overlap of science and art, reinforcing a powerful notion: You don't have to be a scientist to think like a scientist.

The Andrew W. Mellon Foundation

In FY18, The Andrew W. Mellon Foundation awarded Sundance Institute with a new three-year-grant to support creative and professional development for storytelling artists from the Middle East and North Africa (MENA), and MENA diaspora communities around the world. Through this partnership, more than 50 artists from the United States and MENA regions will participate in residencies and cultural exchange opportunities—in both Morocco and Utah—fostering global cooperation and the development of new work. The grant also supports the participation of Arabic language artists in the Theatre Program's Labs and Retreats in the United States and France; local programming for aspiring and emerging MENA artists; the presentation of works by MENA artists at the Sundance Film Festival; and travel expenses for MENA artists to attend our annual international partners convening. Additionally, funds support the Institute's continued strategic planning, research, and evaluation of the program.

GOVERNMENT

State of Utah

The State of Utah features stunning natural architecture, a vibrant economy, and a rich cultural fabric, and Sundance Institute is proud to call Utah our home. Our partnership with the State plays an integral role in sustaining the Institute's efforts to serve as an economic driver, support the creative and professional development of storytelling artists, present public programming to introduce audiences to their new work, and make critical investments in our operations and infrastructure. With the support of an ongoing appropriation passed during the 2018 Utah Legislative Session, we look forward to continuing to serve as a cultural institution and an economic driver in the State of Utah for many years to come.

INDIVIDUAL GIVING

Yvonne Huff Lee and Jason Delane Lee are working actors, film and theatre financiers, and philanthropists. They are founders of the finance and project development company Lagralane and the Lower Depth Theater Ensemble. Their personal and professional commitment to storytelling, the arts, and supporting underrepresented voices has led them to develop a deep philanthropic and strategic partnership with Sundance Institute. In addition to continuing to engage with Catalyst as creative investors, this year they provided dedicated support to Sundance Institute's Outreach & Inclusion Program and are working with us to build a community of advocates and funders for this program through our Outreach & Inclusion Leadership Council.

John Boccardo and Derek Esplin make a meaningful impact at Sundance Institute in several ways. In addition to providing generous philanthropic support

and being avid Festival attendees, they have helped us expand our engagement in Utah to include serving audiences and connecting with supporters in Southern Utah. Esplin, who serves on the Utah Advisory Board, helped us to envision a community screening of *Won't You Be my Neighbor?* in St. George, Utah. Boccardo and Esplin have also made an important impact at Sundance through their participation in the Catalyst community. Boccardo has extensive experience as an executive producer and film financier, which has led him to be an exceptional financing partner to many Sundance Catalyst projects.

Florence and Harry Sloan have provided multi-year support to Sundance Institute inspired by their commitment to creating space for artists to focus on their craft. As a writer and producer of film and television herself, Florence Sloan knows the value that programs like the Screenwriters Lab, Episodic Lab, and the Creative Producing Lab have for independent film artists and is committed to providing support that will ensure these programs can continue to help new artists flourish each year.

CORPORATIONS

Dell joined Sundance Institute as a Sustaining Sponsor of the 2018 Sundance Film Festival. In their inaugural year, they provided extensive technology that helped us power the Festival and our New Frontier exhibition, including AlienWare Auroras and Area 51s, 55" -65" Displays, OptiPlex 24" All in Ones, and Latitude 3480 Laptops, which enabled us to showcase 15 VR and AR works. In addition, Dell's generous support has allowed us to upgrade to state-of-the-art servers, providing foundational data center structure that scales to meet Institute needs and requirements.

Lyft joined in 2018 as a Sustaining Sponsor and the official rideshare partner of the Festival. In addition to a generous financial contribution, Lyft was a critical strategic partner, working in close collaboration with the Festival operations team and Park City Municipal to plan for designated pick-up and drop-off locations, sustainability, parking logistics, a drivers lounge, vehicle staging, and crowd management during the Festival. This collaboration was lauded by the Park City Mayor and Council as having a positive impact on overall traffic flow during the Festival. Their partnership and support continued throughout the year with donated Lyft ride credits to transport filmmakers, participants, and staff during the summer labs at the Sundance Mountain Resort and day labs nationwide.

Turner supports two key programs: the New Frontier Story Lab and the Episodic Lab. Turner's support of the New Frontier Story Lab allows three Lab Fellows to each receive a grant to further their work. Turner also offers expertise, mentorship, and guidance to the Lab Fellows. As a supporter of the Episodic Lab, Turner's gift offers grants to two filmmakers to provide critical financial support as the Fellows work through their creative process and bring their projects closer to completion.

EVENTS

This June, Sundance Institute celebrated the catalytic work of our artist community with a dynamic fundraiser at downtown L.A.'s gorgeous **Theatre at Ace Hotel**. Over 1,600 attendees packed the historic theatre and witnessed an evening studded with energizing appearances. Special guest Rosario Dawson's presentation of breakout filmmaker and Sundance family member Boots Riley with the Sundance Institute Vanguard Award presented by **Acura** was followed by an exclusive advance screening of his electrifying film *Sorry to Bother You*. The program concluded with a rich talk-back facilitated by Sundance Institute's Founding Director Michelle Satter. This moving event was made possible by close collaborations with Sundance's Outreach & Inclusion Program, which connected the work to a broad cross-section of the Los Angeles community, as well as through a partnership with **Annapurna Pictures** which shares Sundance's goal of amplifying artists like Riley and helped bring together filmmakers, supporters of Sundance Institute, and diverse audience members to celebrate his spirit of authenticity and artistry. Thanks to the generosity of this community, we raised over \$185,000, which will help fund grants, mentorships, and other critical resources that will allow the next generation of artists with as exciting new indie voices as Riley to bring their stories to life.

Sundance Film Festival and Sundance Institute are proud to share the value of sustainability with our longstanding preferred vendor partners. **Cuisine Unlimited, Done To Your Taste, LUX Catering, and Nicholas and Co.** have each worked tirelessly to create innumerable menus that amplify and sustain local food and resources—each one individual in its character and extraordinary in its quality. Additionally, **The Shop** has been home to countless Sundance Film Festival events where guests enjoy varied engaging events and an intimate, warm atmosphere. In conjunction with vital venue partners like The Shop, **the V.Project** has been essential to elevating signature Sundance events like An Artist at the Table with their cutting-edge, innovative designs and decor.



SUPPORTERS

*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, 2017 through August 31, 2018.***

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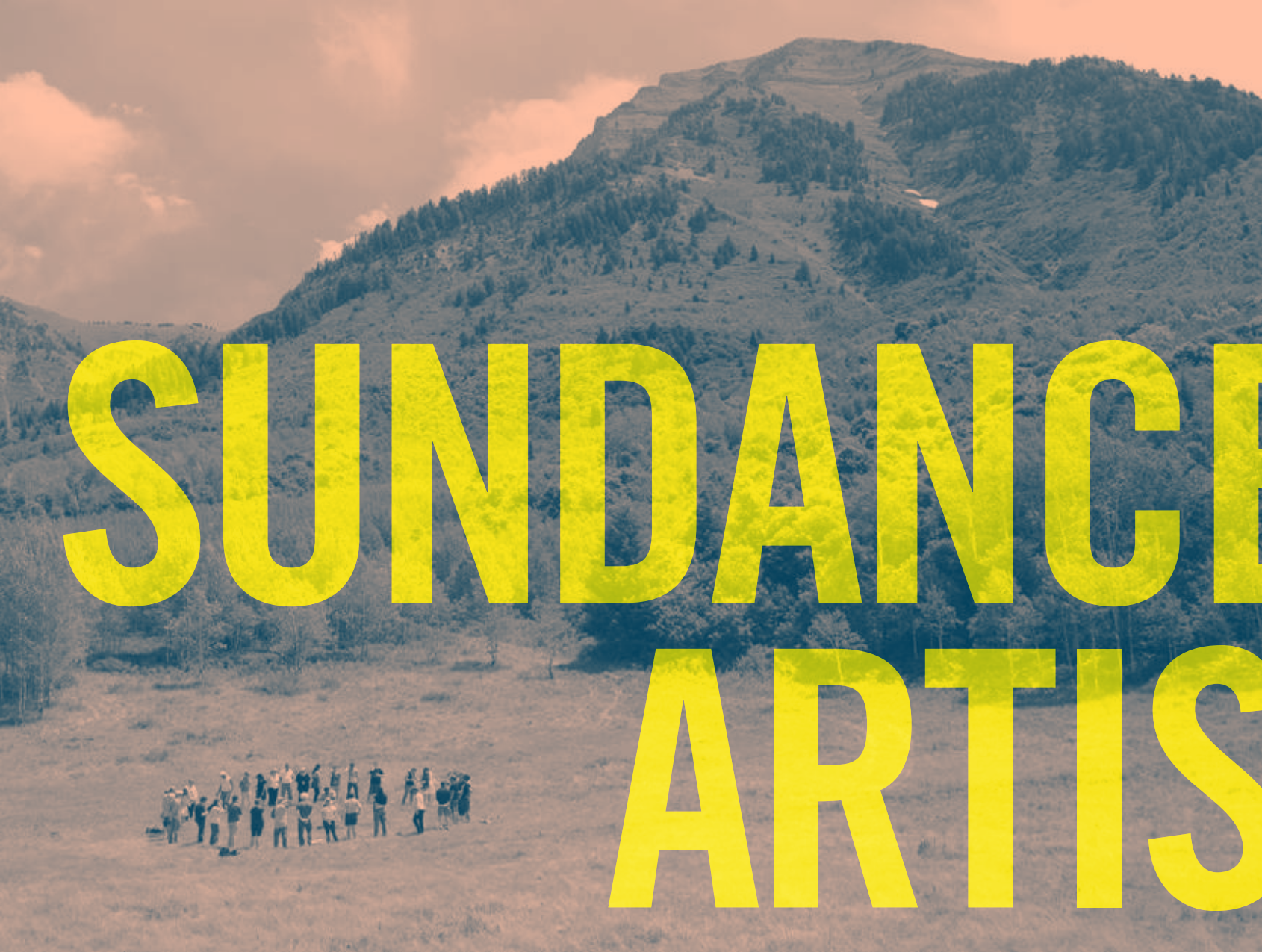
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Guests attend *RuPaul's Drag Race: A Retrospective of the Cultural Phenomenon* at the Egyptian Theatre.

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