

Run With It

An animated documentary film



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Troy always tells me that no matter what the situation, just keep going no matter what, and I just, you know, take that and I run with it. - De'Jaun Correia, 2010



RUN WITH IT, an animated documentary feature, explores the crisis in the criminal justice system and US racial divide through the eyes of De'Jaun Correia, a young black man on the Dean's list at Morehouse College, guided by the memory of his uncle, Troy Davis, who mentored him from death row. From Troy's arrest to De'Jaun's present, this multi-generational story is both a re-examination of Davis' case, one of the most controversial, racially charged cases in recent history, and an intimate look at the cost of a death sentence on a family and a whole community.



SYNOPSIS

What happens to a young black boy, taught to work hard, try harder and trust in the system, when he encounters the flaws in the system first hand? RUN WITH IT an animated documentary, explores the crisis in the criminal justice system and the US racial divide through the eyes of De’Jaun Correia, who grew up guided by his uncle Troy Davis on death row. De’Jaun first visits his uncle at three months old; takes his first steps in death row visitation rooms. Troy guides his young nephew, checking homework, offering tips on dating girls, and advice on becoming a man as De’Jaun grows. At 21, Davis was accused of killing a white police officer in Savannah Georgia. Convicted on eye-witness testimony alone, there was no gun, no DNA or other evidence in his case. To this day there is no full picture of what happened the night of the crime. Seven of the nine eye-witnesses who testified in Troy’s case later recanted, raising the critical question: was Troy guilty “beyond a reasonable doubt”? Despite multiple appeals, bi-partisan protests and an international campaign of #TooMuchDoubt, Davis was executed in 2011. De’Jaun led the massive protest at his execution, he was just seventeen years old. De’Jaun’s mother Martina died of cancer weeks later. Now, at the age his uncle was when tried and convicted, De’Jaun looks back, bereft of his closest family, struggling to make sense of a complex family history and a racially charged past.

RUN WITH IT opens inside the sterile walls of the Georgia Diagnostic and Classification Prison as Troy holds his three-month old nephew, De’Jaun, for the first time. It is the first of hundreds of visits to death row that De’Jaun will take with his mother, Martina. We experience the excitement and the routine of their weekly trips as De’Jaun fondly remembers playing hopscotch down prison corridors, with his uncle flying paper planes made from Reese’s Peanut Butter Cup wrappers.

Martina tells De’Jaun Troy is “at a university.” At ten, De’Jaun finally asks, “But what kind of college has bars?” In answer, Martina places a stack of Troy’s legal files in front of her son and says, “Just read and ask questions.” As De’Jaun opens the files we see eyewitnesses standing at the scene of the crime giving conflicting accounts of what happened that night. So begins De’Jaun’s growing awareness of his uncle’s circumstances. We follow De’Jaun as he comes to understand the facts in his uncle’s case and wrestles with the implications on his own young life.

RUN WITH IT traces De’Jaun’s journey from childhood into young adulthood, years marked by birthdays and report cards, as well as legal hearings, protests, and postponed execution dates. De’Jaun is three years

old when Troy’s first Superior Court appeal is denied. He is thirteen when Troy receives his first execution date, with a stay two hours before execution. When De’Jaun is fifteen Troy has a second execution date, and then a third; each time Troy is saved by last-minute appeals. Martina holds back the gravest details from De’Jaun, who is sent to his room to play whenever lawyers call to talk about a pending execution.

There is a swell of hope as seven of the nine eyewitnesses recant their testimony. The family’s frustration grows when lawyers say they cannot legally bring new evidence to court, Martina turns to Amnesty for help. De’Jaun reluctantly joins his mother on Amnesty protests and public speaking campaigns. He speaks of the increasingly complex role he plays in his family. As Troy’s case becomes internationally recognized, celebrities and politicians plead for a new trial.

In an exceptional act the US Supreme Court demands Georgia hold an evidentiary hearing in Troy’s case. The family, dressed in their Sunday best, eagerly await their day in court. But when the judge falls asleep De’Jaun realizes the entire process is a sham. A final execution date is set. Martina, too sick to walk asks De’Jaun to lead hundreds of protestors to the prison gates. They wait on the prison grounds, praying for a stay, De’Jaun plays with his little cousin, watching out for his wheelchair bound mother. Late that night their lawyer calls, Troy has been executed. De’Jaun remembers:“It was like at the end of a party, we all just went home.”

Weeks later De’Jaun witnesses his mother’s death in hospital. He is just seventeen, about to graduate high school. At the film’s end we see De’Jaun graduating from Morehouse college the hopes and dreams of his family realized. Still struggling with the loss of his mother and uncle, facing for the first time the freedom to live his own life.

RUN WITH IT describes the multigenerational impact of trauma and racial bias, yet it is also a story of resilience: a close-knit, middle-class family pulling together in the face of crisis; trust between siblings, determination against incredible odds. The film examines the impact of the death penalty on a family, laying bare the extreme price exacted on entire communities in the name of justice. RUN WITH IT investigates the frightening consequences of becoming trapped in a system without due process or accountability, and asks how could a case of potential innocence result in an execution? We explore the nature of memory itself, challenging the reliability of eyewitness testimony, revealing how trauma shapes a young life, asking universal questions: what remains, what is lost, what scars?



ARTISTIC APPROACH

Our animation style is anchored in reality: characters and locations feel realistic, movements are natural, shot from intimate close up to bird's-eye view. RUN WITH IT pushes the boundaries of the documentary form, combining animated interviews with drawn archival footage, legal documents and re-enacted scenes. Animation allows viewers to fully focus on the speaker's words, visuals mirror and deepen the narrative, opening up new and unexpected ways to understand the story, moving beyond bare facts into complex psychological states. Re-enacted scenes and multiple timelines exist seamlessly, collapsing time and memory in ways only possible through animation. This is a tool we use to explore multiple versions of the truth never made public, from family and witnesses whose stories were never fully heard.

The feel of the film is cinematic bringing characters into extreme close up, each line and wrinkle evident, offering a human quality to our drawings. RUN WITH IT is drawn in scope, a cinematic device ordinarily used to describe landscape rather than drama. We use this tool to explore the politicized landscape that surrounds Troy and his family, and describe the internal changing landscapes of fear, shame, guilt, anger and love. Locations feel at once true to life, textured and symbolic, stripped away to bare essentials or heightened at moments of crisis or alarm. We use physical elements such as scale and height of corridors and hallways to mark the passage of time and changing emotional states. De'Jaun's countless visits to death row are seen first through Martina's eyes as she holds De'Jaun, a tiny baby in her arms. Later, De'Jaun skips down the hallway, running his hand along the bars as he describes playing childhood games with his uncle. By his final visits De'Jaun is 5'11 and the hallways appear small, narrow and oppressive.

Animations move seamlessly from dense, saturated imagery to describe dramatic highpoints and charged emotional states, to more spare and spacious scenes that bring deeper focus to the storytelling itself. Empty space and simple linear elements allow viewers opportunities to stay with the story and allow us to vary the pace of storytelling. Repetition, texture and visual metaphor slow the pace of narration as we retell events from multiple perspectives. Scenes repeat to deepen meaning while metaphors emerge fluidly - a coin repeatedly tossed by a child becomes a symbol of the ways Troy's life seems predicated on chance. Metaphors reach across timelines: the judge's denial of appeals as "smoke and mirrors" becomes a metaphor,

a thinly veiled racism that leaks out of formal proceedings, disrupting the everyday mundanity and quiet desperation of middle-class lives. Wallpapers break apart as SWAT teams invade. As the story unfolds, images become sparer as the family's isolation increases and Troy's appeals and denials speed up.

Our drawings are based on footage captured on camera. We animate this footage stripping images down to essentials, honing in on metaphors, and bringing an immediacy and lyricism to the story. Ultimately, narration will be thinned, allowing viewers to experience events first hand giving space for contemplation as visuals play out on screen. Our process is iterative - built, layered and erased - to create deeper meaning in our storyworld.

With the power of animation to draw in new and younger audiences, RUN WITH IT aims to transform the language of documentary while raising critical questions about race, justice and democracy, and our commitment to equality under the law.

IDA Enterprise Documentary Fund Director Carrie Lozano writes the following about supporting RUN WITH IT:

While there is a robust documentary movement to interrogate the systemic racism and bias within the criminal justice system, stories surrounding the death penalty are notoriously difficult to produce. The system is deliberately defined by a lack of transparency, making any visual treatment nearly impossible. Thus, Talisman and Hibbert-Jones' artistic approach and extraordinary access (as well as expertise) opens up the possibility of a compelling visual treatment, along with a dramatic, poignant and rigorous story about the long-lasting reverberations and significant injustices of the death penalty. An additional benefit of this approach is to reach audiences who may not normally be drawn to documentary film.





BACKGROUND: TROY DAVIS' CASE

Troy Davis' case made international headlines, catalyzing worldwide debate about racial justice and capital punishment, highlighting tensions between African American communities and the police, and bringing into stark relief the American system of mass incarceration. These issues have only intensified since Troy's execution in 2011. By examining Troy's story through the eyes of his sister Martina and her son De'Jaun, while re-investigating the facts in this case, RUN WITH IT broadens the implications of Troy's execution, exposing the impact across generations, reflecting the reality of a divided United States and a flawed system of justice.

Troy's execution exposes the inequity of geography in death penalty cases, revealing how easy it is to become trapped in a system without due process and accountability, based solely on the happenstance of location. Described as "death by zip code," only two percent of counties in the US account for over fifty percent of all executions. The film offers an urgent warning - the dangers of defunding public defense and affordable quality legal services, a policy yet again underway across the US. During Troy's trial the Georgia Resource Center was defunded by the state. Troy was denied legal support for the critical first years of his defense. We are at a perilously similar time as our current administration pushes yet again for harsh-on- crime punishment and the defunding of legal support. Public debate around these issues is urgently needed; it is a critical time to tell Troy's story.

When seven of the nine eyewitnesses in Troy's case recanted their original testimony, and new witnesses came forward identifying another man as the killer, Troy was unable to bring this evidence to court, denied as a result of the Antiterrorism and Effective Death Penalty Act of 1996. This act, still in place today, gutted the federal writ of habeas corpus, denying incarcerated individuals the right to call for a retrial or release in state court. Troy's case and the associated complex legal, judicial and economic factors, are a timely warning in our present political climate of backlash, budget cuts and the politics of harsh sentencing.

RUN WITH IT is a timely alert against the current spate of haphazard legal and judicial appointments, awarded to individuals with no experience or investment in public service, from heavily politicized backgrounds. In this era of "fake news" and false truths RUN WITH IT examines the reliability of witness testimony and the impact of media representation. Troy's photograph was on the news, named as the murderer, for five days prior to his arrest, before eyewitnesses identified him from a photo array. Equally, the film raises questions about the effectiveness of Amnesty and other campaigns in Troy's case.

RUN WITH IT speaks of role models, civic duty, family and trust in a system. Exploring the multigenerational impact of a broken criminal justice system through the story of a close-knit, middle class family, raising a child to succeed despite extraordinary odds. We witness the ways Martina and Troy struggle to mitigate the damaging impact on De'Jaun growing up with a family member behind bars. We see Martina, a nurse in the military, forced to stop fighting against the death penalty because it is "anti-government."

Narrated by De'Jaun, Martina and eyewitnesses, the film re-examines how an account shaped early by the police, the media and prosecution became "the truth" in Troy's story. The film looks back at Troy's case through De'Jaun's eyes: a young black man trying to make sense of his uncle's story. As the film progresses we witness De'Jaun struggling to come to terms with the reality of his situation. His belief that his uncle was executed without due process for a crime he did not commit, and his mother's failed efforts to prove Troy's innocence. How can De'Jaun imagine his own future and trust in the system? RUN WITH IT exposes the costs of capital punishment and questions the false assumption that all citizens are equal in the eyes of the law. Our aim is to unpack a case in which so many asked "How can this be possible?" to understand the legal convolutions that can lead to the execution of a potentially innocent man.

DIRECTORS' STATEMENT

For over a decade we have been working closely with the families of prisoners on death row, making films that describe the impact of the death penalty on whole communities. We began interviewing Martina Davis-Correia and De'Jaun Correia in 2010 and have the most extensive interviews conducted with the family to date. We first met Martina in Oakland, CA when she was invited to speak at a human rights conference. At the time Nomi was working as a media specialist for Community Resource Initiative (CRI), a non-profit organization of investigators providing legal services to prisoners on death row and supporting services for their families. We established a close relationship with Martina who was interested in our creative approach through animation, the transparency we promised, and the narrative we suggested – to tell Troy's story from the perspective of his family and unpack the conflicting witness accounts in his case.

We are committed to this story at this critical time; as the crisis in policing and the incarceration of young black men reaches new heights. As our government reacts by reinstating the politics of harsh sentencing and the defunding of public defenders and affordable quality legal services is normalized. As an historic number of haphazard and highly political judicial appointments are instituted across the US.

RUN WITH IT is the first feature film to fully chronicle Troy's case, to explore its larger implications for our society. The film will spark conversations that go beyond the polarizing sound bites that have characterized recent debate on the death penalty, unpacking legal and ethical questions, exposing the human toll, and asking audiences to consider the impact of capital punishment on whole communities.

We created Living Condition Films as a vehicle for exploring the complex realities of criminal justice and race politics in new and innovative ways, crafting nonfiction films that are catalysts for education, thoughtful consideration and change. RUN WITH IT is a culmination of years of working through visual art, film, and interactive projects to examine the ways power

structures and politics impact everyday lives, bringing to life larger issues of justice and civic responsibility. By blending animation and documentary, we aim to challenge entrenched attitudes, immersing viewers in a complex world of feelings and experiences, engendering empathy and critical reflection. Our background in animation, our investment in the lives of prisoners and their families, and our relationship and access to Troy's family, make us uniquely positioned to tell this story.

WORK SAMPLE

Link: <https://vimeo.com/314580774> Password: RWI_10min

Our work sample presents selected scenes from our story that hint at the ways our narrative will unfold across interweaving timelines, from De'Jaun's present-day reflections, to Troy's arrest and trial, to recreated scenes of the night of the crime told through witness testimony. Some of the film's central themes also begin to emerge

in the sample- of childhood, family, loss, innocence, alienation and resilience. The sample also illustrates our initial experimentation with animation and the development of a distinct visual language for the film. While animation is preliminary, many visual motifs and metaphors have begun to take shape, from realistic line drawings of sit-down interviews, to richly animated archival footage evoking the factual and the symbolic, to re-imagined and recreated scenes bringing characters and locations into stark juxtaposition - a boy playing hopscotch down a prison hall, an adult De'Jaun standing at the edge of the crime scene he never witnessed - allowing viewers to enter both psychological and emotional states. We will continue to hone the visual language and imagery of the film. We have also begun to explore the ways legal documents can be integrated and plan to deepen the threading of legal text, facts and imagery as we refine the narrative arc of the story to include witness accounts. Ultimately, the entire film will be animated, including witness testimonies, court documents, interviews and archival footage.



KEY CREATIVE TEAM

Dee Hibbert-Jones, Director and Producer, Animation Design



Dee Hibbert-Jones is an Academy Award-nominated, Emmy Award-winning filmmaker. She produces and directs animated documentary films on issues of criminal justice and civic responsibility. Her animated documentary short film LAST DAY OF FREEDOM (2015) was nominated for an Academy Award, won an Emmy and International Documentary Association's Best Short. She was awarded a California Public Defenders Association Gideon Award for support to indigent minorities, and a United States Congressional Black Caucus Veterans Braintrust Award in recognition for her outstanding

national commitment to civil rights and social justice for her films. Her work has been screened and exhibited internationally, supported by a Creative Capital Award, Guggenheim Fellowship, IDA Enterprise Fund, NEA award, Cal Humanities Documentary Project Grant, Creative Work Fund, among others. She is a recipient of Duke's Center for Documentary Studies (CDS) Filmmaker Award, and is currently (2019) a resident at San Francisco Filmhouse. Hibbert-Jones is a Professor of Art, Film & New Media at the University of California, Santa Cruz. She lives and works in San Francisco, CA.

Nomi Talisman, Director and Producer, Animation Design



Nomi Talisman is an award-winning independent filmmaker and new media artist, based in San Francisco. Her short film LAST DAY OF FREEDOM (2015) was nominated for an Academy Award, won an Emmy and the International Documentary Association (IDA) Best Short. Her work is supported by Creative Capital, a Guggenheim Fellowship, NEA grant, Cal Humanities Documentary Project Grant, Creative Work Fund and others and has been screened and exhibited internationally. For her work on LAST DAY OF FREEDOM, Talisman was awarded a California

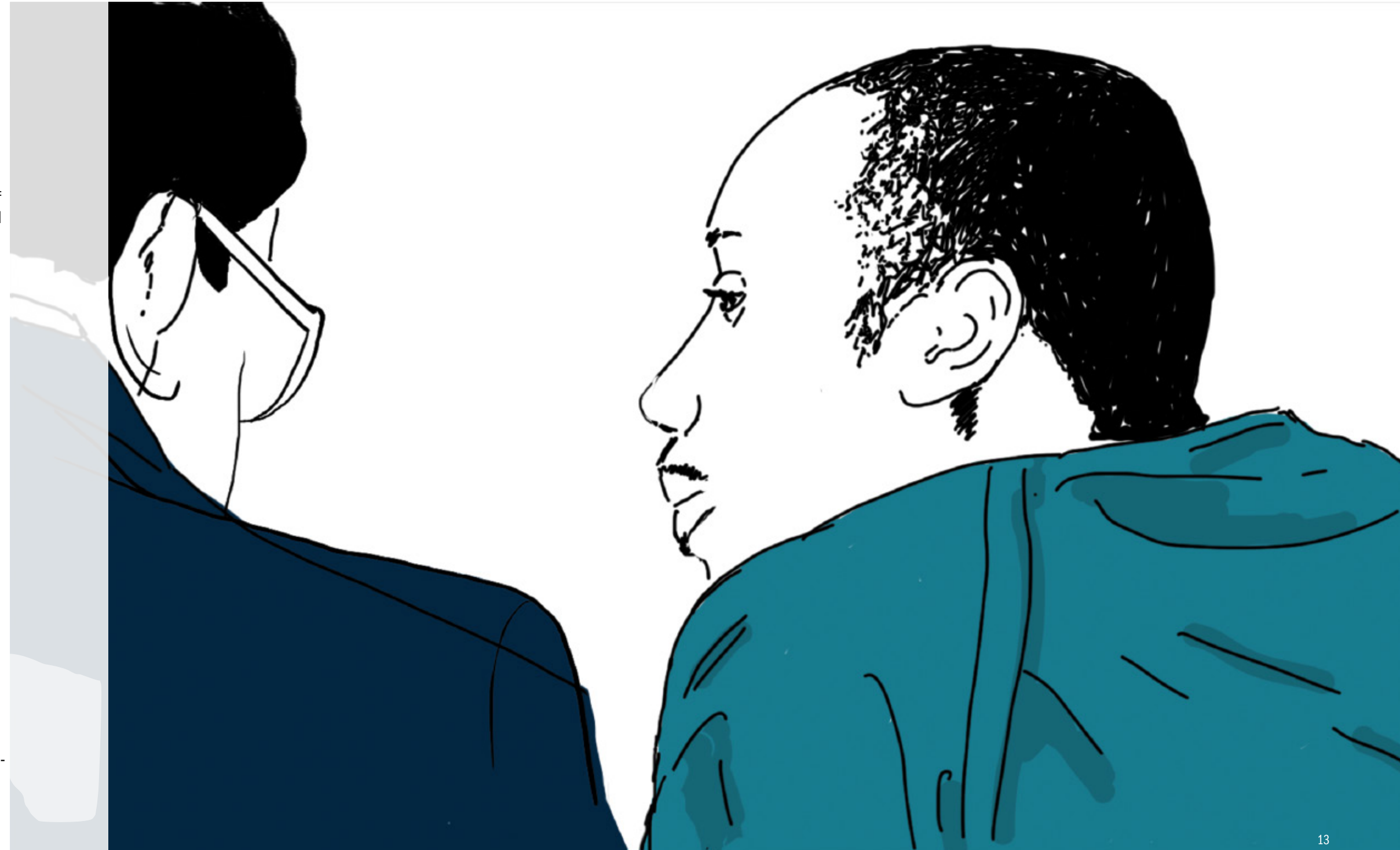
Public Defenders Association Gideon Award, for support to indigent minorities, and a United States Congressional Black Caucus Veterans Braintrust Award in recognition for her outstanding national commitment to civil rights and social justice. Talisman is a recipient of Duke's Center for Documentary Studies (CDS) Filmmaker Award, and currently (2019) is a resident at San Francisco Filmhouse. Talisman's professional work with legal mitigation specialists has enabled her to build relationships of trust with the prisoners and families whose stories are at the heart of her animated documentary films.

Amilca Palmer, Producer



Amilca Palmer is a New York-based producer and researcher. She has worked on numerous critically acclaimed documentaries, including the celebrated PBS series AFRICAN AMERICAN LIVES with Henry Louis Gates, Jr. and the Emmy Award-winning film THE MURDER OF EMMETT TILL. Her documentary work has taken her to Angola, Central Africa to film with comedian Chris Tucker, onto concert stages with

renowned a cappella ensemble Sweet Honey In The Rock for PBS's American Masters, and into the personal archives of Yoko Ono. As Archival Producer she has researched a range of periods and figures uncovering footage, photography and ephemera for award-winning films, including the Emmy-nominated THE GREAT INVISIBLE and Peabody Award-winning LENNON NYC. Other recent projects include KOCH, CITIZEN JANE: BATTLE FOR THE CITY, and the Showtime docuseries WU- TANG CLAN: OF MICS AND MEN. Amilca is a 2018-2019 Sundance Institute Creative Producing Fellow.



LAST DAY OF FREEDOM



Run With It 14

PAST RELATED WORK - LAST DAY OF FREEDOM (2015)

LINK: <https://vimeo.com/125994845> Password: LDof2015

In 2015 Dee Hibbert-Jones and Nomi Talisman produced and directed LAST DAY OF FREEDOM, an animated documentary short similar in style to RUN WITH IT. Described by the New York Times as “idiosyncratic and moving” and by IndieWire as “a searing study of our most pressing social issues,” the film was awarded an IDA Award for Best Short, a regional Emmy, and was nominated for an Academy Award.

When Bill Babbitt realizes his brother Manny has committed a crime he agonizes over his decision - should he call the police? LAST DAY OF FREEDOM, a richly animated personal narrative, tells the story of Bill's decision to stand by his brother in the face of war, crime and capital punishment. The film is a portrait of a man at the nexus of the most pressing social issues of our day – veterans' care, mental health access and criminal justice.

- Screened at 40 film festivals worldwide
- Earned over 12 awards and nominations
- 6 international broadcasts
- Nearly 200 theatrical screenings in the US
- Streamed on Netflix from 2016-2018
- Currently streaming on Kanopy

For more information and press see www.lastdayoffreedom.net

Selected Awards and Nominations

- Nominee, 88th Academy Award® Best Documentary Short Subject
- Emmy® Award 45th Annual Northern California
- Congressional Black Caucus Veterans Braintrust Award
- Gideon Award for Support to Indigent Communities, CA Public Defenders Association
- International Documentary Association (IDA) Best Short Award
- Film Maker Award, Center for Documentary Studies at Duke
- Jury Award, Best Short Full Frame Documentary Film Festival, NC
- Jury Award, Best Short Documentary Hamptons International Film Festival, NY
- Golden Strands Award, Outstanding Documentary Short, TallGrass Film Fest, KS
- Audience Award Best Short, SF Doc Fest
- Social Impact Media Award (SIMA): Short Documentary Best Director, Best Editing, Stylistic Achievement
- Best Short Documentary, DC Indie Film Festival
- Animated Short Doc Award, Bar Harbor, ME
- Best Experimental Short, Atlanta Docufest, GA
- Impact Award, (In) Justice for All International Film Festival, IL
- Award of Recognition, Hollywood International Independent Documentary Awards
- Best Documentary, Short Stop International Film Festival
- 59th CINE Eagle Award Documentary Short Finalist
- Honorable Mention, Best Animated Documentary Short Film, Dok Leipzig, DE
- Honorable Mention, Best Documentary Short, Irvine International Film Festival

ADDITIONAL TEAM - RUN WITH IT

Teresa McDougal, Animator

Teresa McDougal is a professional animator and illustrator with skills in 3D modelling, Rotoscope and animation design. She works on film, new media and scientific animations. McDougal was a key animator on LAST DAY OF FREEDOM.

Tony Coleman, Animator

Tony Coleman (MFA) is a professional animator, illustrator and artist. He produces animations for film and videos. He produced and animated EVIL WHITE FOODS with John Leanos and produced key animation on FRONTIERA! and IMPERIAL SILENCE. Coleman was a key animator on LAST DAY OF FREEDOM.

Scarlet Nerad, Principal Investigator & Advisor

Scarlet Nerad is the Executive Director/Investigator at Community Resource Initiative (CRI). Nerad has been mitigating on behalf of men and women facing the death penalty for over 20 years. She co-founded CRI in 2007 to continue to investigate death penalty cases at the trial and post-conviction level while developing initiatives designed to combat risk factors in children recognized as risks for incarceration. Nerad is principal investigator and advisor on RUN WITH IT and has guided us in interviews on our current and past film.

Marco Villalobos, Writer

Marco Villalobos is a William J. Fulbright scholar, Latino Public Broadcasting fellow, and UNESCO-Aschberg Laureate. He has produced documentary films for outlets including The Economist, The Center for Investigative Reporting, PBS Newshour, and PBS World. Villalobos has consulted and written for programs such as HBO's HOW TO MAKE IT IN AMERICA and the Sundance selected short film UNA HORA POR FAVORA. He has taught creative writing in jails, public schools, and universities internationally and his written work has been anthologized in major publications and periodicals. His most recent work includes a screen adaptation of Joan Didion's novel, The Last Thing He Wanted, directed by Dee Rees to be released in 2019.

Prof. Patricia Williams, Advisor

Patricia Williams is the James L. Dohr Professor of Law at Columbia Law School. She has served on the faculties of the University of Wisconsin School of Law, City University of New York Law School, and Golden Gate University School of Law. Williams practiced as deputy city attorney for the Office of the Los Angeles City Attorney and as staff lawyer for the Western Center on Law and Poverty. She is published widely in the areas of race, gender, and law, and on other issues of legal theory and legal writing. Her books include The Alchemy of Race and Rights; The Rooster's Egg; and Seeing a ColorBlind Future: The Paradox of Race. Prof. Williams serves as an advisor on RUN WITH IT and was an advisor on our past film.



BUDGET SUMMARY

PRODUCTION BUDGET

Pre-Production & Development	\$ 50,400
Producing, Directing, Writing Staff	\$310,000
Production & Animation	\$190,655
Post-Production & Rights	\$301,451
Office & Administration	\$ 9,355
Total Budget	<u>\$939,217</u>
(with 3% contingency)	

SECURED FUNDS

Creative Capital	\$50,000
John Simon Guggenheim Foundation	\$70,000
IDA Enterprise Documentary Fund	\$75,000
National Endowment for the Arts, Media Art	\$25,000
UC Santa Cruz, NEA Matching	\$19,000
UC Santa Cruz, Arts Dean’s Fund	\$10,000
The Zitrin Family Foundation	\$10,000
Creative Work Fund	\$19,000
UC Santa Cruz, Art Research Institute	\$12,500
Center for Cultural Innovation	\$ 9,500
DocLands Pitch	\$ 6,500
Total Secured	<u>\$306,500</u>

IN-KIND SUPPORT

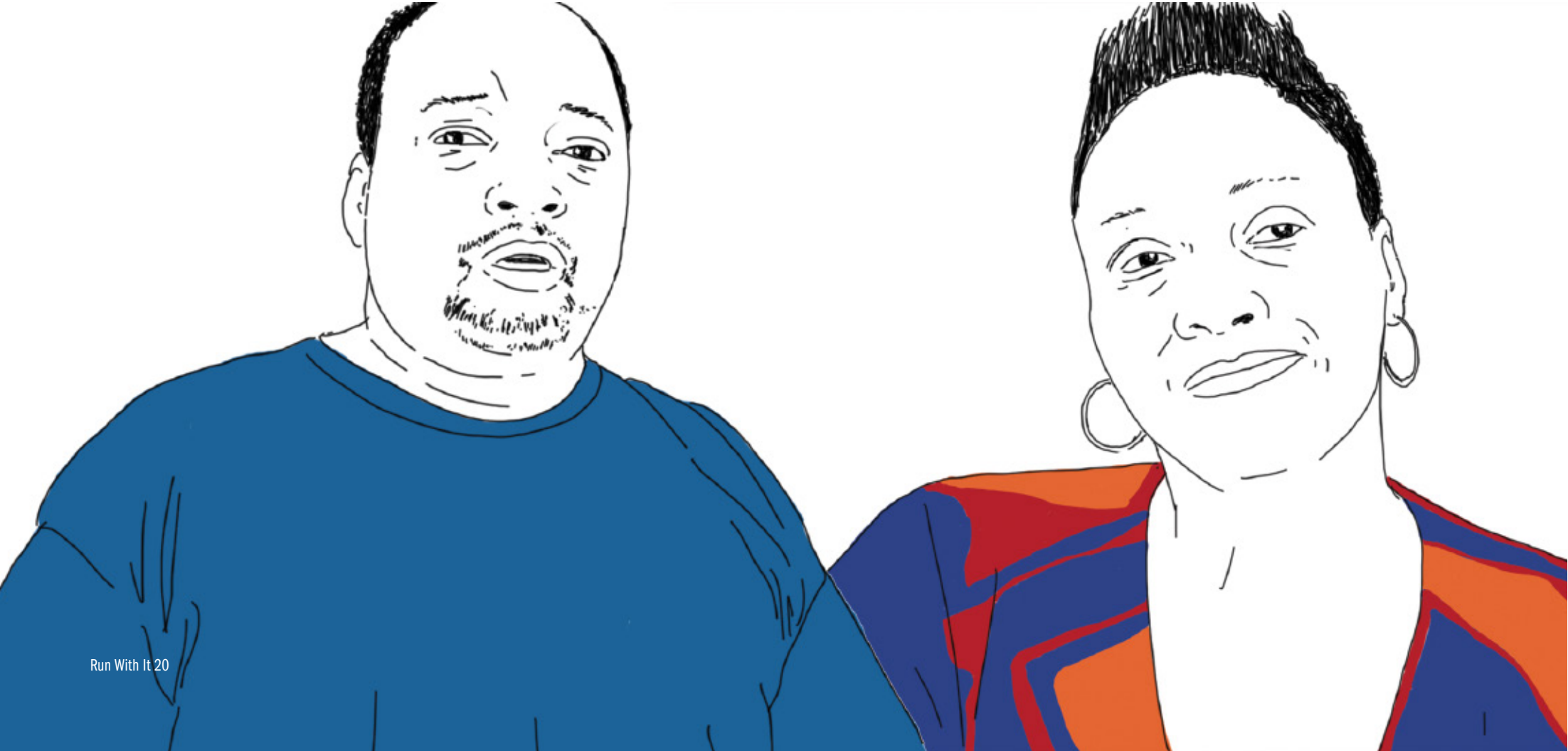
UC Santa Cruz, NEA Matching (valued at \$6,000)



PRODUCTION TIMELINE

- May 2019
- Summer 2019
- Fall 2019
- Sept 2019 - April 2020
- May 2020 - August 2020
- September 2021
- Late 2021 / Early 2022

Shoot: De'Jaun graduation, Morehouse College (Atlanta, GA)
Complete animation samples, story development, legal files analysis
Shoot: witness interviews, crime scene recreations, pick-up interviews with De'Jaun (Savannah, GA and Baltimore, MD)
Rough Cut and Principal Animation
Fine Cut and Animation
Picture Lock & Finishing with final animation
Festival Premiere



MARKETING & DISTRIBUTION APPROACH

We plan to reach audiences through broadcast, streaming, festivals and theatrical release. We will work with a distribution/sales agent to map out sales options and rollout that maximizes the reach of the film. Our previous film, LAST DAY OF FREEDOM (2015), was broadcast regionally on public television, streamed on Netflix for two years, and was distributed widely through educational and international sales agents. For our first feature film, RUN WITH IT, we plan to reach even wider audiences with a well-developed distribution plan that builds upon our past experience and industry connections. Working with seasoned sales and distribution advisors who know the rapidly changing distribution landscape, we aim to understand all potential markets for RUN WITH IT prior to festival launch. We will employ a traditional film festival strategy that utilizes the critical attention garnered from the film's placement in prominent festivals to build audience and rollout theatrical and broadcast releases. Our distribution model will also place a strong emphasis on bringing the film to new and younger audiences across digital distrubution platforms.



OUTREACH & IMPACT PLAN

RUN WITH IT will resonate with audiences interested in Troy Davis' case, as well as audiences unfamiliar with his story. Davis' case generated attention across political lines, raising questions about equal justice under the law, racial equity, and the efficacy of execution as a system of punishment. The film exposes questions that lie at the heart of our current political moment; generating interest in those invested in politics, civics and social equity as well as those whose concerns are closer to home: fear for the safety and future of children and young adults, how to tell truth from lies, who can we trust when a crime is committed, who gets heard. We aim to target broad audiences, including constituencies who rarely sit at the same table: vulnerable populations disproportionately impacted by incarceration, and policymakers currently at an impasse on criminal justice reform.

Our vision for engagement and impact calls for national partnerships with educators, faith groups, race and reconciliation organizations, prisoners and their advocates, at-risk youth service providers, and impacted families. We will work with a seasoned impact producer to develop an outreach and engagement plan that builds upon and extends the strong relationships we established through our short animated documentary on criminal justice LAST DAY OF FREEDOM. Through that film we connected to criminal justice organizations, prison reentry programs, education groups, advocacy organizations and others. In 2016 the California Public Defenders Association awarded us the Gideon Award for support to indigent communities, and we were awarded a Congressional Black Caucus Veterans Braintrust Award in "recognition of outstanding national and community commitment to civil rights and social justice." We aim to bring these organizational, professional and community relationships together to develop a rigorous impact plan for RUN WITH IT.

By developing an outreach campaign that travels the film to high schools, universities and community centers both in and outside major cities we intend to reach historically underserved audiences: youth, communities of color, activists and those invested in racial and social justice movements like Black Lives Matter. We aim to reach a generation growing up with graphic novels and animation who seek innovative ways to digest and contemplate factual

information, and those who might not otherwise have access to this film. We will partner with organizations in the US South, groups such as South Arts and the Southern Circuit Tour of Independent Filmmakers, to bring RUN WITH IT to audiences in the region where the film takes place and where issues such as "death by zip code," will resonate.

RUN WITH IT will support campaigns for greater engagement in local politics and elections where participation is alarmingly low and outcomes are far-reaching; the election of District Attorneys and lower court judges truly impacts lives. We see great potential for the film to be included in timely public civic conversations at the local level. Additionally, we aim to bring the film to policymakers in Washington, DC. Our last short film, LAST DAY OF FREEDOM, was used by lawyers to lobby California Governor Gavin Newsom in his recent statewide moratorium on the death penalty.

We plan to offer RUN WITH IT as an educational tool and to develop companion educational materials for academic institutions. We will reach professional organizations in the death penalty field, coordinating screenings, events and discussions in collaboration with community leaders and activists in non-profits, community centers and public spaces that will be free and open to the public. Through public screenings hosted by community partners, professional organizations and criminal justice reform groups, we will expose the collateral consequences of a broken criminal justice system and urge reform. We are currently working in close collaboration with Community Resource Initiative (CRI), a Bay-area non-profit, of lawyers and mitigation specialists working with prisoners and their families on death row. In addition to CRI's support in interviews and analyzing Troy Davis' legal case, we also work with CRI advisors on race, psychology and law. Tapping into their own networks, we envision the film at conferences used by both grassroots organizations and policymakers. Additionally, CRI and other legal and mitigation organizations will use the film as a training tool. We will actively fundraise to develop and rollout a large-scale engagement and social impact campaign for RUN WITH IT.



CONTACT INFORMATION

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