

# THE HOUSE I LIVE IN

## STRATEGIC OUTREACH AND IMPACT PLAN FOR DRUG WAR REFORM

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# **THE HOUSE I LIVE IN - A Film by Eugene Jarecki**

## **STRATEGIC OUTREACH AND IMPACT PLAN FOR DRUG WAR REFORM**

*Prepared by The Eisenhower Project, 501c3*

### **OVERVIEW**

*This document outlines all aspects of our plan to deploy the documentary film THE HOUSE I LIVE IN, which examines the history and contemporary shortcomings of America's war on drugs, to raise public awareness and, where possible, to impact public policy-making in the critical areas of criminal justice and drug policy. As film professionals, we have extensive experience making issue-based documentaries and have found that existing mechanisms for the exploitation of such films are ultimately not designed to realize a film's full potential for social impact. With THE HOUSE I LIVE IN, we see an opportunity, outside the film's commercial exploitation, to involve ourselves actively in the film's distribution in order to maximize its potential for social and political impact.*

*Accordingly, we have decided as a company to devote a significant measure of our manpower and resources over the coming two years to shepherding the non-commercial exploitation of THE HOUSE I LIVE IN. We have outlined a two-year budget for this activity and, to date, have raised over \$500,000 from a group of philanthropic sources, including the Ford Foundation, Brightwater Fund, and Riverstyx Foundation, of an estimated two-year budget of roughly \$2 million.*

*This document summarizes the specifics and scope of our intended activities, written both for our own internal use and for our efforts to raise the balance of needed philanthropic funding from outside sources. It includes*

- *A summary of our outreach and impact plan in broad strokes;*
- *Examples of how the film can be of service to existing reform efforts at the national and state level;*
- *A plan for our intended educational outreach activities;*
- *A description of our web-based outreach and impact activities;*
- *An introduction to the team responsible for executing all aspects of this plan; and*
- *An overview of some of the partners with whom we plan to collaborate at the national and state level.*

### **SUMMARY OF OUTREACH AND IMPACT PLAN**

Since THE HOUSE I LIVE IN received the Grand Jury Prize at this year's Sundance Film Festival, negotiations with several commercial distributors have been ongoing. Once a distributor is selected, a commercial release plan for the coming two years will then be formulated to include exploitation across all platforms, including theatrical, VOD, home video, and television (including but not limited to the film's slated American public television

premiere on PBS' *Independent Lens*). Internationally, the film has also been presold to public broadcasters in over twelve countries (with many more to follow), guaranteeing a wide TV audience outside the U.S., with some measure of theatrical, home video, and digital exploitation likely to occur as well.

Through discussion with the Ford Foundation's JustFilms Director, Orlando Bagwell, as well as with advising partners at the Open Society Foundation, Drug Policy Alliance, and other local drug policy and outreach groups, we have designed a multi-dimensional plan for outreach and impact at the national and state level. Though this plan is shaped chiefly by our sense

of needs and opportunities in the current public policy landscape, any commercial plans will naturally impact these activities, and a vital precondition in our negotiations with distributors has been that all commercial activities be designed to act symbiotically with non-commercial ones, so that each acts as a force-multiplier to the other. This means that once a distributor comes on board, the film's release and distribution plan (and the paid and earned media coverage it inherently produces) must be designed to coincide with key developments in the public policy sphere, optimizing the timing and potential impact the film can have on public awareness at key moments of possible reform.

Since some of this future activity is not yet knowable, this document anticipates future revisions that will better reflect emerging areas of overlap between commercial and non-commercial activities. For the time being, the following are the initial areas of activity we will be pursuing:

## NATIONAL ACTIVITIES

At the national level, we plan to use the commercial release of the film as an opportunity to increase critical discussion of the U.S. war on drugs in mainstream and digital media around the 2012 election. The film's director, Eugene Jarecki, has a proven track record of achieving significant earned media coverage of the issues in his films, having appeared on all major networks and having had feature stories written either by him or about his work in major publications both in print and online. Armed with this film in the fertile issues-driven climate of an election year, we believe Jarecki will be better able than ever before to secure significant exposure for the issues raised by THE HOUSE I LIVE IN. Beyond such earned-media coverage, we will also ensure that the paid media coverage undertaken by the distributor places the issues front and center, so that even those who don't get a chance to see the film know of the perspective it presents on the failures of the war on drugs.

## ***Opinion-Maker, Policy-Maker, Capitol Hill Screenings and Related Activism***

Beyond using the film's commercial release in this way to *broadly* raise public awareness about the war on drugs, there are many organizations pursuing *specific* areas of reform to which the film can be of service when used to hold either high-profile issues-driven public events or private screenings arranged by appointment. Obama advisor David Axelrod, for example, requested a copy of the film immediately after it won Sundance and we cooperated to arrange a private screening.

We anticipate a wide range of organizations will wish to use THE HOUSE I LIVE IN in varying ways, including holding high-profile screenings for national legislators on Capitol Hill, providing copies of the DVD to policy-makers, funders, members, press and opinion-makers, and in cases where national groups have state and local infrastructure, holding community screenings, house parties and the like. We will support all of these uses and, initially, envision collaborating in the following areas with the key groups pursuing reform:

- Successful Reentry Proj. / Ban The Box (NAACP)
- Federal Sentencing Reform (Families Against Mandatory Minimums FAMM)
- End the Federal Needle Exchange Ban (Harm Reduction Coalition/Obama Admin.)
- Cut Federal Drug War funding (Drug Policy Alliance, Congressional Black Caucus)
- Crime Commission (Sens Webb/Schumer)
- Faith-based initiatives against drug war (Samuel DeWitt Proctor Conference)
- Make 2010 Fair Sentencing Act retroactive (FAMM, DPA, The Sentencing Project)
- Alternatives for the non-violent (FamiliFirst, Pew Ctr on the States, Sen. Webb)
- Bring media attention to drug policy issues during presidential campaign (Ron Paul, Newt Gingrich, Grover Norquist)
- Challenge Mass incarceration/The Prison-Industrial Complex (ACLU, Faith-based orgs, NAACP, Southern Poverty Law Center)
- Highlight work of crisis intervention teams (National Alliance on Mental Illness)

### ***Professional Associations Outreach***

In addition to working with partner organizations, we also intend to proactively pursue screenings of the film at several national conferences concerned with criminal justice and drug policy issues:

- National District Attorney's Association
- Child Welfare League of America
- Judicial Conference of the United States
- American Assoc. of Marriage and Family Therapists
- Assoc. for Advancement of Evidence-Based Practices
- National Alliance on Mental Illness
- Foster Family Treatment Association
- Families without Violence - Violence Prevention Fund
- Research Conf. on Family Programs and Policy
- Generations United
- American Counselors Association
- National Association of Social Workers
- Substance Abuse Mental Health Services Assoc.
- American Mental Health Counselors Association
- Nat'l Council of Juvenile and Family Court Judges
- Nat'l Conference on Substance Abuse
- Family Futures Conference
- Child Welfare and the Courts Nat'l Conferences
- Global Implementation Conference

The goal of these screenings is to build a growing constituency for the film and its concerns among those most intimately familiar with the subject, to build new partnerships among those working at the frontlines of the drug war, and, by doing so, to promote discussion of its themes in such circles.

### ***Partnering with Criminal Justice Community***

With Eugene Jarecki's previous film WHY WE FIGHT, which examined the impact of the military-industrial complex on U.S. foreign policy, we found that some of our most vibrant screenings occurred at military institutions,

among those who at first glance might have seemed least welcoming to the film's content. Yet, ironically, it was at institutions like West Point and the Naval War College that the film was most passionately received, that Jarecki was invited to lecture before hundreds of cadets, and where we ultimately found our deepest partnerships in exploring the themes addressed by the film. With THE HOUSE I LIVE IN, we feel that beyond the wide distribution of the film to those unfamiliar with the subject, there is deep and lasting power for reform in showing the film to those most intimately familiar with its subject, who more than anyone can exert pressure from within.

This means seeking out cooperative relationships not only with outside organizations seeking reform within the criminal justice community, but establishing meaningful collaborative relationships with active judges (federal and state), district attorneys and prosecutors, defenders, as well as law enforcement and corrections officials around the country who think critically about aspects of the drug war and feel the need for deeper, more comprehensive dialogue. We have already made strong relationships of this kind in California, New Mexico, Vermont, Oklahoma, Iowa, New York, Rhode Island, Washington, and Maryland and believe, through these and other relationships, we will build our best possible constituency of outspoken insiders willing to call for the most informed kind of systemic reform.

To bring added visibility to this kind of discourse at the national level, we recognize that there is a growing group of American luminaries, from Senator Jim Webb to Congressman Ron Paul to former NYPD Commissioner William Bratton to George Soros and former Secretary of State George Shultz who are outspoken in their opposition to the drug war and with whom we will seek to join in chorus to demand meaningful reform. We are currently compiling a list of such people in part to include them on a growing online petition we are planning (described later herein) and in part to target them as potential collaborators in events and

other publicity-oriented outreach in which we will engage in the months ahead.

## STATE AND LOCAL ACTIVITIES

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Alongside a carefully designed plan for maximizing the film's potential to contribute to the national discourse, we plan to direct the majority of our outreach and impact efforts at the state and local level. This plan, the result of extensive discussions we began in 2009 with the Ford Foundation and other early partners, is to use the power of the film to galvanize and marshal public support for local and achievable legislative and reform-oriented actions in select communities across the country.

Such initiatives will be carefully chosen in states and communities where a measure of reform – whether legislative, procedural, or other – is already within reach but in need of the kind of added push the film and its attendant P.R. apparatus can provide.

This goes beyond simple awareness-raising and represents a larger commitment to deploy the film in a highly targeted way to lend muscle to concrete reform efforts at the state and local level. This means selecting areas of the country where there is already movement toward a specific measure of reform, partnering with the key leaders and organizations on the ground pursuing such reform, and then designing events that can force-multiply those efforts. Such events can range from screenings at churches, synagogues and community centers to fundraisers for the organizations themselves, house parties, opinion-maker screenings, school and university screenings, as well as public events to which local legislators and other community leaders may be invited.

This also means, in collaboration with our partner organizations, generating and distributing dedicated companion materials that help use the film to frame and brand the particular issue at stake in a particular area,

letting a viewer know how the concerns they may feel after seeing the film can be acted on at the local level by joining those in their community already fighting for a particular state or local measure.

Just one month since the film's public premiere at Sundance (and without our having yet embarked on the above-described process of approaching state and local partner organizations), we have already accumulated two excellent case studies of how such future cooperation might unfold. In New York and California, we have been approached by and begun collaborating with partners pursuing significant state-specific measures toward drug war reform.

### *New York: Stop-and-Frisk*

In New York, we have begun collaborating with several groups to raise public and opinion-maker awareness about the "stop-and-frisk" practices of the NYPD. Each year, the NYPD stops nearly 700,000 people, the vast majority of whom are young African-Americans and Latinos, and frisks roughly half of them. Shockingly, according to the NYPD's own reports, over 90% of those stopped were released without either a summons or arrest; less than 10% of these incidents – which are often both unconstitutional and violate federal law – results in the individual being ticketed or arrested. On March 14, 2012, we held our first state-level screening of THE HOUSE I LIVE IN at Disney Studios in New York City to an audience of members and funders of New York's Robin Hood Foundation, along with representatives of several of our partner organizations, including the New York Civil Liberties Union, the Drug Policy Alliance, VOCAL, and the Center for Constitutional Rights. The goal was to increase inter-organizational cooperation in shedding light on this epidemic practice and to seek financial and organizational support for several pieces of legislation aimed at diminishing the destructive impact of stop-and-frisk practices.

### **California: Three Strikes**

In California, the Three Strikes Project at Stanford Law School asked us shortly after Sundance to allow them to make THE HOUSE I LIVE IN the centerpiece of the NAACP Legal Defense and Education Fund's (LDF) campaign to introduce an initiative reforming California's "Three Strikes law" on the ballot this coming November. The Three Strikes Project at Stanford Law School serves as legal counsel to LDF in this campaign. They helped to draft the language for this initiative and continue to work closely with LDF on related issues.

Originally passed by the legislature through a voter initiative in 1994, California's "Three Strikes And You're Out" law is widely seen as the harshest sentencing law in America. Under this law, a two-time offender in California can be given a life sentence even if his third offense is petty or nonviolent. Today, an estimated 4,500 inmates in California are serving life sentences for a third offense that was petty or nonviolent, as minor as stealing a slice of pizza or possessing a minute quantity of drugs.

Those leading the campaign at LDF to amend the Three Strikes Law are raising over \$3 million to fund the drafting and signature-gathering processes needed to amend the law. The planned ballot initiative would require a third strike to be serious or violent to trigger a life sentence. The change in this law has been carefully drafted to protect petty offenders from receiving life sentences while ensuring that serious and violent criminals remain behind bars. This would impact roughly 3,000 offenders currently serving life sentences in California, thousands more sentenced in the future, and save the state an estimated \$100 million per year. Accordingly, LDF is confident in their chances of success. Their desire to use the film is directed at holding events to educate Californians about the issue, inspire them to act, and then channel their activities to best ensure the success of the initiative.

In the short-term, to help raise awareness, money, and participation from the highly

influential Hollywood-based celebrity and activist communities, we worked with the Three Strikes Project at Stanford Law School and the NAACP Legal Defense Fund to plan our first state-based screening, which happened on April 5, 2012 at Creative Artists Agency in Los Angeles. To this screening, which was followed by a discussion between Eugene Jarecki and law enforcement experts, we invited a wide cross-section of California opinion-makers and policy-makers, as well as entertainment industry luminaries and representatives from law enforcement and the California judiciary.

The goal of this screening was to use the film to promote a robust, nonpartisan dialogue that can raise awareness of and support for the Three Strikes campaign among those invited and, for those who wish to become more involved, offer suggested ways they can contribute (in time, money, energy) to the work LDF and its partners will be pursuing between now and November.

Though LDF feels confident in the prospects of its proposed initiative, the faculty who are driving this legislation anticipate that well-funded opposition may emerge, in which event they want to be armed with money to run public service ads supporting the initiative, ideally featuring an arsenal of respected celebrities and law enforcement experts expressing their support for the initiative as being not only just and fair but "smart law enforcement" as well. Accordingly, part of the goal of the event was also to gain commitments for political advertisements and thus begin to build a strong foundation for a voter information campaign.

### **Other States**

The event-based partnerships in New York and California are just the first in what we intend to be a series of similarly designed activities in states and communities across the country over the coming two years.

Beyond continued work with our partners in California and New York, we look ahead to working with other partners across the country

on the following additional state and local initiatives, among others:

- **California:** Bill SB1506, decriminalizing small amounts of all drugs for personal use (ACLU of California / DPA / Ella Baker Ctr for Human Rights / NAACP)
- **Washington:** Marijuana legalization Bill in I-502 (New Approach Washington)
- **Massachusetts:** Bills repealing State mandatory min. laws, H. 40, and H.2266, S.909 (Governor Deval Patrick/FAMM)
- **Colorado:** Reform bill S.104, diverting savings from reduced prison population into treatment programs. (Harm Reduction Coalition/State Sen. Pat Steadman's office)
- **Texas:** Harness bipartisan support for progressive sentencing reform (Marc Levin/Right on Crime/Baker Institute)
- **Georgia:** Challenge mandatory drug testing for welfare recipients (ACLU of Georgia)
- **Wisconsin:** Exposing racial bias among prosecutors (Milwaukee DA John Chism/Vera Institute of Justice)
- **Michigan:** Protecting the rights of Medical Marijuana Patients (ACLU of Michigan)
- **Florida:** Mandatory Minimum reform (FAMM)
- **Seattle:** Support Law Enforcement Assisted Diversion, diverting stops toward treatment and other alternatives to criminal punishment (ACLU, Ford Foundation, OSF, and the Social Justice Fund Northwest)

In these and other states, we intend to arm our partner organizations with the ability to organize house party-type showings of the film, enabling them to use the film as an event-based gathering and fund-raising tool. At times, we will be able to integrate such viewings into the traditional theatrical release schedule, making it possible for such groups to hold dedicated screenings in a theatrical environment. The

goal is to ensure that the greatest number of people can see the film and, when possible, to do so with those who are able to inform viewers about opportunities for engagement.

Broadly, organizing events in the service of initiatives like these above has two separate but complementary functions. The first is to help achieve discrete legislative and policy goals in specific geographic areas. The second is, by publicizing such activities across state and national media platforms, to link the film and its brand with a growing wave of small victories across the country that can accrue to a sense of growing momentum for the broader movement to diminish the severity of drug laws in America.

### EDUCATIONAL OUTREACH ACTIVITIES

Beyond our commercial and non-commercial distribution activities, we have learned the enormous value that lies in preparing dedicated materials for educational use, both at the high school and college level. With previous films like WHY WE FIGHT and REAGAN, we worked with educators not only to develop shorter, classroom-length versions of the films, but companion materials such as written study guides and ActionPaks for use by teachers and activists working in educational settings.

#### *Short Films and Companion Materials*

In generating shorter versions of the film, decisions about content naturally arise, and our experience is that it is often useful to have different versions available for different audiences and purposes. Through a series of early consultations we held with prospective partner organizations, such as Families Against Mandatory Minimums and the ACLU, we learned that it will be useful to individual organizations for us to make available to them not only shorter versions of the film, but versions that are custom-tailored to service their particular reform-oriented agenda, with more easily shareable insights than the longer film might provide. Practically speaking, this is time-intensive work, but well worth it if we can

secure the funding to do it. Viewers to whom these custom-tailored pieces are shown will be aware that they are watching portions of a larger, award-winning film, but the content they receive will be more focused on the particular agenda of our partner organization.

Alongside the production of shorter-length versions of the film, we will develop written study guide materials in collaboration with educators at both public and private institutions, to give us flexibility in providing teachers at various levels the materials they need to incorporate stories, ideas, and perspectives from the film into their curricula.

### ***Community and Campus Screenings***

In addition to the development of educational materials, we have extensive experience organizing high school and university screening and discussion events. With THE HOUSE I LIVE IN, there's a vast opportunity to organize screenings in conjunction with student and campus organizations that are framed by panels of academics and hands-on experts. These discussions can, where appropriate, include the film's director, producers, or key onscreen contributors. Such events can do a great deal to help educators introduce the film into their curricula and, cumulatively, can help the film and its subject increase its footprint on campuses, giving concerned student groups added ammunition for their efforts at awareness-raising and organizing.

Beyond companion materials for the classroom, we will also develop extracurricular materials in the form of a *Drug War ActionPak* to arm activists, teachers, and others to mount their own or join existing efforts at inquiry and reform. Though the content of the ActionPak will evolve over time, it can include a DVD of the film, posters, pamphlets, and other key art, as well as suggested discussion questions for screenings, and recommended reading and viewing lists for further study.

Naturally, to further these goals, all ancillary video and written materials developed for in-

classroom and out-of-classroom use will be made available in downloadable form on our website, described later herein.

### **WEB-BASED AND OTHER DIGITAL OUTREACH ACTIVITIES**

Alongside our work with partners at the national and state level, we also intend to establish a digital/online presence for the film as a tool for raising public awareness and inspiring individual and collective action. Accordingly, we have begun developing a website for the film ([thehouseilivein.org](http://thehouseilivein.org)) that we hope can become, more broadly, a clearinghouse for those who want to learn more and become involved in reform efforts. Most of its visitors will in one way or another come expecting a film website, however, we recognize the need to balance this practical reality with our ambition to convert curious and inspired visitors into informed, engaged, and active fighters for reform. This means the site will feature standard elements of a film website, such as a viewable trailer of the film, links to press highlights, awards, as well as added values - shareable, embeddable content that can qualify the site as a generous, first-class resource for the most discerning web-visitor. Included in this content will be a digital version of the study guide and *Drug War ActionPak* described earlier, for download by all those wishing to use them in classroom or other community settings.

Beyond offering optimized expressions of these standard features, we want the site to function far more effectively as a tool for engagement, providing information, linkages to our partners, and several direct-action ways for a visitor to become involved in issues. This will include providing:

- Information about key drug war related issues facing their community
- What efforts at reform if any are already under way
- Which partner organizations and policymakers are involved in such efforts
- Specifics on how they can get involved (including contact information and links)
- News of any upcoming events, including legislation and screenings in their area.
- Unique digital content

### ***News, Current Events, and Facts & Figures***

We will enable viewers to receive regular news updates on relevant rulings, legislative changes or other major events in criminal justice and drug control policy. By curating these headlines, we can help navigate the vast landscape of opinion, issues, and legislation surrounding these issues. While there will be a separate aggregator linking to news about the film and our own initiatives, we will provide an exhaustive compilation of drug war and mass incarceration-related facts and figures, drawn from our own research and through cooperation with partner organizations like the Drug Policy Alliance and The Sentencing Project.

### ***Zip Code-Driven Targeted Outreach***

Accordingly, while ensuring that the website provide national, historical and current events information about the drug war, we see a “ZIP CODE” prompt as the soul of the site. This will enable visitors who want more information or to become actively engaged at a local level to enter their zip code and quickly learn about current campaigns and actions. This tool will also allow us to fully link ourselves to the online resources already established by our partners, pooling our combined family of users and creating increased opportunities for information- and experience-sharing, as well as expanded inter-organizational cooperation.

Our emphasis on a zip code driven site derives from our experience with the *Move Your Money* campaign that we launched in 2010, which encouraged Americans concerned with the conduct of “too big to fail banks” to shift their banking to smaller community banks and credit unions. Having made a three-minute online video encouraging Americans to “move their money”, we then collaborated with a bank-rating institution to form MoveYourMoney.info, a website where Americans could enter their zip code and instantly receive information on community banks and credit unions in their area, complete with crucial bank rating information for making an informed decision. The results were remarkable. Since its launch

in January 2010, the *Move Your Money* video has been viewed more than a million times on YouTube and other streaming video sites, the website has received over 7 million hits and the campaign is credited with having inspired more than 4 million Americans to move their money.

### ***Crowdsourced Content and Social Media***

We found with *Move Your Money* that our visitors not only derived information from the site but in turn sought to share information with us and the larger community – often uploading YouTube movies of themselves closing their accounts at larger banks and shifting to smaller, more local institutions. With the subject of the drug war, while focusing on the site’s capacity to offer content and encourage action, we also want to invite users to reciprocate, sharing their own stories, experiences, and linkages with us. We will thus establish a kind of grassroots forum for personal drug-war related information and reflections.

### ***Zip Code Screening and Event Driver***

In addition to using the zip code search engine to learn more about the drug war and local opportunities for reform, the engine will also enable visitors to find out where and when THE HOUSE I LIVE IN may be coming to a theater near them and, should they wish to host their own house party or screening, will provide them with an automatic form they can easily fill out to begin the process of arranging such an event.

### ***Social Media and Digital Content***

THE HOUSE I LIVE IN provides an excellent platform for social media outreach. By maintaining a robust presence on Twitter, Facebook, and other social media, we will seek to give the cause of the drug war a wider social footprint and act as a conduit for organizations that lack the profile a film can achieve. By cultivating support from celebrities and opinion-makers, we can in turn gain force-multipliers for the cause, reaching beyond the film’s audience to touch their own friends, fans, and followers.

### ***Digital Shorts***

From past experience, we know that there are significant cross-sections of the American public to whom films like THE HOUSE I LIVE IN are never marketed. For these audiences, we intend to produce digital shorts that are easily viewable and shareable across a variety of platforms. With over 700 hours of footage shot in 20 states, we have the resources to supplement the film with stories of people at all levels of the drug war. To date, we have received financial support from the Ford Foundation to produce three such segments and we will raise additional funds both to support the not-for-profit distribution of these segments as well as to produce future ones. Distributing our own content in this way will also enable us, ideally, to become a clearinghouse for material uploaded by others who want to share their stories with a growing community of fellow citizens and organizations.

Equally important to these shorts will be issue-based viral videos, produced in tandem with partner organizations that target very specific campaigns for reform. While some of these videos will contain footage that was created for the film, others will be comprised of completely new material. The important factor is that we will work closely with the relevant organizations to tailor these short web-based productions to suit the needs of their most current campaign. Each of these videos will end in a clickable action to further engage the viewer.

In large part, the success of both the issue-based shorts and film content-based shorts will rest in their promotion. We plan to fully harness online social outlets to drive traffic to these videos.

### ***Online Petition-Building***

An additional element that the website will offer, likely in cooperation with an established online petition-generator like Avaaz or Change.org, is a growing online petition of signatories – famous and not – who will join in chorus to

demand, in the short term, mitigation of some of the most severe and damaging aspects of national drug control policy and, long term, a serious overhaul of the war itself – suggesting a shift toward the kind of compassion and treatment-based approaches to drug addiction currently implemented in many other Western democracies.

## INTRODUCTION TO OUTREACH AND IMPACT TEAM

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### **EUGENE JARECKI, MANAGING DIRECTOR**

Eugene Jarecki is an acclaimed filmmaker who has twice won the Grand Jury Prize at the Sundance Film Festival, first in 2005 for *WHY WE FIGHT*, an examination of America's military-industrial complex and again in 2012 for *THE HOUSE I LIVE IN*, an exploration of the origins and contemporary impact of the U.S. War on Drugs. His other films include *REAGAN* (HBO, 2011), *THE TRIALS OF HENRY KISSINGER* (BBC/Sundance, 2002) and *FREAKONOMICS* (Magnolia, 2010). Jarecki is also a public intellectual on domestic and international affairs, a Soros Justice Fellow and Senior Fellow at Brown University's Watson Institute for International Studies. He has appeared on *The Daily Show with Jon Stewart*, *Charlie Rose*, *The Colbert Report*, FOX News, CNN, among other programs and has been featured in the New York Times, the Washington Post, the Financial Times, the New Yorker, Vanity Fair, and GQ. As Founder and Executive Director of The Eisenhower Project, a public policy group dedicated to promoting greater public understanding of the forces that shape U.S. foreign and defense policy, he published the 2008 book *The American Way of War: Guided Missiles, Misguided Men, and a Republic in Peril* (Simon & Schuster). He is also the creator of *Move Your Money*, a viral video that sparked a national movement to shift personal banking away from "too big to fail" banks in 2010.

### **GABRIEL SAYEGH, IMPACT AND OUTREACH CONSULTANT**

Gabriel is New York State Director of the Drug Policy Alliance, coordinating community organizing groups, human service agencies, and researchers to advance drug policies guided by science, compassion, health and human rights. Recent successes include reform of the Rockefeller Drug Laws in New York. Sayegh joined DPA in 2003 and has directed the Project since 2005.

### **CHRISTOPHER ST. JOHN, DIRECTOR OF CONTENT**

Christopher is a documentary producer and writer with broad experience in print, broadcast, and film. As a print journalist in Southeast Asia, He worked as Reporter and Editor for the Cambodia Daily and regional correspondent for a number of US and international publications. At ABC News, he restructured the video archive of Good Morning America and worked as Associate Producer at 20/20 and Primetime. Since joining Charlotte Street Films he has worked as a co-producer on *FREAKONOMICS* and *REAGAN* and most recently, as a producer on *THE HOUSE I LIVE IN*

### **MELINDA SHOPSIN, OUTREACH DEVELOPMENT DIRECTOR**

Melinda began her producing career at Radical Media in London. She then served as production coordinator for the BBC film *THE TRIALS OF HENRY KISSINGER* and became Executive in Charge of Production at Charlotte Street Films. In that capacity, she was head of development on the 2006 film *WHY WE FIGHT* (winner of the Grand Jury Prize at the Sundance Film Festival and a Peabody Award). While producing *THE HOUSE I LIVE IN* for Charlotte Street Films, the BBC and ITVS, she co-produced the award-winning 2011 film *REAGAN* for HBO.

### **SHIREL KOZAK, OUTREACH AND IMPACT MANAGER**

Shirel graduated Cum Laude from Union College in 2007 with a concentration in Political Psychology. While at Union, she was a founding member of Campus Action, where she organized political and intellectual events on campus. After working as a deputy field organizer in Philadelphia for the 2008 Obama campaign, Shirel wanted to transition into documentary while continuing her involvement in the political field. She joined Charlotte Street Films in 2009 where she served as Production Manager on *FREAKONOMICS* and Associate Producer on *REAGAN* and *THE HOUSE I LIVE IN*.

**KARA ELVERSON, OUTREACH AND IMPACT COORDINATOR**

Kara Elverson graduated from Sarah Lawrence College with a concentration in Philosophy and Gender Studies, and attended a yearlong program her junior year at Oxford University. In 2007, she joined the Development Department at the Ms. Foundation for Women. She has served as a featured speaker for Soapbox Inc: Speakers Who Speak Out and a roundtable discussion organizer for the Philoctetes Center for the Multidisciplinary Study of the Imagination. After transitioning from social justice work into the documentary film sphere, she joined Charlotte Street Films in 2010. Most recently she worked as the Post-Production Coordinator on REAGAN and Associate Producer on THE HOUSE I LIVE IN.

**DANIEL DIMAURO, PRODUCER OF WEB AND ANCILLARY SHORTFORM CONTENT**

Daniel studied film and television at St. John's University in Queens, NY. Since graduating in 2005, he has worked in various capacities on independent New York productions, driven by a combined passion for film and social justice. He is also the former Art Director of Troma Entertainment. Prior to working at Charlotte Street Films, he was a part-time employee of Baby Buggy Inc., a New York-based non-profit. At Charlotte Street Films, he served as Assistant Editor on FREAKONOMICS, Associate Producer and Head of Research on REAGAN and Archival Producer on THE HOUSE I LIVE IN.

**DIANA BARRETT, DEVELOPMENT ADVISOR**

Diana founded The Fledgling Fund in 2005 after a long career at Harvard Business School and the School of Public Health, teaching Business Leadership in the Social Sector. Diana also serves on the Boards of the Institute for Philanthropy in the UK, the Social Change Film Forum at Harvard's Kennedy School of Government, and the Advisory Board for the Acumen Fund. She provides guidance on and facilitates fundraising and inter-organizational cooperation.

**MATT PALEVSKY, SOCIAL MEDIA ADVISOR**

Matt has been an activist since elementary school, when he organized a coalition of Los Angeles schools to lobby City Hall for tougher gun laws. A young technology geek, he later took his organizing online and for several years has been working at the cutting edge of crowdsourced production and online campaigning. In 2010, Matt joined Students for Sensible Drug Policy, which advocates for harm reduction policies on over 150 U.S. campuses. He now serves as SSDP's Executive Director.

**ALEXANDRA JOHNES, STRATEGIC OUTREACH AND IMPACT ADVISOR**

Alexandra is a New York-based film producer and media project manager. She began her career as a child actor, working alongside Isabella Rossellini and David Lynch. In 2004, she began producing documentaries and for the past several years ran Oscar-winning director Alex Gibney's company, Jigsaw Productions. During this time, Alexandra produced ten high-profile feature documentaries, including FREAKONOMICS and MAGIC TRIP: KEN KESEY'S SEARCH FOR A KOOL PLACE, managing budgets ranging from \$500K to \$2 million. Alexandra is currently producing her first dramatic feature and consulting on several documentaries and new media projects. Production partners on Alexandra's projects have included HBO, Magnolia Pictures, BBC, Participant Media, Optimum Releasing, ZDF/ARTE, A&E, and Discovery.

## PARTNER ORGANIZATIONS

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FORD FOUNDATION  
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We are actively seeking partnerships and support for our outreach and impact activities.

For more information or to become involved:

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