

PARTICIPANT MEDIA AND THE ALLIANCE FOR CLIMATE PROTECTION

PRESENT

A CENTURY FILMS PRODUCTION

A BRIAN HILL FILM

CLIMATE of CHANGE

NARRATED BY TILDA SWINTON

WRITTEN BY SIMON ARMITAGE

MUSIC BY NITIN SAWNHEY

EDITED BY STUART BRIGGS

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CLIMATE OF CHANGE

SYNOPSIS

Patna, India

Pooshkar and Aditya are the best of friends. They're 13 years old and students at the Don Bosco Academy in Patna, India. Patna is in the north east of India in the state of Bihar. It's a noisy, dirty and polluted city, growing bigger every day as people leave rural areas to find work in urban centers.

The two boys are members of an environmental group called Taru Mitra, a student organization that exists to combat environmental ills. Achela is also a member of Taru Mitra, at the age of 13 she has already designed her own bio-diversity reserve and talks fluently about the need for a model of sustainable development that pays attention to the environment as well as the economy.

Patna seems to be full of amazingly bright and committed teenagers who care deeply about the world and are committed to protecting the environment. Pushkar tells us that, "It is not that the trees need us, we need the trees. We should never forget that we are not the masters of the world, we are merely renting it."

Anamika is a student at Mount Carmel School for girls in Patna. Along with a thousand other teenagers she took part in a march through the streets of Patna, aiming to try and ban the use of plastic bags. She wants everyone in the world to find a little space in their heart for Mother Earth. "If everyone finds a little space in their heart, then we will have a huge heart for Mother Earth."

<http://www.tarumitra.org/>

West Virginia, USA

Larry Gibson lives on Kayford Mountain in the Appalachians; his family has been on this land since the 18th century, and many of his ancestors are buried in the family graveyard. When he was a boy he would roam the wooded slopes of the mountains that were all around his family property. Those mountains are all gone now, destroyed by coal mining companies who have blasted off the tops of more than 470 mountains in order to extract coal as quickly and cheaply as possible. Larry has 50 acres, sitting on top of a rich coal seam but he refuses to sell to the mining companies. As he tells us, "in every story involving coal, there are rich people getting richer and poor oppressed people. This is just one of those stories." Larry campaigns vigorously against mountain top removal.

Maria Gunnoe lives in a hollow between two valleys in the mountains. Coal companies have blasted the mountains on either side of the valley and filled up the "holler"), poisoning the stream that runs through her property. Like Larry, Maria is refusing to give in to the might of the coal companies and campaigns against mountain top removal.

Judy Bonds grew up in Whitesville, West Virginia, the daughter of a coal miner. Her brothers and uncles were all coal miners during the heyday of coal mining in West Virginia in the 1950's. When the coal companies began strip mining and mountain top removal, Judy became part of the action group, Coal River Mountain Watch. She and a small group of volunteers campaign vigorously to end the practice of

mountain top removal. Apart from direct action, they also lobby politicians in Washington DC.

Mary Anne Hitt and Lenny Kohm belong to an action group called Appalachian Voices. They publicize mountain top removal, lobby Congress and organize protests to preserve what is left of the Appalachians.

Appalachian Voices: <http://www.appvoices.org/>

Coal River Mountain Watch: <http://www.crmw.net/>

Togo

Sena Alouka is a charismatic 32 year old who, eight years ago, formed a local environmental group in his village in northern Togo. The group is called *Jeune Volontaire Pour L'environnement* (Young Volunteers for the Environment) and now has more than 1000 members in Togo and is rapidly growing in other parts of Africa. Sena and his colleagues go into schools to teach children about climate change and the environment; they travel to remote villages and show people how to construct and use solar cookers and they actively campaign against illegal logging of native forests. Sena believes in entertaining people to get his message across, which is why, when he visits villages, they organize singing and dancing and theatre.

Although Africa contributes very little towards global warming, Sena and his friends are passionate about mobilizing people to change their behavior in order to help save the planet. He also believes that people in the developed world can contribute by consuming less.

"They should switch off their televisions and go to the forest. They

should come to Togo--the air is alive here and they can see that people don't need lots of material goods to be happy. Poverty is a matter of dignity not money."

Later, Sena appears at the University of Lome to teach the importance of preserving trees. "Without trees there is no air," he cautions the students and calls on them to remember the deathly droughts that have notoriously plagued their continent.

<http://www.africanconservation.org/>

London, England

Solitaire Townsend has enough energy to light up a small town. She's a forceful young English woman who runs a communications company called Futerra. They only work on environmental and social justice issues and Solitaire has just been named as the UK Ethical Businesswoman of the Year. The popular image of an environmentalist is someone with a beard and sensible clothing, someone earnest. Solitaire is an environmentalist who wears lipstick and high heels and believes that you can be green and glamorous. "If we have to give up all of the fun things in life to save the environment, would it be worth it? We can still have fun and glamour and do desirable things, we just need perhaps do them differently." She firmly believes that ordinary people taking small steps such as recycling will save the world. "I'm not going to sit around waiting for the government to save me, I'm taking action now, as millions of other people are."

<http://www.futerra.co.uk/home>

Papua, New Guinea

Sep Galeva is constantly vigilant against threats to his beloved rainforest. "The forest to me is like a supermarket, I get my food from it, I get logs to make canoes, I get building materials. We heavily depend on the forest."

Other communities in PNG have leased their land to logging companies for the sake of short-term gain. The forest is destroyed and pretty soon after that the money runs out. The people are left with nothing and the forest can't be replaced. Sep and his community refuse to allow their land to be logged. For their own use they practice sustainable logging, taking what they need and preserving the forest. As well as providing for himself and his family the forest has a larger role to play, as Sep recognizes. "We need to preserve the forest to combat global warming, all the world will benefit for us preserving the forest." For many years Sep was a police officer in Port Moresby, the capital city of Papua New Guinea. When he learned that the forest in his boyhood home around Lake Murray was under threat from logging companies, he returned there and mobilized the local people to resist the cash on offer and to preserve their forest.

<http://www.greenpeace.org/australia/issues/deforestation/our-work/Lake-Murray/>

Washington, D.C., USA

Leaders of the homespun lobbying groups Appalachian Voices and Alliance for Appalachia gather to present an honor to West Virginia Congressman Christopher Shay and to raise consciousness in the Capitol about their crusade against strip-mining and the evisceration of mountain tops. They are proud to witness the evolution of support,

from thirty members of Congress at the beginning of their campaign to several hundred who will now advocate "green" legislation.

www.stopmountaintopremoval.org/

Mumbai, India

The camera follows barefoot children scampering about the toxic filth overflowing the gutter that runs through the slum called Dharavi, where there is one toilet for every 1,500 people.

Longyearbyen, Svalbard, Norway

The new Global Seed Vault.

Simon Armitage's words from *Climate of Change*:

*...Then open the vault,
but not in search
of gold or bones;*

*this concrete tomb
doesn't house the dead*

*but keeps in its hold
the planet's unlikeliest potting shed.*

*Enter its rooms
and walk its floors:*

*in sachets and pouches,
in racks and on shelves,*

*comatose seeds are wrapped and stowed,
its the garden of Eden*

*numbered and tagged
and vacuum-packed.*

*Here, in a slumbering, embryonic state
lie the monkey nut and the coconut tree,*

*lie the grape and the grain,
lie the oak and the lime.*

*Here, suspended in sleep,
the venus flytrap stifles its dream,*

*and the unborn orchid holds its peace,
and the giant redwood and common weed*

*wait side by side,
stalled in ambition,
fixed in time.*

<http://www.croptrust.org/>

CLIMATE of CHANGE

PRODUCTION INFORMATION

“Now comes the threat of climate crisis--a threat that is real, rising, imminent, and universal. Once again, it is the 11th hour,” said Al Gore in his acceptance speech for the Nobel Peace Prize, and then he posed a challenging rhetorical question: “Have we the will to act vigorously and in time, or will we remain imprisoned by a dangerous illusion?”

By the time these words were spoken, Brian Hill, the acclaimed British documentarian, and his longtime producing partner, Katie Bailiff, were already at work on *Climate of Change*, a new project under their Century Films Ltd. banner that would bring attention to ordinary, everyday people forced by circumstance to “act vigorously and in time.”

It was Century Films’ eclectic, award-winning slate of topical human interest documentaries for British television that brought Hill and Bailiff to the attention of Diane Weyermann, EVP of Documentary Films for Participant Media, the company responsible for Al Gore’s global wake-up call, the internationally acclaimed documentary *An Inconvenient Truth*.

Weyermann encouraged Hill and Bailiff to make a full-length film that would further illustrate the impact of climate change on ordinary people, who have taken extraordinary measures to find solutions to this problem. They discussed a more positive, even optimistic documentary about regular citizens who were tackling these enormous

problems on their own, in their own communities, out of their own pockets.

“We are making a record of what people are doing around the world to take positive steps towards ending global warming,” says director Hill. “People from all walks of life, cultures, religions, and from disparate parts of the planet have decided that things have gone far enough and are taking responsibility for the world they live in.”

The filmmakers traveled the globe in search of compelling subjects, the ones who form the “tip of the spear” of the green revolution. They narrowed down their selections to four continents (Eurasia, Africa, North America and Australia/Oceania). For some of the sequences, subjects speak of the actions they are taking to improve their environments; in others, the visibly toxic environments speak all too well for them.

In India, they discovered a group of precocious thirteen year old students demonstrating against nonbiodegradable plastics in the streets of Patna; their impeccable school uniforms and clipped English accents contrast radically with the grinning ragamuffins who rushed the film crew every time Hill and company set out to capture the lifestyle of Dharavi, the vast slum section of Mumbai where perhaps a million people of all ages grapple for existence each day.

In America, they documented the struggle against the shocking residual damage to the Appalachian Mountains caused by big coal companies in West Virginia as well as the seven adjacent states that also suffer degradation to their mountains, forests, water and air. Infuriated residents, some going back seven generations, take their fevered appeals to Washington, D.C. where they lobby Congress for increasingly strict legislation to prevent the irresponsible decapitation of mountaintops and the poisoning of freshwater streams.

"Nothing could have prepared me for the scale of destruction of the natural landscape in West Virginia," says director Hill. "I find it almost unbelievable that in a 21st century democracy, coal mining companies are allowed to destroy mountains, poison waterways and fill in valleys, just in order to gain more profit. It felt like stepping back into the era of 19th century robber barons, who did exactly as they pleased with no thought for the consequences to the environment or the people who live there."

In Africa, they met Joshua Sena Alouka, a tireless activist in Togo who has galvanized his countrymen to become crusaders for conservation. In an interview with *In Motion Magazine*, he explained how his group got started and his own zealous commitment to the cause:

"It started in a mountainous region. When I was very young I lived in a big forest. But if I bring you to my village today you will believe that you are in the Sahara. But you are not in the Sahara. You are in Togo in West Africa, which originally was in the tropical region. It started from this point. We were touched by the degradation of the environment and we put together some youths, some children, and we started this thing. Little by little, people started appreciating what we were doing...they see the real effect, that the real consequence is the good impact that our work is producing on the environment. Now more children are involved in this environmental process, and they have started to have confidence."

In Papua New Guinea, where loggers have already decimated two-thirds of the world's second largest rainforest, they met Sep Galeva, a former policeman who left a good job in Port Moresby and returned to his boyhood home to do his part in rescuing his beloved rainforest from the big logging companies. He has worked in coordination with Greenpeace UK and Greenpeace Australia Pacific and explains their recent accomplishments:

"What we have shown is that anybody can do this. Forest communities around PNG don't have to rely on industrial logging for survival, they can do

it themselves in a way that protects the environment and keeps the land for future generations. Our bad experience with illegal and destructive logging from the Kiunga Aiambak road project, run by Concord Pacific, made my people choose eco-forestry instead so that we have control over our land."

In London, they chronicled a few days in the life of an environmental warrior of an altogether different sort, the utterly *au courant* Solitaire Townsend, who is about to be named "UK Ethical Businesswoman of the Year" for the 100% eco-friendly and/or socially conscious work she does on behalf of the marketing company she co-founded, Futerra Sustainability Communications. "Solitaire was a tough call for the film," admits Hill. "She's a sophisticated, well-connected professional woman who runs a communications company. I felt it was important to include a middle class westerner who was taking a stand against climate change and doing her bit to help."

In the uppermost Atlantic Ocean, about 600 miles from the North Pole, is the Norwegian archipelago of Svalbard, where the Global Seed Vault (also known as the Doomsday Vault) opened in February 2008. Here is a man-made wonder, a Noah's Ark of plant life, with duplicates of 4.5 million original seeds stored in 1,400 gene-banks found in 100 countries around the world; there are 100,000 different varieties of rice alone. Hill went there with the smallest crew yet--a cinematographer, sound recordist and his 13 year old son, who pitched in on odd jobs during his school holiday.

*...Here is a nursery of a kind.
Here, cradled in permafrost, rooted in ice
lie the kernels and pips, the stones and beans,
the bracken and fern, the rose and the peach,
the stamen and tendril, the stalk and the leaf.*

*All in all an implausible crib
where the inklings of life*

*lie dozing under the northern star,
lie waiting under the frozen north,
lie dormant under a polar roof.*

A doomsday allotment, just in case.

The seeds of the world for the world after this.

*The work and the sign of a civilization
stashing provisions and holding its breath.*

- Simon Armitage, *Climate of Change*

*

The Svalbard Global Seed Vault inspired *Climate of Change* screenwriter Simon Armitage to compose some of his most poignant verse, voiced with contrapuntal lyricism by the film's narrator, the brilliant Academy Award®-winning actress Tilda Swinton. One of his country's most venerated writers in all forms of media, Armitage was named Britain's official Millennium Poet in 2000. He has frequently collaborated with Brian Hill since their groundbreaking 1998 BBC2 documentary *Drinking for England*, an entertaining yet cautionary tale set to free verse and song.

Hill believes the two of them may have inadvertently spawned a new genre of film, the musical documentary; a later project for Channel 4, *Feltham Sings*, earned Hill a BAFTA Award for Best Documentary while Armitage picked up an Ivor Novello Award for his lyrics. Katie Bailiff has produced all of their musical documentaries, most recently *Songbirds*, which was accepted into the World Documentary Competition at the 2006 Sundance Film Festival.

Q&A WITH DIRECTOR BRIAN HILL

What inspired you to make this film?

Well, the truth is that Diane Weyermann asked me to make it. I suppose that once I'd said yes, what inspired me was hearing stories of dedicated and brave people. And these were people who were unselfish in what they were doing and were certainly not in it for personal gain. I suppose I also thought that in making a film about these people, I would be contributing towards the effort as well.

Can you describe your style of filmmaking? The kinds of documentaries you make?

I don't have one style of film making. I do have a belief that most documentary makers are unadventurous in their approach to film making, many of them believing that it is enough to simply be in a place and record events. I believe that if we are engaged in storytelling (which is what documentary making is), we need to tell the story in a way that is engaging to an audience. I don't think that people should watch documentaries just because it is a "good" thing to do. I think that people should enjoy watching documentaries. To that end I try to tell my stories in engaging and interesting ways, often using poetry and music.

How does *Climate of Change* fit into your body of work?

This film fits into my body of work quite easily. As with all of my work, I'm concerned that it should be visually arresting and have a great soundtrack.

How did you decide on your interview subjects?

Finding the right people is always the hardest part of making a documentary. We had to have subjects who could be relatively articulate about their lives and what they were doing. And they had to be comfortable with being filmed. Plus they had to be people who would appeal to an audience. As soon as I met Pooshkar in India I knew that we had a great documentary subject. And of course we wanted people who were sufficiently different to each other.

How long was the shooting schedule? Was it in fits and starts? Did you select individual cinematographers to match each location and its requirements?

We started shooting in January 2008 in India. I think we finished shooting in September 2008. Obviously we weren't shooting all of that time, the very nature of the film meant that we had very intensive research going on all of the time in order to find interesting stories around the world. So yes, it was in fits and starts.

Each promising story we found had to be followed up and often visited by one of our researchers [associate producers Tom Pearson and Jeanette Bell]. They traveled to various parts of the world looking for stories and then came back and told me what they had found and whether it might make a good part of the film.

Often they would take a small DV camera with them and shoot some research footage that I could use to help me make a decision about whether to actually take a crew and film the story they had found. Katie Bailiff [producer] and I would get together with Jeanette and Tom and examine the story from every angle and try to make the best decision about whether to go there or not.

Sometimes it didn't work out. We tried very hard to include a section of the film in the Amazon with a woman who fought relentlessly against logging companies. Tom went all the way to Brazil to investigate. In the end we decided that it was too dangerous – for her and for ourselves.

Similarly, Jeanette went to Cameroon, which proved to be not suitable. Of course I was in regular contact with Diane Weyermann at Participant, so she could have an input into the process.

Apart from the locations we ended up with, we also visited Brazil, Cameroon, Wales and Ireland. We did lots of research in lots of other places that we didn't visit.

Did you use the same crew throughout the entire shoot?

I would have loved to use the same crew for the whole film but because the shoot was so spread out I had to use different cinematographers. Any one of them was more than capable of shooting the whole film but they weren't always available. We used Michael Timney in India and London, Tony Coldwell in Togo, Roger Chapman in Svalbard and the USA, Wayne Vinten in Papua New Guinea. With the exception of Wayne (who is a New Zealander) all the others are British.

How many people comprised your smallest crew? How big was your largest, and on which location(s)?

It was pretty much the same crew for everything. Generally there would be me as director plus a cinematographer and sound recordist. So three of us plus either Katie, Tom or Jeanette, depending on which of them had found and researched the particular story.

Because of the logistical problems in India (crowds etc.) we had a couple of local fixers plus a local camera assistant. In Svalbard it was just me, cinematographer and sound recordist. Because we were short handed there I took my 13 year old son, who was on school holiday at the time. He helped to carry equipment and even did a bit of focus pulling.

We used a single camera all the time. It was a Sony 900 High Definition camera.

How did Tilda Swinton come into the picture?

Climate is the first time we've tried to use an external voice speaking in verse in a documentary.

Once we had the poetry and the film working together, I got an actress in to do a rough voice over so that I could see how it was all working before going to Tilda to do the final voice over.

I'd like to claim credit for thinking of Tilda but it was actually Diane Weyermann who had the idea.

Tilda was tough to track down, mainly because she's so busy and seems to spend a lot of time out of the country. Eventually we found a date that suited us both. I would have liked to get her into a proper dubbing suite in London and have her record the voice to picture, but that was impossible and I had to travel to Inverness in Scotland, which is near where Tilda lives. There are no dubbing theatres in Inverness but we did manage to find a radio station with a spare recording studio. It meant that she couldn't record to picture but I had exact timings of every piece of commentary and I knew how much latitude we had in terms of how many seconds she could go over or under with each piece. It was tricky but she was great and we managed to do it pretty well I think.

Is there a precedent for this type of “screenplay” bedding (or threading) a documentary--is this a technique unique to the way you and Simon Armitage work together or was there some antecedent that inspired you?

Simon and I try to do something different with each film we make. I think there has been a clear evolutionary process in our body of work. In the first film (*Saturday Night*), we had a fairly straightforward documentary with a poetic narration.

Our next film was *Drinking for England*. In that film Simon wrote verse for people based on their stories. These people then recited that verse in the film. We also had a couple of people singing their stories. I'm pretty confident in saying that nobody had done that before.

Then we made *Feltham Sings*, which was a documentary musical. Everyone sings in that film and I'm sure we can lay claim to inventing the documentary musical. And so on, we keep trying to find new ways to marry poetry and film, both of us believing them to be natural bedfellows.

How does your collaboration work? Is Simon involved in both pre- and post-production? Does he compose the poem after viewing assembled footage?

Simon and I have developed a style of working together over the years that we're both comfortable with. The cornerstones of our collaboration are to do with trust and confidence in each other. He writes poetry and I direct the film and we let each other get on with our particular job.

This is how it works - I call Simon with an idea for a film. If he responds positively to that idea we start kicking some thoughts around (usually on the phone as we live 200 miles apart). We've always worked on the principle that we don't want to repeat ourselves, so we try to do something different with each film.

We'll probably meet a couple of times to refine our ideas and think of new things. I'll tell Simon what my plans are in terms of what I'm thinking of shooting and he'll run ideas past me about where he is in terms of ideas about writing. The actual mechanics and details of how we work will vary with each film. For example, in something like *Songbirds*, which is a documentary musical, we're asking the people in the film to sing songs that are specially written for them.

In that case we had a team led by Katie interviewing women in the prison where we were making the film. These interviews were recorded onto mini disc, and when we had selected our characters we gave the relevant mini discs to Simon. He would listen and then write lyrics based on those interviews. He'd be looking to tell a person's story and he'd also be looking for speech patterns that he could incorporate into the song.

Once we had the lyrics we gave them to a composer, who would set them to music, record them roughly with his voice and put them on CD. These CD's were then given to the women so they could listen and see how the song should sound. They would then practice and we'd bring in a singing coach to help them. Once they'd got to a certain standard we brought a sound engineer into the prison and built a makeshift studio. Each woman would then record her song. Then when we shot the songs, each woman would perform to playback, just like any other music video.

In *Climate of Change*, we worked a little differently. I would work with the editor to get sequences into a rough shape that could be sent to Simon and which would inspire ideas in him. He'd watch those sequences and we'd then talk about his ideas and he'd start putting thoughts down on paper.

For example, with the Svalbard section, Simon had the idea very early on to write something comparing the Global Seed Vault to a kind of giant potting shed. I encouraged him to run with this idea. At the same time I was working with the composer and talking about the kind of feel we were looking for, both overall and for each particular section of the film. Simon would deliver sections of the poetic narration and I would then work with the editor to incorporate them into the film. We might have to re-cut some sequences to accommodate the poetry. Or sometimes I might call Simon and ask him to do a small rewrite to fit the pictures.

It all works in a kind of organic way with everyone working in sympathy with everyone else. In other words, it's a team effort and everyone has their own contribution to make.

How did you and Simon meet?

I met Simon when I was making *Saturday Night*, which was a film set in the northern city of Leeds and featuring four different characters as they go about enjoying themselves on a Saturday night. I realized early on that I wanted a narration for the film that was out of the ordinary, that had a poetic quality to it.

By complete coincidence, a friend sent me a copy of a long poem that had been written by a poet called Simon Armitage. My friend sent it to me because it was about the housing project we had both grown

up on and which Simon had been a probation officer on before he became a full time writer.

So there seemed to be some element of destiny at work.

How much footage did you shoot? How much did you use in final cut?

We shot on a ratio of around 30:1. In other words for every 30 minutes of footage we shot, one minute made it to the final cut. The film is 86 minutes long so according to my calculations we must have shot 2,580 minutes, which is 43 hours. This is pretty economical for documentary, some people shoot at a ratio of 200:1 or more.

Was your editor chosen for prowess in cutting to music? Music videos? Have you worked with him/her before?

The editor is Stuart Briggs and I have cut many, many films with him. His knowledge of music is vast and he is particularly good at cutting to music.

What equipment was used to edit the film?

The film was edited on Avid 6.

Does the composer come on board before or after the libretto?

The composer, Nitin Sawhney, came on board well before the libretto but I kept him up to date with the kind of voice we wanted to use. At one point it looked like we might use a male voice and he would have written different music for that. But I always wanted a female voice and was extremely pleased when we got Tilda.

Did this film have an affect on your personal behavior? Did it change your life in any way?

I think the making of the film has changed my behavior. For some time I've been doing little bits – re-cycling, using low energy lightbulbs and so on. But now I do more, and I talk about it more, sometimes to the distress of my family and friends! I'm forever going around the house, turning lights out.

Why do you think people will want to see this film?

I don't know if people will want to see this film. I hope they will but we are fighting against environmental film fatigue. Although I think children will respond to this film and that's where it should be marketed.

What do you hope they will take away from it?

I hope an audience will take from the film what I did – a sense of being inspired by the people in the film, a feeling that if they can do it so can I. I think the film also has a message of anti materialism, that human happiness and well being doesn't necessarily depend on material goods. And I hope they will take away a feeling that they can change their own behavior and make a difference.

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ABOUT THE FILMMAKERS

BRIAN HILL (Director) is an award-winning director, writer and producer of documentaries and dramas and the co-owner of the London based production company Century Films. He is perhaps best known for his groundbreaking musical documentaries *Songbirds*, which was set in a woman's prison and was selected for the World Documentary Competition at the 2006 Sundance Film Festival; *Feltham Sings*, which featured the inmates and officers of the juvenile facility and won the 2003 BAFTA Flaherty Award for Best Documentary; and *Drinking for England*, with people speaking in verse and singing about their relationship to alcohol and winner of the 1998 Royal Television Society award for Best Documentary.

More recently, he directed *The Gift*, a short for UNICEF about the prevention and transmission of the AIDS virus from mother to baby during pregnancy and birth; *The Not Dead*, the story of three soldiers from different generations who are suffering from post-traumatic stress disorder, for which Simon Armitage contributed the poetry; *Consent*, which begins as a scripted drama about the events leading up to an accusation of rape, then moves to a courtroom where legal professionals and a jury of real people reach a verdict; and *The True Voice Of... Murder, Rape & Prostitution*, a drama trilogy using the words and stories of real people, about shattering events in their lives.

Hill's other documentary credits include *Slaughterhouse: The Task of Blood*; about the men who work in a northern England slaughterhouse; *Pornography: The Musical*, featuring porn stars singing and talking about their work; *More Precious Than Gold*, a short for UNICEF about child trafficking; *Nobody Someday*, about Robbie

Williams' 2000 European tour; and *It's a Cow's Life*, about the life of a cow from birth to dinner plate.

His other drama credits include *Bella & The Boys*, about the lives of three young people who grew up in a care home, starring Billie Piper, for which he was nominated for a BAFTA award as Best New Writer; *Falling Apart*, about domestic violence starring Hermione Norris and Mark Strong, which won two 2002 BAFTA awards; and *The Tyre*, starring Christopher Eccleston.

His other credits include *Killing Time*, based on Simon Armitage's millennium poem of the same name, a mixture of drama, documentary and animation; *State of Marriage*; *Burglars*, an episode of the television series *Real Life*; *Saturday Night*, an episode of the television series *Modern Times*; five episodes of the television series *Cutting Edge: Men at Fifty*, *Trouble With Money*, *Jumpers*, *Tough Love* and *The Club*. His other television directing credits include *Pommies*; *Political Ambitions*; *Sylvania Waters*, and *Class Rule*.

Hill has also served as producer or executive producer on many television series and programs, including the BAFTA-winning *Make Me Normal*, *Care House* and *Make Me Honest*.

KATIE BAILIFF (Producer) is the co-owner of the award winning London based production company Century Films. Katie specializes in creating innovative, hard-hitting documentaries and dramas for all major UK broadcasters. She is renowned for producing work that always gives a fresh focus to difficult subjects.

Katie has produced all of Century's groundbreaking documentary musicals: the Royal Television Society winner *Drinking for England*, the BAFTA winning *Feltham Sings*, and most recently *Songbirds*, which

was selected for the World Documentary Competition at the Sundance Film Festival 2006. Most recently she produced the critically acclaimed *The Not Dead*, a further poetic collaboration working with soldiers with post-traumatic stress disorder.

Katie has worked with some of the UK's leading documentary filmmakers, producing the award-winning *Facemakers*, *Carehouse*, *Slaughterhouse – The Task of Blood*, *Quitters* and the Grierson-nominated series, *Make Me Honest*, all for the BBC, as well as *The Spy Who Conned Me* for Channel Four.

Katie has also worked on high-end celebrity access biographies, producing the exclusive theatrically released documentary *Nobody Someday* about Robbie Williams, and for ITV *David Beckham: A Footballer's Story*.

Katie also produces Century Films' drama output. Her credits include the double BAFTA winning drama *Falling Apart* starring Hermione Norris and Mark Strong for Channel Four, and the BAFTA nominated drama *Bella and the Boys* starring Billie Piper for BBC2, which won an award at the 2005 Reims International Film Festival.

In 2007 she worked with director Brian Hill to combine the two genres to produce the award winning drama-documentary, *Consent*, starring Anna Madeley and Danny Mays, a 60-minute piece for Channel Four exposing the inner-workings of a real-life jury having to deal with a fictional rape trial.

Katie is passionate about developing new talent and has executive produced several first time directors for all the BBC and Channel Four new talent directives.

SIMON ARMITAGE (Writer) has published nine volumes of poetry

including *Killing Time, 1999* (Faber & Faber) and *Selected Poems, 2001* (Faber & Faber). His most recent collections are *The Universal Home Doctor* and *Traveling Songs*, both published by Faber & Faber in 2002. He has received numerous awards for his poetry including the Sunday *Times* Author of the Year, one of the first Forward Prizes, a Lannan Award, and, in 2000 was named the official UK Millenium Poet.

He writes for radio, television and film, and is the author of four stage plays, including *Mister Heracles*, a version of the Euripides play *The Madness of Heracles*. His recent dramatization of *The Odyssey*, commissioned by the BBC, was broadcast on Radio 4 in 2004 and is available through BBC Worldwide. It was published by Faber and Faber in May 2006 and by Norton in the US. He received an Ivor Novello Award for his song-lyrics in the Channel 4 film *Feltham Sings*, which also won a BAFTA and marked another successful collaboration with director Brian Hill and producer Katie Bailiff.

His first novel, *Little Green Man*, was published by Penguin in 2001. His second novel *The White Stuff* was published in 2004. Simon Armitage has taught at the University of Leeds and the University of Iowa's Writers' Workshop, and is currently a senior lecturer at Manchester Metropolitan University. With Robert Crawford he edited *The Penguin Anthology of Poetry from Britain and Ireland Since 1945*. Other anthologies include *Short and Sweet – 101 Very Short Poems*, and a selection of Ted Hughes' poetry, both published by Faber & Faber.

The Shout, a book of new and selected poems was published in the US in April 2005 by Harcourt. He is currently working on a translation of the middle English classic poem *Sir Gawain and the Green Knight*, commissioned by Faber & Faber in the UK and Norton in the US.

His latest collection of poems, *Tyrannosaurus Rex Versus the Corduroy Kid* was published by Faber and Faber in September 2006.