

# WINNER: THE HOUSE I LIVE IN

Could this be the  
beginning of the end  
for the 'war on drugs'?



# THE HOUSE I LIVE IN

As America remains embroiled in overseas conflict, a less visible war is taking place at home, costing countless lives, destroying families, and inflicting untold damage on future generations of Americans. Over the past forty years, the “war on drugs” has accounted for 45 million arrests, made America the world’s largest jailer, and damaged poor communities at home and abroad. Yet for all that, drugs are cheaper, purer, and more available today than ever before. Filmed in more than twenty states, *The House I Live In* captures heart-wrenching stories at all levels of America’s drug war - from the dealer to the grieving mother, the narcotics officer to the senator, the inmate to the federal judge. Together, these stories pose urgent questions: What caused the war? What perpetuates it? And what can be done to stop it?

## WHAT THE CRITICS SAID

***“The House I Live In is a revelation, a documentary that splices hard fact with emotion to build an impressive case against the so-called “war on drugs” in America” — The Times***



Sundance Grand Jury Prize  
Documentary



African American Film  
Critics Award



Peabody Award





A cinematic photograph of two men in cowboy hats standing on a desert road at sunset. The sun is low on the horizon, creating a strong lens flare and silhouetting the men. The sky is filled with orange and yellow clouds. In the background, there are desert hills and a sign that says "HOTEL".

# THE CAMPAIGN



CONTEXT

**The campaign’s overarching goal is ambitious; to contribute to a wholesale rethinking of American drug policy and to help end the “war on drugs” as it has existed for the past 40 years.**

**Rather than focusing on a specific corner of drug policy, either geographically or topically, the campaign was spread as widely as possible. The “war on drugs” is comprised of such a vast system of cultures, professions, and laws that the target audience is necessarily broad.**



IMPACT DYNAMICS

As a tool for analysing campaign strategies, BRITDOC has devised what we call the Four Impact Dynamics; broad categories for the kinds of change you can make in the world. This has been developed by studying the films that we have worked with as well as working

with NGOs and activists to understand how they conceptualise their work. More information on the impact dynamics can be found in *impactguide.org*. Below we apply the impact dynamics to the campaign goals of *The House I Live In*.

BUILDING COMMUNITIES

*Grassroots organising – providing the focal point around which people come together.*

**Give at-risk communities a voice.**

Target audience:  
Urban minority neighbourhoods, rural white areas, and prison facilities.

**Empower campaign partners and all the other ‘long distance runners’ for justice who helped inform and inspire the film, increasing their visibility, funding, and efficacy.**

Target audience:  
Organisations already working on the issue.

CHANGING STRUCTURES

*Top down change – whether in politics or business, directly influencing law and policy to change the context.*

**End mass incarceration in America, and reform aspects of the criminal justice system that perpetuate racial and economic bias.**

**Support common-sense and achievable changes to drug laws specifically marijuana legalisation and sentencing reform.**

Target audience:  
Lawmakers, law enforcement, and educational institutions at state and federal levels.

CHANGING BEHAVIOURS

*Actively mobilising people to do different not just think different, whether that’s to buy or boycott, donate or volunteer.*

**Increase voter turnout for the many local ballot initiatives.**

Target audience:  
General public.

CHANGING MINDS

*Mass awareness and understanding – creating a shift in public attitudes.*

**Undertake an urgent rebranding of drug use as a public health problem instead of a criminal justice issue.**

**Reframe the conversation topic from “the war on drugs” to “the FAILED war on drugs”.**

**Shift the understanding of the “war on drugs” to mean US war on its citizens, rather than wars in Mexico, Colombia and Afghanistan.**

Target audience:  
General public and lawmakers.

## HOW THE CAMPAIGN WORKED

### DISTRIBUTION STRATEGY

The distribution strategy was informed by two principal concerns: the first was a desire to reach the widest possible audience, and the second was a need for flexibility and agility, so the film could be best deployed to support local reform and in venues that might not traditionally carry it. With these two factors in mind, the team chose a hybrid model of theatrical distribution, one where they self-released the film in collaboration with Abramorama Films and several publicity and marketing firms.

Digitally, the film partnered with FilmBuff to make the film widely available on all VOD and SVOD platforms. They offered the film for free to large audiences by arranging mass screenings through simulcast technology.

These screenings, organised with campaign partners, included discussions with the filmmakers and were held concurrently with the general release of the film. The theatrical release was deliberately scheduled to coincide with the run-up to the 2012 election and screened at the Republican and Democratic National Conventions in order to put the drug war on the

policy agenda. Finally, they actively leveraged the film's celebrity Executive Producers by arranging for them to speak publicly about their experiences with the drug war. Among those appearances were Brad Pitt's cameo at the LA premiere, where he introduced readers of US Weekly to the issues surrounding criminal justice reform, while John Legend spoke on CNN and MSNBC about the need for a more common-sense approach to drug policy.

### TARGETING AUDIENCES

**Prison screenings** were a priority area, where the campaign aimed to empower a deeply marginalised community with a better understanding of the system they are part of. They also requested that inmates tell their families about the film as they are part of a voting bloc of over 30 million Americans with the power to effect law reform. **Faith based screenings** were also a tentpole; over 80,000 people watched the film in over 500 churches in 34 different states.

Most notable was a January 2013 screening in honour of Dr Martin Luther King, Jr's birthday where the film was screened to over 1000 people at the historic Ebenezer Baptist Church in Atlanta, GA, where Dr King himself had once lectured. Following the film was a Q&A with Eugene Jarecki, Pastor

Raphael G. Warnock of Ebenezer Baptist, Reverend Dr. Frederick D. Haynes of the Samuel Dewitt Proctor Conference and Dr. Bernice Powell Jackson, President of the World Council of Churches - all simulcast live, and then available free online.

Also that month the film was screened at Shiloh Baptist Church in Washington to a congregation of over 2,000 people in person.

Following the screening there was a live performance by John Legend covering "The House I Live In" covered by Paul Robeson, a performance by a young adult choir, and a panel discussion featuring Danny Glover, Eugene Jarecki, Congressman Bobby Scott, and Professor Charles Ogletree with Iva Carruthers of the Samuel DeWitt Proctor Conference. A number of prominent politicians attended and, as part of the event, CNN premiered an exclusive John Legend music video showcasing scenes from the film as part of their Inauguration Day coverage, and also interviewed Legend and Jarecki live. The goal here was mass awareness of the failed drug war.

There were also 200 screenings to **professional organisations**, where the goal was to create a space where honest discussion could flourish; the team was routinely surprised by how many

professionals within the broken criminal justice system recognised its flaws.

**Students** were also targeted; over 75,000 have watched the film at high school and college screenings including a live streaming event from Ballou High School which reached 20,000 students, where Eugene Jarecki and Danny Glover held a Q&A discussion around civil rights.

### LEGAL REFORM

Together with the Drug Policy Alliance (DPA) and Families Against Mandatory Minimums (FAMM), the campaign identified vulnerable state reform legislation, then concentrated their efforts to help pass new laws.

For six months the campaign worked closely with partner organisations who screened the film for legislators and voters in Colorado, Washington, and California while it also played in general release in local theatres. Local reform groups used the film's profile as a recent Sundance winner to publicise their respective causes, and the campaign was able to mobilise influencers in all states to attend screenings and take action by using their vote.

This approach provided focused campaigns in several states:



targeting marijuana legalisation in Colorado and Washington, and supporting California's Three Strikes Law and Juvenile Second Chance Bill, Connecticut's Juvenile Sentence Reconsideration Proposal and the NYPD's "Stop and Frisk" policy.





# CAMPAIGN IMPACT

## THE WHITE HOUSE

There are major signs that there has been a shift in direction within the administration; President Obama and Attorney General Eric Holder have both launched substantial programmes aimed at reforming broken drug laws. The film has found its way to President Obama's administration via David Axelrod, Attorney General Eric Holder, and President Obama's assistant in a 2013 speech to the American Bar Association, Attorney General Holder's language mirrored that of the film, opening his speech with this piece of analysis:

*"As a nation, we are coldly efficient in our incarceration efforts. While the entire US population has increased by about a third since 1980, the federal prison population has grown at an astonishing rate – by almost 800%. It's still growing – despite the fact that federal prisons are operating at nearly 40% above capacity. Even though this country comprises just 5% of the world's population, we incarcerate almost a quarter of the world's prisoners. More than 219,000 federal inmates are currently behind bars, almost half of them are serving crime for drug related crimes, and many have substance use disorders."*

Holder also announced that the Justice Department will no longer pursue mandatory minimum

sentences for federal nonviolent drug offenders, a major policy shift. President Obama talked about using drugs as a teenager in his speech introducing *My Brother's Keeper*, a \$200 million, five-year initiative, to help black youths stay out of the criminal justice system. Most recently, in a gesture to highlight the crack to cocaine sentencing disparity, an issue raised in the film, President Obama commuted sentences for eight federal prisoners incarcerated for crack cocaine offenses that he called "unfair".

## LEGAL REFORM

Drug policy reform is enjoying increased attention and early reforms are already underway - limited marijuana legalisation, mandatory minimum reform, and increased attention to rehabilitation and re-entry programs - while larger reforms are being considered - the Smarter Sentencing Act, the administration's drug crime clemency initiative, and the appointment of the first ever Drug Policy Director with a public health background.

In Colorado and Washington, the film helped promote Amendment 64 and Initiative 502, both measures ultimately passed, legalising marijuana in those states. At least 17 further states have seen similar initiatives being proposed.

A group of 18 Congressmen has requested that Obama reschedule marijuana from its Schedule 1 classification, which defines it as medically dangerous as harder drugs like crystal meth and heroin.

Gabriel Sayegh, Program Director for the Drug Policy Alliance, said, "The House I Live In *has proven itself a remarkably effective public education tool and a valuable component of justice reform campaigns. In California, Colorado and Washington, local activists worked with the filmmakers to deploy the film in dozens of local screenings – in community centers, churches, schools, house parties, and more – where thousands of people saw the film and were provided pathways to action through the ballot box.*"

With outreach efforts in full force, politicians are beginning to support the overhaul of the broken criminal justice system; some recent and outspoken advocates for reform include Attorney General Holder, President Obama, Mayor De Blasio of New York City, Governor Chris Christie of New Jersey, and Grover Norquist, to name a few. Governor Shumlin of Vermont used his State of the State address to focus on drug addiction and used extensive consultation with the campaign to do so.

While direct causation is always elusive in a multipartner approach,

there is no doubt that the many conversations surrounding the film have contributed to the current climate of change in national drug policy reform.

Attorney General Holder has actively pushed Congress to make the cocaine sentencing disparity reduction retroactive to inmates already serving sentences (affecting 7,000 people). The Administration announced a major clemency initiative for nonviolent drug offenders.

Significantly, these are overwhelmingly popular political moves. Whilst early campaign attempts to spark a discussion about drug policy in the lead up to the 2012 Presidential election failed, over the long term there has been a major shift in public attitudes. In April 2014, the Pew Research Center released a report in which an overwhelming 67% of Americans said the government should focus on treatment of drug users instead of prosecution. 63% of the survey's respondents supported a retreat from mandatory minimums for minor drug crimes; in comparison, less than half of the respondents in a 2001 survey supported reduced prison sentences, a distinct shift in public attitudes.

Jarecki presented and addressed the California Legislature in support of the SB260 (Juvenile Second



Chance Bill) ahead of their vote and a copy of the film was distributed to all members. Various Senators wrote letters to the campaign noting that the film would be used in their decision-making process. Senator Roderick D. Wright (35th District) wrote, *"Your presentation on the Senate floor was very informative... As you know, our representative system of government is dependent upon ongoing communication and your film will provide helpful insights on these issues. Please be assured that I will keep them in mind as we discuss this matter in the legislature."*

The campaign was able to

concurrently orchestrate a takeover of the entire Huffington Post homepage with drug war-related articles, including substantial support for the bill.

SB260 was signed into law, thereby giving minors who were sentenced under a mandatory minimum as minors an automatic review of their case, and a chance for a reduced sentence.

In California, the film heavily supported the passage of Prop 36, reducing the severity of California's Three Strikes Law, one of the country's most notorious mandatory minimum sentence schemes. The change was approved



overwhelmingly.

Mike Romano, the Director of the Stanford Law School Three Strikes Project, and author of the bill, said, *“The passage of Prop 36 is an important milestone on California’s path to more sensible and effective sentencing. We are thrilled that the state’s voters have chosen this common sense solution and we are very pleased with the impact The House I Live In has had here and across the country.”*

The campaign had similar screenings in Washington, leading up to the vote on I-502, which legalised recreational marijuana. John Flodin (Marketing and Communications Manager of the ACLU of Washington) said, *“Being able to screen this film made a huge impact on our ongoing drug policy work and for the success of the 502 campaign here in Washington. It created awareness and helped us start some important conversations with community members who were unfamiliar with the issue.”*

In the media today, the word “failure” headlines discussions of drug policy as much as any other, and the criminal justice system is getting considerably more coverage than it was two years ago, with consistent calls for reform. Likewise, mass incarceration, which was hardly a blip on the radar in 2012, has become a significant part of

the national conversation.

### PRISON SCREENINGS

Initially, the team found it extremely challenging to gain access to prisons with a film that criticised the criminal justice system. This has now changed drastically, with the film having been screened in more than 50 prisons to over 100,000 inmates. Justin Jones, Director of Oklahoma Department of Corrections, wrote:

*“The discussion you had after each screening was greatly appreciated by all in attendance and it has served to encourage further dialogues on sentencing length, recidivism rates, alternatives to incarceration, and prevention. I recommend to any criminal justice and correctional system the showing and discussion of your film.”*

Through the prison screenings programme the campaign has launched further partnerships for 2015 with New Mexico, Florida, Vermont and Kentucky committing to variously screen the film statewide to all inmates and support Department of Correction programmes around prisoner rehabilitation.

### LEGACY PROJECTS

In order to create legacy for the film, the team is looking to incorporate it

into training and education programmes. The following initiatives are already underway:

- Ohio’s Continuing Legal Education Curriculum (CELC) has agreed to include the film in their annual statewide legal licensing programme, following a screening and Q&A.
- In Dec 2013 Brooklyn Family Courts used the film through their CELC to train attorneys, judges, and others looking at disproportionate minority representation.
- A similar CELC programme is planned for Bronx Family Court in January 2015.
- The campaign partnered with the Center of Court Innovation - an independent research and development arm of the New York State Unified Court System – which has decided to incorporate the film and corresponding curriculum into their alternative to youth detention programmes. This followed a screening for CCI reps in Autumn 2013. The curriculum was developed over the course of two months with The Help Increase the Peace Project and the Red Hook Community Justice Center’s Youth Court to spark conversation about crime, incarceration, community, and restorative justice.
- The Osborne Association has recently adopted the above model for their alternative to



### BUILDING CAPACITY

At community screenings, viewers were asked to visit the film’s website and use a zipcode-driven tool to find local organisations and events so that the newly engaged were empowered to take action. The goal here was also to build engagement with the 400 local organisations listed which are already working on this issue.

The campaign has received testimonials from several campaign partners about the increase in involvement the film has inspired:

*“We see a surge in membership, activism, and donations after every program where House is shown”.*  
– Barbara Dougan, Project Director for Families Against Mandatory Minimums

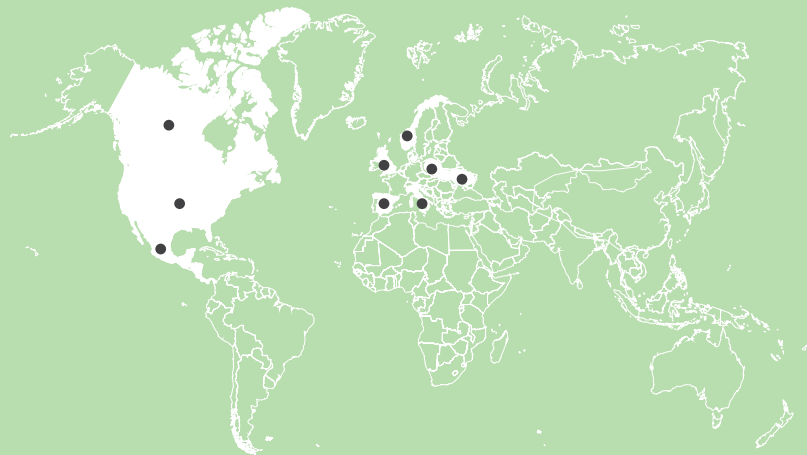
*“The film played an important role to educate and motivate people to take action – and we’re seeking to replicate this process for other campaigns around the country.”*  
– Gabriel Sayegh of Drug Policy Alliance

**“THE DISCUSSION YOU HAD AFTER EACH SCREENING WAS GREATLY APPRECIATED BY ALL IN ATTENDANCE AND IT HAS SERVED TO ENCOURAGE FURTHER DIALOGUES ON SENTENCING LENGTH, RECIDIVISM RATES, ALTERNATIVES TO INCARCERATION, AND PREVENTION. I RECOMMEND TO ANY CRIMINAL JUSTICE AND CORRECTIONAL SYSTEM THE SHOWING AND DISCUSSION OF YOUR FILM.”**

—  
**Justin Jones,**  
Director of Oklahoma  
Department of Corrections.



## CINEMA



USA: 114 theatres in  
90 American cities.

Mexico: 39 screenings in 12 cities.  
UK, Canada, Spain, Mexico,  
Poland, Ukraine, Australia,  
Norway, Italy.

## BROADCAST

PBS (US)

1.9M  
views

UK, Australia, Netherlands,  
Germany, France, Austria,  
Switzerland, Japan, MENA  
region, Finland, Belgium, Spain,  
Italy, Poland, Norway, Denmark,  
Israel, Latin America.

## TRAILER

Combined views of

173,476

## ONLINE TRAILER

Released iTunes, Amazon, YouTube  
Movies, Google Play, Vudu, Xbox,  
CinemaNow, and Sony Playstation.  
"Movie of the Week" on iTunes:  
No.1 ranking doc and No.3 ranking  
film for first week available when it  
was priced at an introductory rate  
of \$0.99.

## OTHER CONTENT

In July 2013, NPR's *This American  
Life* followed the team to a prison  
screening at Joseph Harp  
Correctional Center in Oklahoma.  
With over 2 million unique listeners,  
the episode attracted a large  
amount of attention to the film as  
well as to prison reform in the US.

## WEBSITE

houseilivein.org



168,000

visitors

## SOCIAL MEDIA

20,873

facebook.com/  
DrugWarMovie

Reach of 6,300 users a day.  
Averaged 100 likes per post  
since the page launched.



4,500

Twitter.com/DrugWarMovie

## EMAIL LIST



5,000

Consulted with Avaaz to design  
a "Text to Join" campaign at the  
end of the film offering all  
audiences the option to text a  
number and join the film's mailing  
list.



## AWARDS

- Sundance Grand Jury Prize  
Documentary
- Peabody Award
- African American Film  
Critics Award
- Silverdocs React to Film  
Social Issue Award
- Criminal Courts  
Bar Association  
Journalism Excellence Award



## FESTIVALS

- Sundance Film Festival
- Silverdocs Festival
- Sundance London Film  
Festival
- Full Frame Documentary  
Film Festival
- Sheffield Doc/Fest
- Los Angeles Film Festival
- Jerusalem International  
Film Festival
- Melbourne International  
Film Festival
- Mumbai International  
Film Festival
- Bergen International  
Film Festival
- Abu Dhabi Film Festival
- International Documentary  
Festival Amsterdam
- Human Rights Watch  
International Film Festival
- New Zealand Film Festival
- Biografilm Festival



1970

2010

2012

2013

2014

1971

President Nixon declares the “war on drugs.”

REAL WORLD EVENTS

THE FILM

THE CAMPAIGN

IMPACT & ACHIEVEMENTS

NOV 2012

US Presidential Election.

APR 2014

Pew Research Center poll demonstrates shift in public attitudes towards drug policy in US.

JAN 2012

Sundance premiere.

JUNE 2012

John Legend joins film as Executive Producer.

AUG/SEP 2012

Brad Pitt joins film as Executive Producer.

OCT 2012

Theatrical launch.

OCT 2012

Over 1200 people attend free community event at Apollo Theater, Harlem.

APR 2013

PBS broadcast.

JULY 2013

DVD and Netflix release.

FEB 2012

Influencer/educational screenings begin in support of Three Strikes Law reform and marijuana legalisation.

AUG/SEP 2012

Film screened at Republican National Convention and Democrat National Convention.

Prison screening programme begins.

OCT 2012

EP Brad Pitt attends premiere and publicly criticises drug war.

Launch of zip code tool to ‘get involved’.

JAN 2013

Film is screened and live-streamed on Dr Martin Luther King, Jr’s birthday for 20,000 churchgoers.

Ballou High School (DC) screening is live-streamed to 22,000 students in 15 states. EP Danny Glover appears after screening.

APR 2013

Jarecki address California legislature in support of SB260.

Huffington Post takeover page.

MAY 2014

Release of 2 min “Just Say No... to the War on Drugs” call to action video ahead of Smarter Sentencing Act.

OCT 2012

Google searches for “the drug war” increase by more than 200%.

NOV 2012

Legalisation of marijuana in WA, CO.

Three Strikes Law, CA, modified.

APR 2013

SB260 is passed by California and signed into law.

AUG 2013

Attorney General Holder announces that the Justice Department will no longer pursue mandatory minimum sentences for nonviolent drug offenders.

DEC 2013

President Obama commutes 8 crack cocaine sentences.

JAN 2014

Team advises Gov Shumlin’s State of the State address which focusses on drug policy.

MAR 2014

Brooklyn and Bronx NY juvenile courts accept film screening and youth curriculum as alternatives to detention.



A close-up, low-angle shot of a person's head and shoulders, seen from the side. The person is wearing an orange long-sleeved shirt. They are looking out through a chain-link fence. The background is a blurred outdoor scene with green grass and a white building under a bright sky. The text "THE TEAM" is overlaid in white, bold, sans-serif capital letters on the right side of the image.

# THE TEAM



**DIRECTOR**

Eugene Jarecki is an acclaimed filmmaker who has twice won the Grand Jury Prize at Sundance Film Festival, first in 2005 for *Why We Fight*, an examination of America’s military-industrial complex and in 2012 for *The House I Live In*, an exploration of the origins and contemporary impact of the US “war on drugs”. His other films include the Emmy award-winning *Reagan* (HBO, 2011), *The Trials Of Henry Kissinger* (BBC/Sundance, 2002) and *Freakonomics* (Magnolia, 2010). He is the Executive Director of The Eisenhower Project, a public-policy group which promotes greater public understanding of US domestic, foreign and defence policy.



**PRODUCERS**

Melinda Shopsin is an Emmy, Sundance and Peabody award-winner filmmaker with 15 years of experience in documentary, television and online content. Her love for personal narratives and focus on the creative process stems from an unusual upbringing in her family’s infamous New York City restaurant, Shopsin’s General Store. As Executive in Charge of Production at critically-acclaimed director Eugene Jarecki’s company, Charlotte Street Films, she worked to produce *The Trials of Henry Kissinger*, *Why We Fight*, *Freakonomics*, *Reagan* and *The House I Live In*. She is currently producing a documentary on the groundbreaking photographer Robert Frank.

Christopher St. John is a producer and journalist who most recently produced *The House I Live In*, about the US “war on drugs”, which won the 2012 Sundance Grand Jury Prize and a Peabody Award. He also co-produced *Reagan* (2011), which won an Emmy Award, and *Freakonomics* (2010). Christopher



started his production career at ABC News, working for Good Morning America before moving to the News Magazine division, where he contributed extensively to 20/20 and Primetime. He serves as Director of Content for the Eisenhower Project, which engages in broad-based education and advocacy campaigns around social justice documentaries.

Sam Cullman co-directed, shot and produced the Oscar®- nominated documentary, *If A Tree Falls* (2011) and was a Producer and Director of Photography on the Peabody and Sundance Grand Jury prize-winning *The House I Live In* (2012). His latest film, *Art And Craft* (2014), which Cullman shot, produced and directed with director/producer Jennifer Grausman and co-director/ editor Mark Becker, will be released by Oscilloscope Laboratories later this year. In addition to his camerawork on his own projects, Cullman’s cinematography has also appeared in dozens of other documentaries including *Watchers Of The Sky* (2014), *Reagan* (2011), and *King Corn* (2006).

**EUGENE JARECKI**  
MANAGING DIRECTOR

**DAVID KUHN**  
DIRECTOR CRIMINAL  
JUSTICE OUTREACH

**CHRISTOPHER ST. JOHN**  
DIRECTOR OF CONTENT

**SHIREL KOZAK**  
OUTREACH  
DEVELOPMENT DIRECTOR

**KARA ELVERSON**  
OUTREACH AND IMPACT MANAGER

**DANIEL DIMAURO**  
PRODUCER OF WEB AND  
SOCIAL MEDIA CONTENT

**AKIL GIBBONS**  
OUTREACH AND  
IMPACT COORDINATOR

**BETH GRANNIS**  
OUTREACH AND  
IMPACT ASSOCIATE

**ETHAN METCALFE**  
OUTREACH AND  
IMPACT ASSOCIATE

**ANDREW MCLAIN**  
OUTREACH AND IMPACT INTERN

**MELINDA SHOPSIN**  
LEAD PRODUCER





## ORGANOGRAM

### TRADITIONAL DISTRIBUTION

#### ABRAMORAMA

- + Theatrical distribution

#### PR FIRMS

- + Publicity

#### KARA / OUTREACH & IMPACT MANAGER

- + Theatrical release
- + Fundraising
- + Community screenings

#### AKIL / CO-ORDINATOR

- + Theatrical & community screenings
- + Youth programme curriculum

#### ETHAN

- + Screening co-ordination

#### BETH

- + Screening co-ordination

### IMPACT CAMPAIGN

#### EUGENE / MANAGING DIRECTOR

- + Outreach strategy
- + Domestic distribution
- + Public face of campaign

#### CHRISTOPHER / DIRECTOR OF CONTENT

- + Outreach strategy
- + Partner relations
- + Media strategy

#### SHIREL / OUTREACH DEVELOPMENT DIRECTOR

- + Partner relations
- + Fundraising
- + College screenings
- + Worldwide distribution

#### DANIEL / WEB & ANCILLIARY CONTENT

- + Editor and producer
- + Graphic Design
- + Social media

#### DAVID / DIRECTOR, CRIMINAL JUSTICE OUTREACH

- + Partner relations
- + Prison programme
- + Fundraising
- + Set outreach agenda
- + Producer, special events

#### MELINDA / LEAD PRODUCER

- + Strategy development
- + Partner relations

FORD FOUNDATION

Organised screenings of the film with grassroots activists and advised on outreach strategy.

DRUG POLICY ALLIANCE

Chief outreach and drug policy reform adviser, as well as main screening partner for over one hundred grassroots events around the country.

OPEN SOCIETY FOUNDATIONS

Advised on domestic and international drug policy developments, and organised screenings of the film with their partner organisations.

THE SENTENCING PROJECT

Provided critical, up-to-date research and advised on outreach policy.

FAMILIES AGAINST  
MANDATORY MINIMUMS

Held grassroots screenings of the film around the county and identified specific, tipping-point legislation to target.

THREE STRIKES PROJECT  
AT STANFORD LAW SCHOOL

Partner in campaign to amend the California Three Strikes Law during the 2012 election.

NAACP LEGAL DEFENSE FUND

Partner in campaign to amend the California Three Strikes Law during the 2012 election.

LAW ENFORCEMENT AGAINST  
PROHIBITION (LEAP)

Served as advisers in the crafting of outreach and reform efforts.

BUDGET

Film Budget:  
\$1.7 million

- Funders:
- Al Jazeera
  - BBC
  - Ford Foundation
  - ITVS
  - Louverture
  - Media Plus
  - NHK
  - RiverStyx Foundation
  - SBS
  - SVT
  - The Fledgling Fund
  - VPRO
  - YLE
  - ZDF/Arte

Outreach Budget:  
\$2.5 million (over two years)

- Funders:
- French American Charitable Trust
  - Open Society Foundations
  - RiverStyx Foundation
  - Soros Justice Fellowship Program of the Open Society Institute
  - Sundance Institute Documentary Film Program
  - The Bertha Foundation
  - The Brightwater Fund
  - The Fledgling Fund
  - The Ford Foundation
  - The Libra Foundation
  - The Riley Foundation
  - Vital Projects Fund
  - Wallace Global Fund
  - Wyncote Foundation

CONCLUSION

Shifting the conventional narrative about the “war on drugs” was at the heart of this ambitious campaign, which was characterised by scale and breadth. To create mass awareness, the film was screened to strategic audiences in prisons, churches and schools, often using simulcast technology, reaching up to 20,000 people at a time. This

was accompanied by analysis and discussion by the filmmakers, experts and high profile Executive Producers, both informing audiences and provoking action.

The team also recognised that there were organisations who had been working on this issue for years, identified as “long distance

runners” whose work needed to be supported and amplified. The film was particularly successful in working with these organisations to support legal reform, leading to a raft of initiatives that have sought to address the racial and social iniquity embedded in drug sentencing, demonstrating the unprecedented legal impact of the campaign.

PEER REVIEW COMMITTEE

**“The House I Live In has been successful at shifting the perception of the “war on drugs” to a failed war mired by a broken system. A powerful conversation starter that helped bring reform efforts into the forefront of public debate.”**

THE HOUSE I LIVE IN VIEWER

**“It’s needless to say that I was inspired. I’ve wanted to become involved in work like this for a long time but was never quite sure how to best utilize my time. I’m interested in helping on a volunteer basis for now.”**

**“Despite your current circumstances, change is within your group/reach and the choice is yours. My history doesn’t have to be my future.”** — Earl Middleton, Inmate at Patuxent Prison.

WATCH THE FILM

Buy your copy and stream it on [houseilivein.vhx.tv](#)

FOLLOW

@DrugWarMovie  
[facebook.com/DrugWarMovie](#)

CONTACT

Kara Elverson  
[kara@charlottestreetfilms.com](#)





PRESS



A small press sample which illustrates the quality of conversation around the issues raised in the film.

- 1

THE HUFFINGTON POST

Enough is Enough: The Tide is Turning in the “war on drugs”
- 2

THE NATION

How Mandatory Minimums Forced Me to Send More Than 1,000 Nonviolent Drug Offenders to Federal Prison
- 3

THE ATLANTIC

The Human Casualties of the “war on drugs”
- 4

FORBES





The Most Important Drug War Film You’ll Ever See
- 5

GQ

Exclusive: In His Second Term, Obama Will Pivot to the Drug War


September 24, 2014

HUFF POST POLITICS


Edition: U.S.    

FRONT PAGE POLITICS BUSINESS ENTERTAINMENT MEDIA WORLDPOST SPORTS TECH GREEN GAY VOICES HUFFPOST LIVE ALL SECTION


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Eugene Jarecki  Award-winning filmmaker, public thinker, and author

Enough Is Enough: The Tide Is Turning in the War On Drugs

Posted: 04/08/2013 12:27 pm EDT | Updated: 06/08/2013 5:12 am EDT

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Today, on HuffPost, John Legend and I are premiering a music video of his new song, "[The House I Live In](#)", with images from my film of the same name. Both pieces cry out for reform of our four-decades failed War on Drugs. John's performance is heartbreaking, and I can't say enough about the depth he brings to covering an American anthem first popularized by [Frank Sinatra](#) and [Paul Robeson](#).

When John sings "what is America to me?," he asks a question at the heart of so much that needs fixing in America today. Wherever we look, we see communities whose best hopes have been hijacked by an unholy mix of political and economic greed that places profit before people and principle. Nowhere is this immoral calculus more brazen than in the War on Drugs, which literally has made mass-incarceration one of America's leading industries. The good news, though, is that ending the Drug War --

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http://www.huffingtonpost.com/eugene-jarecki/drug-warhouse-i-live-in\_b\_3037100.html





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# How Mandatory Minimums Forced Me to Send More Than 1,000 Nonviolent Drug Offenders to Federal Prison

As a federal district judge in Iowa, I have sentenced a staggering number of low-level drug addicts to long prison terms. This is not justice.


**Judge Mark W. Bennett** *October 28, 2012* | This article appeared in the November 12, 2012 edition of The Nation.

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Reuters/Joshua Lott


Growing up in blue collar Circle Pines, Minnesota, in the 1950s, raised by parents from the "Greatest Generation," I dreamed only of becoming a civil rights lawyer. My passion for justice was hard-wired into my DNA. Never could I have imagined that by the end of my 50s, after nineteen years as one of 678 federal district court judges in the nation, I would have sent 1,092 of my fellow citizens to federal prison for mandatory minimum sentences ranging



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Jarecki in 2006. (Seth Wenig/Reuters)

The year began with a line that was as much a lamentation as it was an astute observation. "The scale and brutality of our prisons are the moral scandal of American life," Adam Gopnik wrote in a [trenchant essay](#) in the January 30th issue of the *New Yorker*. "How did we get here? How is it that our civilization, which rejects hanging and flogging and disemboweling, came to believe that caging vast numbers of people for decades is an acceptably humane condition?"

The year ends with filmmaker Eugene Jarecki touring the country -- visiting prisons, prosecutors' conferences, schools -- showing off his heartbreaking documentary, *The House I Live In*, an acclaimed collection of interlocking stories about the mournful human impact of America's failed war on drugs. Did

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9/24/2012 @ 4:15PM | 18,146 views

'The House I Live In' - The Most Important Drug War Film You'll Ever See

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Eugene Jarecki's new movie *The House I Live In* should be seen by everybody, because it's the most important film about the drug war produced to date. Not merely a recitation of the history and statistics demonstrating clearly the pointlessness and tragic results of our nation's failed war on drugs, it also gives clarity to the ugly truth that what we really have is a war on drug users.

But even that important distinction isn't what fully elevates this film above the rest. That comes from Jarecki's exploration of the themes through a very personal and heartbreaking narrative about his own past, and how this personal connection leads him to explore a darker level of drug prohibition that leads to what I'm sure will be a controversial conclusion. Controversial, because of its ultimate truth and implications for our society.

Here is the trailer...

THE HOUSE I LIVE IN

Click to go forward, hold to see history

AUTOGRAHER

Live the movie share the moment

http://www.forbes.com/sites/markhughes/2012/09/24/the-most-important-drug-war-film-youll-ever-see/

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ON JULY 02, 2012 AT 7:00 AM

Exclusive: In His Second Term, Obama Will Pivot to the Drug War

BY MARC AMBINDER

According to ongoing discussions with Obama aides and associates, if the president wins a second term, he plans to tackle another American war that has so far been successful only in perpetuating more misery: the four decades of The Drug War.

Don't expect miracles. There is very little the president can do by himself. And pot-smokers shouldn't expect the president to come out in favor of legalizing marijuana. But from his days as a state senator in Illinois, Obama has considered the Drug War to be a failure, a conflict that has exacerbated the problem of drug abuse, devastated entire communities, changed policing practices for the worse, and has led to a generation of young children, disproportionately black and minority, to grow up in dislocated homes, or in none at all.

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http://www.gq.com/news-politics/blogs/death-race/2012/07/exclusive-in-his-second-term-obama-will-pivot-to-the-drug-war.html