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Festival Overview

In June 2019 Sheffield Doc/Fest once again provided a space for discovery, collaboration and inspiration. The Doc/Fest team was proud to present a programme which headlined multiple images of the world, and a multitude of perspectives of our part in it. Our tagline 'Ways of Seeing' was inspired by John Berger's television series and book of the same name, with the programme giving a platform to a spectrum of voices, which together shared, shaped, and questioned the stories of our time.

Over the course of six days the festival drew 28,098 public admissions, up 9% from 2018 and representing an increase of 15% in the number of tickets sold.

In addition, 3,489 industry delegates attended the festival from 59 countries.

This year's edition featured over 200 documentaries across all lengths and formats, drawn from a record number of 2548 submissions, from 52 countries around the world, over 50% of which were co/directed by women.

The film programme kicked off with the UK Premiere of *Diego Maradona*, by Asif Kapadia, to an audience of 1000+ in Sheffield's City Hall. This year we introduced the Spotlight strand, to highlight those bigger titles which demanded fuller, more in-depth conversations with the directors, including *The Rest* by Ai Weiwei and *Seahorse* by Jeanie Finlay. *Midnight Family* by Luke Lorentzen won the Grand Jury Award, as selected by artist Jeremy Deller, producer Charlotte Cook and artist-filmmaker Jenn Nkiru. *One Child Nation* directed by Nanfu Wang and Jialing Zhang, which had pitched in Doc/Fest's MeetMarket, won the annual Tim Hetherington Award. That our festival attendees selected *For Sama*, co-directed by Syrian citizen-journalist Waad al-Kateab speaks volumes about our audiences appetite for global, authentic storytelling and young voices. Our retrospective, *Shapes That Move*, looked at collective filmmaking as an act of feminist solidarity. Our country focus brought talent from Japan to Sheffield, including noise rock

band Bo Ningen who played alongside shorts from radical filmmaker Toshio Matsumoto. Other live events involved voguing, social experiments with smartphones, and a performance from Kate Nash.

Doc/Fest 2019 also offered new ways of seeing through cutting-edge technologies, as part of the digital art exhibition *Alternate Realities*. This year's festival commission, *Spectre*, became the catalyst of a global viral media conversation about Facebook's decision not to remove the deepfake videos of Mark Zuckerberg and others from Instagram. Other works used interactive and immersive narratives to highlight tales of injustice, with a focus on LGBTQI+ stories in *Another Dream*, *Through the Wardrobe*, and *Interactive Portraits: trans people in Japan*.

Our Talks programme gave a stage to emerging and established documentary makers, each giving an insight into their work, including artists and filmmakers Werner Herzog, Chidera 'The Slumflower' Eggerue, and Paul Greengrass.

We're pleased to report some fantastic feedback and results already from the Marketplace: Doc/Fest facilitated 1650 meetings which enabled numerous collaborations between a great slate of 87 documentary projects in the making and a record number of 340 industry Decision Makers from 30+ countries around the world.

Beyond the programme, Doc/Fest was a place to connect, to meet fellow documentary makers and documentary lovers - whether in the market, festival hub: The Exchange, or at our infamous parties. Thank you to all who attended the 26th edition, and contributed to creating an unforgettable festival. 96% of audiences said they would likely return in June 2020 – we look forward to welcoming you then.

Melanie Iredale
Interim Director

“

**You could say it's
kind of like Cannes,
but with fewer fancy
frocks and more
friendly faces.”**

page 73

~ Big Issue North



Waad al-Kateab
dir. For Sama

Film Programme

2548 **Submissions**

Page 74
186 **Films**
54% **Directed / Co-directed by Women**

40 **Countries**
147 **Premieres**
36 World Premieres
19 International Premieres
12 European Premieres
91 UK Premieres

Top 10 Films Rated by the Doc/Fest Audience

1. For Sama

dir. Waad al-Kateab,
Edward Watts / Syria, UK



2. Reason

dir. Anand Patwardhan / India

3. Midnight Traveler

dir. Hassan Fazili / Afghanistan

4. In Search...

dir. Beryl Magoko / Kenya

5. Everybody In The Place: An Incomplete History of Britain 1984–1992

dir. Jeremy Deller / UK

6. My First Film

dir. Zia Anger / USA

7. The Amazing Johnathan Documentary

dir. Ben Berman / USA

8. War In The Blood

dir. Arthur Cary / UK

9. Midnight Family

dir. Luke Lorentzen / USA

10. About Love

dir. Archana Atul Phadke / India

Film Programme

In 2019 screenings across Sheffield opened new doors to the world, inviting the audience to step through to engage in Q&As and performances. The programme exceeded gender parity, with 54% of films, and 57% of competition nominated films, having been directed/co-directed by women. Selected from a record number of submissions, from 123 countries, discovery remains a focus, with many coming from emerging filmmakers, in line with Doc/Fest's strategy to nurture new and emerging talent.

The main programme selection included wide representation of global regions for non-fiction storytelling and storytellers. The festival introduced 'Spotlight' screenings to the programme for the first time, featuring extended Q&As with such cinema greats as Ai Weiwei and Werner Herzog, as well as conversations with powerful new voices such as that of Waad al-Kateab and Edward Watts (*For Sama*).

The national New/UK shorts programme celebrated an inclusive range of vantage points on Britain today from upcoming homegrown talents, as part of our drive to give a platform to local filmmakers. New/Signals was a new strand introduced in 2019, which showcased the best in new broadcast, episodic and online films followed by deep conversations. The programme saw strong LGBTQI+ representation with such films as Jeanie Finlay's *Seahorse*, and *Lemebel* by Joanna Reposi Garibaldi.



Women of colour filmmakers brought a rich wealth of experience and perspective to this Sheffield Doc/Fest 2019. ~ Gal-dem



Archana Atul Phadke
dir. *About Love*

Doc/Fest Awards

Film Awards

Midnight Family
Luke Lorentzen



Earth
Nikolaus Geyrhalter



No Data Plan
Miko Revereza



supported by MUBI

One Child Nation
Nanfu Wang



supported by Dogwoof

About Love
Archana Atul Phadke



Baracoa
Pablo Briones



America
Garrett Bradley



For Sama
Waad al-Kateab & Edward Watts



Alternate Realities Awards

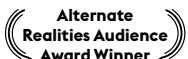
Echo
Georgie Pinn



Le Lac
Nyasha Kadandara



Algorithmic Perfumery
Frederik Duerinck



supported by REWIND

The Doc/Fest Awards recognise great films and great filmmakers and project creators.

This year's winners were chosen by an exciting and diverse group of local, national and international jurors who offered plural perspectives on the value of non-fiction film, from authors, to artists, musicians and critics.

Hosted by writer and performer Mark Thomas at the Netflix Crucible Studio, award winners each received a bespoke Sheffield steel trophy, The Steel Core, created for the third year running by the Sheffield artist Harrison Moore.

The Grand Jury Award continues to be an Academy Award qualifying award in addition to Doc/Fest's Short Doc Award. An International Award was also presented for the first time.

“ I think it's the first time I've left a film festival feeling optimistic and excited about the future of cinema. ”

~ 🐦 Katie Goh (Little White Lies & Huck)

Live Events

The Live Events programme at Doc/Fest continued to showcase creativity in documentary. From music and live performance to social experiments with your smartphone, the programme offered unforgettable experiences whilst continuing to centre on non-fiction storytelling.

This year Doc/Fest commissioned *The Lover's Table*, a new template for a moving image-led symposium, conceived by artists Kazim Rashid and Lotte Andersen. Doc/Fest presented the World Premiere of *The Silents of Avante Garde Paris*, exploring seminal works from the 1920s, featuring new music from composer Terry Davies, and a live score performed by the Modulus Quartet and Charlie Pyne Quartet. *Deep in Vogue*, a new documentary about the Manchester voguing scene, was accompanied by a very special performance at Sheffield's legendary music venue The Leadmill.

The programme connected with communities beyond the documentary world, presenting a dance party where DJ and director of the film *Lisbon Beat* treated audiences to the sound of the Portuguese electronic underground, and the Shapes That Move party which presented Pxxsy Palace DJ Nadine Artois and Bearcat of the feminist techno label Discwoman. Highlights in post-screening live performances included Bo Ningen playing alongside shorts from radical filmmaker Toshio Matsumotto, and Kate Nash performed following the screening of *Kate Nash: Underestimate The Girl*.

Doc/Fest's evening parties featured an unmissable line up of specially curated events with partners including Acme Films, Boiler Room, Doc Society and Channel 4. Industry networking events supported by the who's who of the worlds highest profile factual funders, distributors and broadcasters brought the international documentary world together to reconnect with old friends and make new connections.



Deep in Vogue

Alternate Realities

113 Submissions

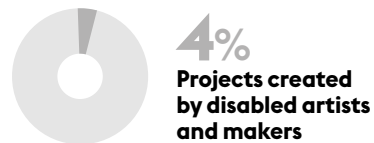
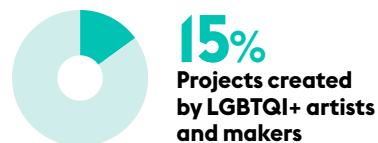
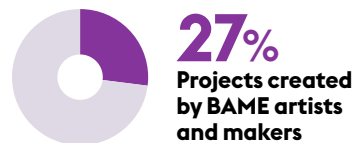
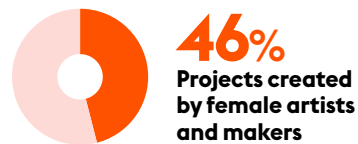
28 Projects

7,726
Total Exhibitions Attendances

Page 78
12 Countries

23 Premieres

4 World
3 International
3 European
13 UK



“ The festival’s immersive digital Alternate Realities strand was on another level this year. ”

~ Sight & Sound Magazine

Alternate Realities

Supported by Arts Council England as a National Portfolio Organisation, Alternate Realities is Sheffield Doc/Fest's world leading programme of digital art. In 2019 the programme joined forces with Sheffield's premier contemporary art gallery – Site Gallery – to create an ambitious, multidisciplinary exhibition of artworks with artists from 12 countries across two gallery spaces. 'Subconscious Sensibilities' featured virtual and augmented reality, games, interactive documentaries and large scale digital installations. Exploring stories of injustice, sexuality and surveillance capitalism, the exhibition felt more culturally relevant and representative than ever before.

At the heart of the exhibition was this year's commission – *Spectre* – an interactive touchscreen installation for six people that teaches the audience about the digital manipulation industry and the dangers of being unaware of how personal data can be used.

Alongside the exhibition at Site Gallery was a collection of 360° documentaries presented as a VR Cinema entitled 'Converging Sensibilities'. This was a new collective, collaborative viewing experience that includes critical discourse with the audience – a new ritual for a new documentary medium.

In addition the festival also hosted Igloo – a 360 projection dome – and two special events in the form of *Justice Syndicate*, an immersive and interactive theatre piece and *The Social Sorting Experiment*, a prescient but playful game for people and their smartphones that explores our relationship with social media and the data trail we leave behind.

As always the Exhibition was free and open to all and welcomed over 1000 people a day to the main gallery space. We successfully engaged a wide and diverse range of audiences, particularly young people. The content within the exhibition educated, informed, delighted and

enlightened, with highlights including a machine that turned personal data into a personal fragrance, an installation that used clothes and augmented reality to tell LGBTQI+ stories and a mobile game that taught audiences about the clitoris and female sexual sensation.

The Alternate Realities Summit brought together a day of provocative and artistic debate, with talks, presentations, panel discussions and performances from the world's leading immersive and interactive storytellers. This year we focused on the colonialism of the connected world, examining the evolution of query based narrative and encouraged an awakening in relation to personal data and unconscious bias.



Converging Sensibilities
Alternate Realities Exhibition
Site Gallery

Talks

In 2019 the Doc/Fest Talks programme explored the full spectrum of the documentary world - conversations with exciting emerging filmmakers, masterclasses with world renowned directors, interviews with popular on-screen talent and a range of panel sessions tackling pertinent cultural and industry topics. Over 200 speakers shared their own experiences and inspirations, as well as offering advice and guidance.

Talks highlights included: legend of New German Cinema Werner Herzog; celebrated director and screenwriter Paul Greengrass; one of the UK's most exciting rising directors Jenn Nkiru; Academy Award and multi BAFTA-winning director Asif Kapadia; writer and vlogger Chidera 'The Slumflower' Eggerue; popular documentarian and investigative journalist Stacey Dooley; the godfather of British hip hop Rodney P; comedian, rapper and YouTube sensation Michael Dapaah (aka Big Shaq); Turner Prize winning artist Jeremy Deller; and Paddy Wivell, acclaimed director of the Channel 4 series *Prison*.

The Craft Summit included sessions exploring directing, cinematography, long-form editing, sound techniques and short form storytelling, and featured filmmakers screening new work at the festival including Jeanie Finley, Tim Travers Hawkins, Carl Javér, Brett Story, Johana Ozvold and Dominik Strycharski.

The funding and commissioning panels explored how documentaries of every variety are supported; creative long form, innovative shorts, investigative podcasts, popular factual entertainment and epic specialist factual, and included new voices in commissioning, along with regulars from all the major

broadcasters and a host of digital platforms and channels including BFI, BBC, Channel 4, Spotify, Vice, Nowness, Acsat, Channel 5, National Geographic, ITV, Guardian and Random Acts.

Highlights across the industry sessions programme included: My Big Break featuring Roxy Rezvany, Ellie Flynn and Eliza Capai discussing their career highs and lows; and Breaking the Class Ceiling with Danny Leigh, Fiona Campbell, Kieran Yates, Billy Porter, Mia Bays and Paul Sng exploring barriers for entry to the industry.

This year's programme of free talks in the Doc/Fest Exchange, supported by Wellcome, focused on conversations to revolutionise what makes a healthy planet and featured speakers discussing food sustainability, climate change, life off grid and living in poverty.



As ever, the Sheffield Doc/Fest commissioning sessions were rammed, with an audience keen to find out the latest twists and turns of the commissioning wheel. ” ~ Televisual



Rodney P

84

Talks and Sessions

205

Speakers

61%

Female Speakers

24%

Speakers of BAME origin

Top 10 Talks rated by Doc/Fest audiences

1. BAFTA Masterclass: Asif Kapadia
 2. Rodney P talks Bass, Beats and Docs
 3. A Conversation with Jeremy Deller
 4. A Conversation with Werner Herzog
 5. The Renaissance of the Nations and Regions
 6. Born to be a Contributor
 7. Sports Docs with ESPN
 8. Funding and Commissioning: Podcasts and Audio Documentary
 9. Criminal Justice: Letting the Cameras In
 10. Reinventing the Celebrity BioPic
-

Marketplace — Participating Organisations



Marketplace

340

Decision
Makers

↑
9%

1650

Match-made
Meetings

833

Delegates
taking part in
Marketplace
activity

£8.1 million

Value of deals in negotiation
across the festival (July 2019)

62

MeetMarket
Projects

25

Alternate Realities
Market Projects

11

International
Delegations

8

Live Pitch
Events

MeetMarket
Cutlers' Hall



Marketplace

The Marketplace & Talent Programme continued to offer extensive opportunities for national and international filmmakers and producers – both emerging and established – to unlock funding for new projects, forge industry partnerships, obtain mentoring and advice and catch up on the latest trends and developments facing documentary makers today.

In the MeetMarket (for features and series) and Alternate Realities Talent Market (for new media projects), 87 teams took over 1,650 match-made meetings with industry Decision Makers over two days. The 2019 Festival was attended by over 300 Decision Makers from 30+ countries, including executives from NETFLIX, ARTE, BBC, Channel 4, Cinecouch, Doc Society, Dogwoof, Altitude, Submarine Entertainment, ESPN, National Geographic, POV, RYOT, Artangel, Passion Pictures, Pulse Films along with many international broadcast commissioners, sales agents, distributors, film funds, foundations, equity financiers, festival programmers and NGOs. Parallel to the pre-arranged meetings, hundreds more meetings took place between industry representatives and Festival delegates in the Marketplace Cafe.

While many of the most experienced and accomplished producers choose Doc/Fest to debut their new ideas to industry Decision Makers, we are proud to simultaneously offer numerous opportunities supporting new and emerging talent, taking advantage of the vast industry presence at the Festival each year. Selected filmmakers were coached in pitching and paired with Executive Producers through our 'Meet the Execs' programme, delivered in partnership with Mosaic Films. Twenty young filmmakers from diverse regions and backgrounds were connected with commissioners and leading producers at Doc/Dinner, an initiative founded by Reggie Yates, now in its third edition. During the Festival, any delegate, no matter their experience level, could approach the Marketplace Switchboard for consultation, feedback and advice from industry experts.

We were delighted to host 8 live pitch events across the Festival where delegates could watch filmmakers present new proposals for feedback and/or an immediate commission to a panel of industry Decision Makers.

We welcomed 11 international delegation groups to Doc/Fest which included filmmakers, producers, creatives and industry representatives from around the world who came to Sheffield to network and spark collaborations.

For the Marketplace Sessions programme this year, we doubled-up on our 'Here's How It Really Happened' seminars, run in partnership with the International Documentary Association. In these filmmakers-only sessions (no industry or press allowed), producers shared the nitty gritty details of their recent productions. Kellen Quinn discussed the making of 'Midnight Family', this year's Grand Jury winner, and Anne Köhncke from Final Cut for Real shared the behind-the-scenes story of making 'Pervert Park'. Other Marketplace sessions included 'Meet the Festivals', 'Producers Meet Producers', 'Budgeting Masterclass', 'Shorts Roundtables' and 'Ask a Lawyer', where delegates could get expert advice on their legal quandaries.



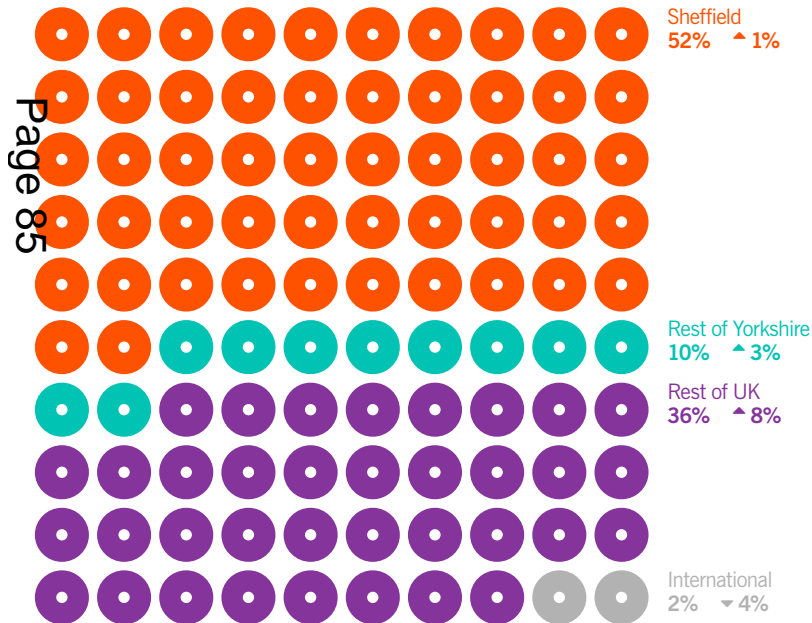
Sheffield Doc/Fest makes it easier than any other documentary festival to connect with industry and filmmakers through their unique panels and Marketplace events. ”

~ Matt Grady, Founder, Factory 25

Public Audience

A programme-led approach to diversity combined with outreach initiatives resulted in reaching a fuller range of audiences, including those from areas of low engagement, as part of our ongoing commitment to make documentary as accessible as possible to all, including those who face barriers to engaging with arts and culture.

Public Audience by Location



Public Admissions Total

▲ 9%

28,098

Of our 2019 public audience...

11%

with a Disability
▲ 2%

13%

of BAME origin
≈ 2018

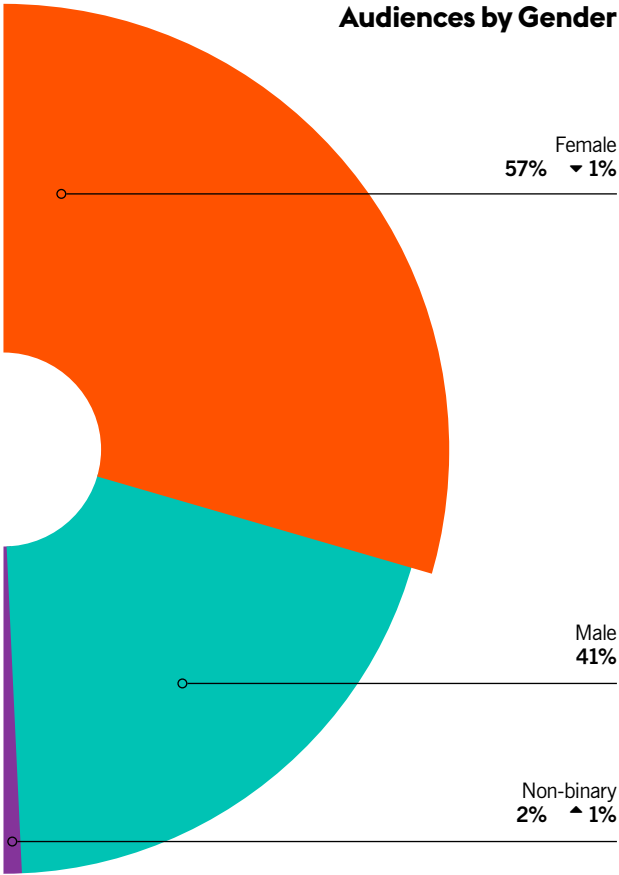
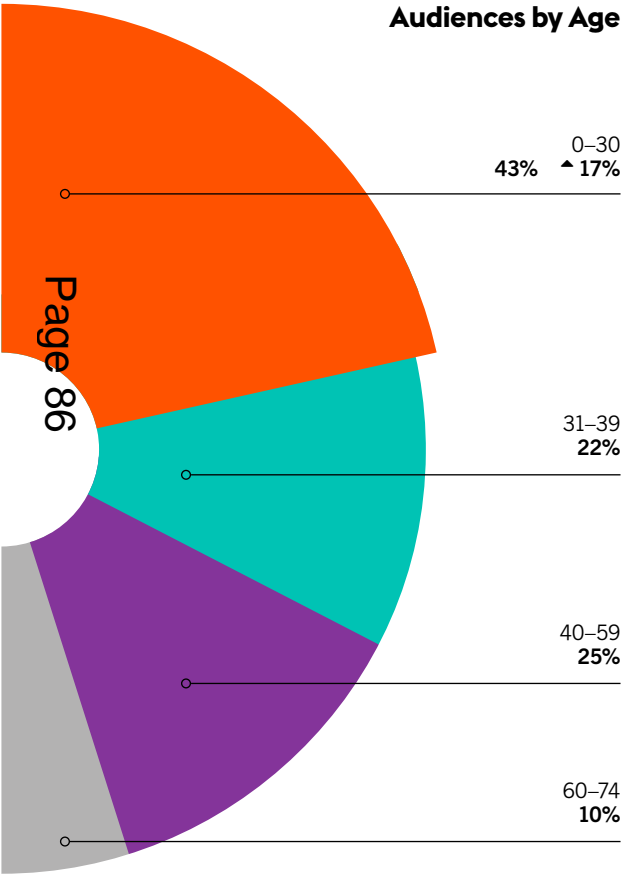
13%

disadvantaged
background
▲ 1%

16%

LGBTQI+
▲ 1%

Public Audience



Public Audience

42%

attended Doc/Fest
for the first time

44%

attended 1–3 events
across the festival

Page 87
18%

attended 10+ events
across the festival

88%

rated their festival
experience as excellent
or very good

96%

said they are likely to
return to attend Doc/Fest
events in 2020



Industry Delegates

3,489

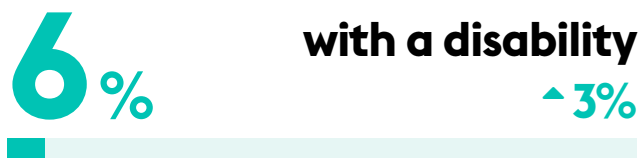
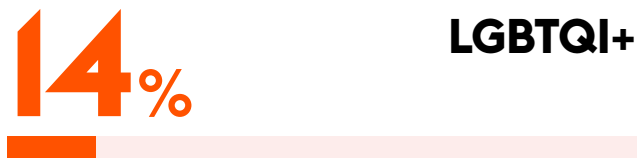
Industry delegates

22% international from 59 countries



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Industry Delegates



Industry Delegates

42%

**first time at
Doc/Fest**



17%

**attended Doc/Fest five
or more times previously**



42%

**independent filmmakers
and producers**



81%

**found Doc/Fest a good
place to do business**



88%

**said the Festival is
good value for money**



Doc/Fest Delegate Centre
The Workstation

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British Council Drinks
Tamper Seller's Wheel

Accessibility

Doc/Fest is committed to providing an environment that is accessible, welcoming and inclusive for all festival guests and attendees, irrespective of postcode, income, disability, or other potential barriers.

Doc/Fest has a policy of working only with wheelchair accessible venues.

This year for the first time we hosted two relaxed screenings, creating an environment particularly ideal for people with an autism spectrum, sensory or communication disorder, a learning disability, or age-related impairments. As well as softer lighting and lower volume, the event was staffed by those specially trained in relaxed screenings. In addition, the festival continued to partner with Showroom Cinema on its Early Doors (over 55s) screening and Kino Bambino (parents and babies) screening, and for the first year on its Subtitled Monday screening with a closed captioned presentation of *A Dog Called Money*.

Our Access programme included details of these screenings, plus a further 61 (foreign language) films which were fully English subtitled, and 11 dialogue-free films.

A new approach was introduced for those requiring British Sign Language interpretation, giving BSL users the opportunity to request an interpreter for any event within the Talks programme. 19 Talks were interpreted in total. In addition, all talks in the Doc/Fest Exchange were live captioned, displayed on screens at the front of the venue. Attendees were also offered a link to view live captions on their smartphone or tablet during Doc/Fest Exchange events.

We once again partnered with TLC Mobile Childcare so our audience can attend the Festival and have their children close, with childcare that comes to the location of the person's choice and provided a full range of age-appropriate activities.

From Door to Doc

For the third time, Doc/Fest hosted From Door to Doc – a community outreach programme, supported by Wellcome, which invited community groups from Sheffield and the surrounding areas who rarely engage with the arts and culture to join us for a specially curated festival experience. The £1 supervised package comprised return travel, a film, Exchange Talks and refreshments. The initiative attracted a diverse group of participants for this year's programme —

Of the From Door to Doc participants...



Female



aged under 30



receive Job Seekers Allowance, Incapacity Benefits or Universal Credit



with a disability

Sheffield Doc/Fest 2019 continued to excite and attract UK and international media reporting across the whole programme and writing from a range of perspectives.

Journalists have highlighted the festival's programme of high-profile guests, among them Asif Kapadia, Werner Herzog, Chidera, Paul Greengrass, Stacey Dooley and Ai Weiwei; explored the global programme of documentaries and digital art projects with many write-ups echoing the festival's values of diversity and inclusivity, particularly celebrating the 54% of films and projects made by women; as well as reporting from Talks and Marketplace. Spectre, the festival's Alternate Realities Commission became the catalyst of a global viral media conversation about Facebook's decision not to remove the deepfake videos of Mark Zuckerberg and others from Instagram.

Journalists writing and reporting about Doc/Fest represent traditional media outlets as well influential, digital platforms. Festival reviews, interviews and reports ran in: The Guardian, The Times, The Telegraph, The i, Metro, Frieze, Sight & Sound, Aesthetica; on BBC Radio 4 Today, BBC Radio 2 and BBC 6 Music; in VICE UK, i-D, Another Man, Huck, gal-dem, LWL, MUBI Notebook, Cine-vue, Screen Queens, F-Word, It's Nice That, Virtual Perceptions, Upload VR, VR Focus, Boing Boing; ArtNet News, Designboom, Mashable, Gizmodo ; in industry trades, Broadcast, Screen Daily, Variety, C21, Deadline, IBC365, TBI, Televisual, and locally in Big Issue in the North, Yorkshire Post, Sheffield Telegraph, Sheffield Star, BBC Radio Sheffield, ITV Calendar, Now Then, Exposed, Reel Steel and Shot/Reverse Shot.

Internationally the festival was written about in CineEuropa, Realscreen, Asian Movie Plus, Asia One, Cine Informa, Cinema Italiano, Bahia Tribune, Spiegel.de and from the States in the Washington Post, CNN, Slate, Vox, Filmmaker magazine and Brooklyn-based LGBTQ platform Hyperallergic.

This year Sheffield Doc/Fest was highlighted on the travel pages as a highlight of summer festival in the UK including The Sunday Times, FTNews, Conde Naste Traveller and Wunderlust who described the festival as, "the Cannes of documentaries".



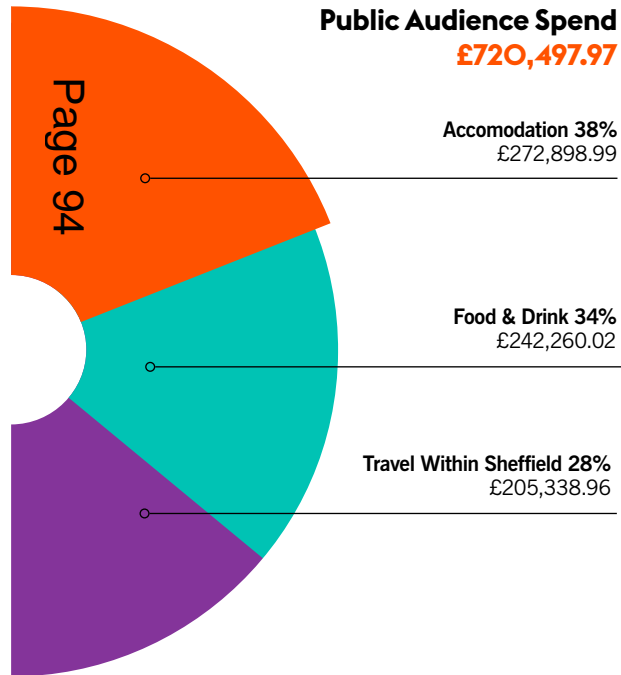
Opening Night Film
City Hall

**Total
Festival PR
Circulation:**
152,662,253

**Total
Festival PR
clippings:**
466

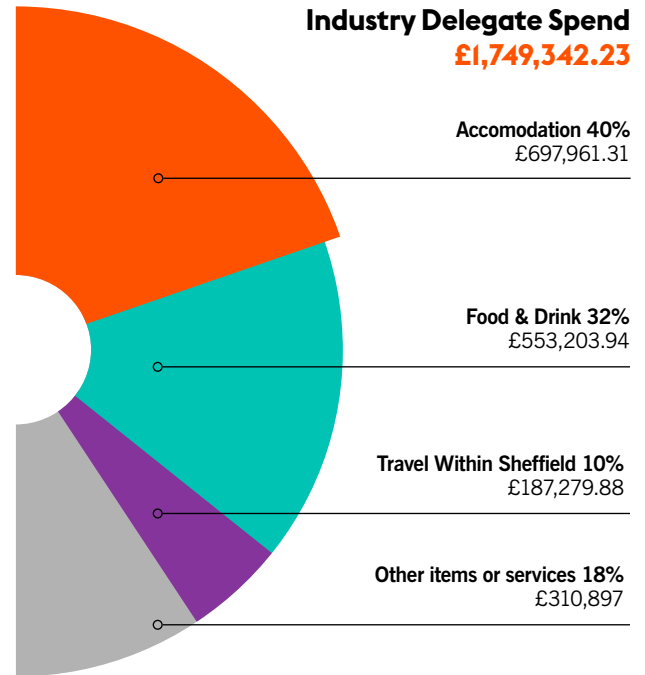
Impact on the Local Economy

Over 30,000 festival audiences descend on the City of Sheffield each year, contributing to the economy through spending on food and drink, accommodation, travel within the city and other spend. Total audience spending was calculated by combining the number of visitors with information from online surveys where attendees reported on how much they had spent during the festival.



Combined audience impact on the local economy: **£2,469,840.20**

For every **£1** Sheffield invests into Doc/Fest, Festival industry and public audiences spend **£10.89** within the City.



Funders, Sponsors & Partners

Principal Funders, Sponsors and Partners



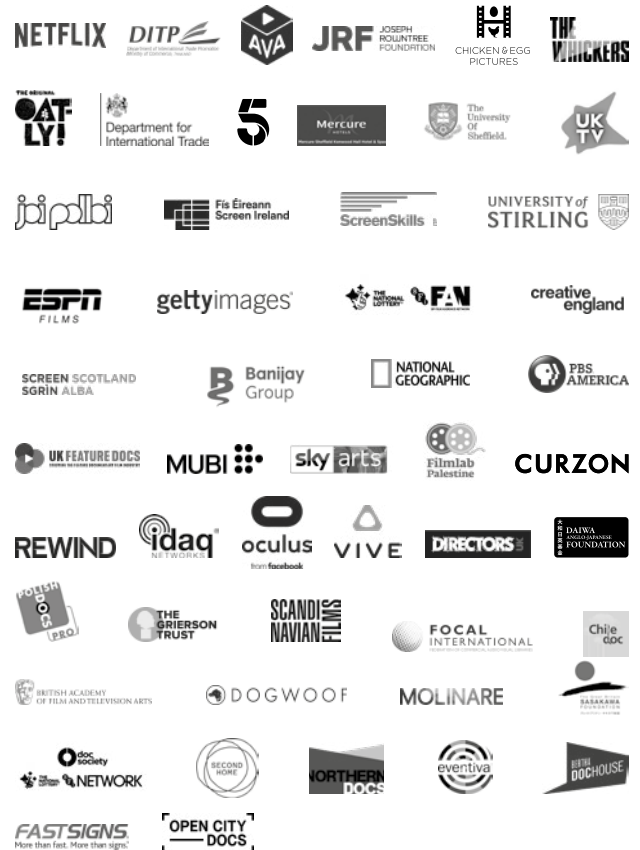
Major Funders, Sponsors and Partners



Media Partners



Funders, Sponsors and Partners





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