



presents

In Association with Participant Media & Omidyar Network

MERCHANTS OF DOUBT

A Film by Robert Kenner
INSPIRED BY THE BOOK 'MERCHANTS OF DOUBT'
by Naomi Oreskes and Erik M. Conway

Official Selection
2014 TORONTO INTERNATIONAL FILM FESTIVAL

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SYNOPSIS

Inspired by the acclaimed book by Naomi Oreskes and Erik Conway, *MERCHANTS OF DOUBT* takes audiences on a satirically comedic, yet illuminating ride into the heart of conjuring American spin. Filmmaker Robert Kenner lifts the curtain on a secretive group of highly charismatic, silver-tongued pundits-for-hire who present themselves in the media as scientific authorities – yet have the contrary aim of spreading maximum confusion about well-studied public threats ranging from toxic chemicals to pharmaceuticals to climate change.

ABOUT THE PRODUCTION

***“It offends me when someone takes the skills
of my honest living . . . and uses them to twist and distort and manipulate
people and their sense of reality and how the world works.”***

-- Magician Jamy Ian Swiss

MERCHANTS OF DOUBT takes audiences on a satirically comedic and illuminating ride into the heart of conjuring American spin. Filmmaker Robert Kenner lifts the curtain on a secretive world of so-called “experts” who are actually putting on a dazzling show designed to deceive the American public on some of the most important topics in our lives, from food to chemicals to climate change.

The film takes a behind-the-scenes look at the array of charismatic pundits and self-styled authorities who surround us and exposes the techniques they use to fool and manipulate the public. “Magicians work hard to conceal their tricks and I think that’s also very true of public influence,” says Kenner, “the saying goes, ‘once revealed, never concealed.’ But hopefully, once you see the way these guys work, you’ll start to recognize their tricks.”

The film traces the history of this perilously charming breed of illusionists all the way back to the history of American spin, while also revealing the impact they continue to have on vital issues of health and safety that are shaping the future. The story hones in on how these merchants have repeatedly forged mirages of raging scientific controversies where none actually exist. It divulges the stark reality that many of those talking about health and science in our media actually have little to no interest in health or science. Instead, their goal is to blur the facts and bring public action to a grinding halt.

“This is the story of a small group of people who have been remarkably effective at getting the public to disregard the science behind many issues. They did it first with tobacco, then with chemicals and food, and now they’re doing it with climate change,” says Kenner. “It’s a compelling story to watch unfold because these guys are so good – so horrifyingly good -- at what they do.”

For Kenner, the inspiration for *MERCHANTS OF DOUBT* began with his previous film, the Academy Award®-nominated *FOOD, INC.* “In the food world, I kept bumping into groups like ‘Center

for Consumer Freedom’ that were doing everything in their power to keep us from knowing what’s in our food—it was Orwellian.” Center for Consumer Freedom claimed to be a pro-consumer, non-profit coalition but was actually financed by fast food companies. Kenner was increasingly shocked by what he was seeing. *How many of these groups were out there? How deep did their influence go?*

The book Merchants of Doubt by Naomi Oreskes and Erik Conway confirmed his discovery that efforts to misinform the public were rampant. Oreskes and Conway’s writing presented a colossal exposé of how companies and organizations involved in oil, coal, agriculture, chemicals, tobacco, and manufacturing had, over the last 50 years, distorted the public’s understanding of vital health and environmental issues through orchestrated campaigns of disinformation. Their conclusion: public trust in established science had been and was being deliberately and dangerously shattered by those who have political, corporate and personal agendas in opposition to the facts.

Kenner saw the book as a jumping off point for investigating these merchants of doubt – *Who are they? How do they operate?* He began heading down a road that would lead him to some of the masters of American spin.

“I think that if the company as a whole believed that cigarettes were really harmful we would not be in the business of making them. We’re a very moralistic company.”

-Dr. Helmut Wakeham, VP Philip Morris

It has been said that a good PR man isn’t a miracle worker; he’s a janitor. Look past all the catchy phrases and slick ad campaigns and you find one enduring principle: when the client makes a mess, you clean it up. And as Kenner discovers, no Public Relations team learned that lesson better than the ones who worked for the tobacco industry.

Starting in the 1950s, cigarette makers watched with horror as one study after another indicted their product as a toxic carcinogen. With public outrage mounting, they realized they had to act quickly or their entire business might be brought to a screeching halt. Despite all the scientific evidence lined up against them, however, tobacco had one key weapon on their side—doubt.

What the tobacco industry’s team of lawyers and PR pros realized was that they didn’t actually have to win the scientific debate to survive—they just had to keep it going. As long as the public doubted the science, it would be impossible to reign in the industry or curb their profits.

“I was intrigued by this playbook of tactics that tobacco created to sow doubt,” Kenner notes. “We now know that their own labs believed this stuff was lethal, so it’s just jaw dropping to hear what they say.” One Philip Morris executive, when asked if cigarettes are harmful, quipped *“anything can be considered harmful. Apple sauce is harmful if you get too much of it.”* The film features tobacco CEOs claiming in

front of Congress that nicotine is not addictive and campaign ads warning that if cigarettes are regulated in any fashion, all American freedoms might be lost forever.

As absurd as their statements might look in retrospect, they delivered results. The tobacco industry beat back regulation for 50 years and their success was not lost on other industries. “After selling a product whose dangers were well described for years and years, the strategies were proven effective,” Kenner notes. “There was a new understanding that doubt could be used to turn opinion around on any science-based issue and we begin to see the same tactics repeated.”

PLAYBOOK TACTICS

- DENY THE PROBLEM
- MINIMIZE THE PROBLEM
- CALL FOR MORE EVIDENCE
- SHIFT THE BLAME
- CHERRY PICK DATA
- CREATE FRONT GROUPS
- SHOOT THE MESSENGER
- ATTACK ALTERNATIVES
- RAISE CONCERNS ABOUT LOST FREEDOMS
- HIRE INDUSTRY FRIENDLY SCIENTISTS

Kenner’s fascination only deepened when he crossed paths with Patricia Callahan and Sam Roe, two investigative reporters tracing an unlikely thread in this very story for the *Chicago Tribune*. The pair had spent the previous year investigating flame retardants and discovered that the toxic chemicals, known to cause serious health problems and today found in nearly every American home, fail to make us any safer when used in household furniture. “How can that be?” Callahan wonders.

Roe and Callahan discover that the tobacco industry planted one of their slickest operators, Peter Sparber, into the National Association of State Fire Marshals to shift attention away from the countless fires started by smoldering cigarette. Instead of a fire-safe cigarette, we ended up with a California mandate resulting in the widespread use of flame retardants – one memo reads: “you have to fireproof the world around the cigarette.” The effort was a welcome development for the makers of flame retardants as it now guaranteed an endless stream of business

“If you can ‘do tobacco’ you can do just about anything in public relations.”
–Peter Sparber, veteran tobacco lobbyist

Taking a page from the tobacco industry’s playbook, the chemical industry began funding its own campaigns of deception. “Citizens for Fire Safety,” a group claiming to be a coalition of grassroots people concerned about fire safety, turns out to be nothing more than a front for the chemical makers. When the California mandate is challenged, Callahan and Roe discover that the star witness for Citizens for Fire

Safety, a burn surgeon, was actually making up, out of thin air, patently false anecdotes to argue on behalf of the chemicals.

Kenner points out that in the battle of science vs. showmen, showmen tend to win: “All of these guys know it’s not about the science. It’s about perception.” Indeed, polls suggest that a growing majority of Americans don’t trust that peer-reviewed, published science is accurate or valid. Once revered as the best and brightest of our society – the men and women who drove the creation of our high-tech society – research scientists today are often portrayed as con-man villains ready to falsify data for the love of grant money. Meanwhile, the media pundits telling people there’s no need for worry or action have become heroes to some.

WHO’S BEHIND WHAT (a sample)

- THE ADVANCEMENT OF SOUND SCIENCE COALITION - Created in 1993 by Philip Morris in response to a 1992 EPA report that identified secondhand smoke as a human carcinogen
- AMERICANS FOR PROSPERITY - Financed by Koch Foundations, amongst others. Kochs Industries, the second largest private company in the US operates oil refineries in Alaska, Texas, and Minnesota, and controls some four thousand miles of pipeline
- CENTER FOR CONSUMER FREEDOM - Financed by fast food companies, amongst others
- CITIZENS FOR FIRE SAFETY – Founded and financed by the world’s three largest flame retardant chemical manufactures, but claimed to be a coalition of independent citizens
- CLIMATEDEPOT.com – Part of the Committee for a Constructive Tomorrow, financed by Exxon, Chevron, the Scaife Foundations, amongst others
- HEARTLAND INSTITUTE – Financed by Exxon, RJ Reynolds, amongst others
- NON-SMOKER PROTECTION COMMITTEE - Fought to overturn public smoking bans in Arizona; 99% of funding from RJ Reynolds Tobacco
- SAVE OUR SPECIES ALLIANCE - Opposed the Endangered Species Act, Funded by forestry trade group American Forest Resource Council
- SCIENCE AND ENVIRONMENTAL POLICY PROJECT – Financed by Exxon, amongst others

So where do serious working scientists fit in this world of clever artifice? Most have little interest in playing talk show games, perhaps to the public’s detriment. NASA scientist and climate change researcher James Hansen understandably comments: “Science is hard enough without having to deal with the public.”

Because hard science, by its very essence, is not the stuff of fantastic ratings, the media often present controversy when none exists. “Only 2% of scientists who study climate change are skeptical about it, yet the media continue to present the topic as if scientists can’t agree and no one is sure who is right,” Kenner comments. “The media, in trying to maintain balance, aren’t doing their job in presenting the story accurately.”

“Science by its very nature is everything that a truly telegenic personality tries to avoid,” says Oreskes, “it is complex, nuanced and doesn’t translate to glib sound bites.” Diane Weyermann notes that

this is where the power of the movies can play a role. “Scientists aren’t always natural storytellers,” she concurs. “But that’s why a film like this can be so critical – because storytelling is what we do. A great story told in a fun and compelling way can inspire people to engage with questions that might not otherwise be asked. *MERCHANTS OF DOUBT* does that.”

The hardest part of all says Oreskes may be that the nature of scientific research is such that one *rarely* reaches a point of 100% certainty, which can be hard for members of the media to accept. In science, there is always room left open for deeper understanding or new revelations.

“Uncertainty is intrinsic to all science and we have to live with that,” Oreskes says. “So, yes, there will always be uncertainty. And healthy skepticism is always an essential part of science. But just because we don’t know *everything*, that doesn’t mean we know *nothing*.” And the knowledge we have about climate change points overwhelmingly in one direction. “We actually know a lot and it makes rational sense to move forward and act on what we really do know at this point in time.”

Oreskes feels time is of the essence in telling this story– as the evidence suggests that the stakes only grow higher each day, especially in regards to climate change. “There is a need to get this story out there so the people understand the reason there is so much confusion around climate change and other science topics is that there are people out there who are *trying* to confuse us, who are *paid* to confuse us. For 25 years, their work has been very clever and frighteningly successful.”

“There are signs that the spin doctors, these merchants of doubt, have already won the cultural conversation,” she comments. “They set out to discredit environmental science over the course of several decades and they have succeeded in shifting the language. But we are now at the point where we are facing issues that are existential. Globally, greenhouse gases are increasing more than ever.”

Early on, Participant Media was drawn to *MERCHANTS OF DOUBT* because it came at a subject several of their award-winning films have explored – but from an alternate angle. “Yes, it’s about climate change, but it’s also about the whole idea of deception and how it’s used throughout the media,” says executive producer Diane Weyermann. “Nobody likes to be lied to, and I think that’s why this story hits home in a very personal way.”

Having worked with Kenner and Robledo on *FOOD, INC.*, Weyermann knew they would deliver an enlivening and entertaining audience experience, something vital to Participant’s modus operandi. “Robby makes films that have a strong emotional impact and that start conversations,” she observes. “He did that with *FOOD, INC.* and I think audiences responded so passionately to it because it’s a subject that affects everyone – we all have to eat. This film is an equally multi-layered experience of something we see in our every day lives but we don’t always have an awareness of -- who are these pitchmen and what are they are up to? The film brings that out in the open.”

***“I’m not a scientist but I do play one on TV occasionally . . .
hell, more than occasionally.”***

-- Marc Morano, Founder of ClimateDepot.com

“The big challenge was finding a way to make a film that hits on an issue most people don’t want to think about: climate change. It can seem like such an overwhelming topic. So making a fun, entertaining film able to break through that resistance was a daunting but compelling challenge,” Kenner explains. “It took years to pull it off – and the big crux was: how do you find characters and stories that will surprise the audience? It was the merchants of doubt who became the key.”

“The big question was who would be willing to talk to us,” says Kenner. “Generally, they were all willing. I made it clear I really wanted to understand their points of view. I wasn’t interested in doing *gotchas*, because that’s just not as interesting as hearing what these guys have to say. They were all very smart and often very, very funny. It takes a lot of talent and polish to do what they do. I truly enjoyed being with many of them, even though I disagreed with most of what they were saying.”

Adds producer Melissa Robledo: “It was very interesting to prepare for these interviews because you knew in advance these guys are masters. No matter what you ask them, they have an answer ready. But they do love talking.” Kenner notes that he also learned from them. He cites Marc Morano’s pithy motto “keep it short, keep it simple, keep it funny” as an adage he kept in mind as he was making the film.

Morano, founder of ClimateDepot.com whom the website Media Matters picked as Climate Change Misinformer of the Year in 2012, gives one of the most memorable interviews. Kenner goes on the road with Tim Phillips, President of Americans for Prosperity, a leading conservative advocacy group, and travels to DC to meet George C. Marshall Institute CEO, Bill O’Keefe. Also featured are prominent scientists Fred Singer and Fred Seitz.

Fred Singer, an Austrian-born physicist, has been a vocal scientist arguing that carbon dioxide increases do not increase temperatures. Fred Seitz was once a highly regarded physicist, and a pioneer of quantum theories, but when he joined the R.J. Reynolds company, he became one of the most vehement deniers of tobacco’s health impacts. That wasn’t the end of his efforts; he then went on to become a key voice denying climate change in the 1990s.

***“We went after James Hansen and Michael Oppenheimer and had a lot of fun
with it . . . we mocked and ridiculed.”***

-- Marc Morano

Perhaps most troubling is that scientists are increasingly coming under personal attack. Scientists expect their work to be challenged and debated, but Hansen found that his data and scientific findings often weren’t even being discussed. Oreskes notes that character assassination can have a chilling impact on

scientists' lives. "Part of the problem is that you can attack people very easily in the media, but when those accusations prove groundless, the media is rarely there to report on that."

For Kenner, it's all part of the same dark-arts playbook that the merchants of doubt see as standard operating procedure. "To them, character assassination is just part of the process of continuously generating doubt." Climate denier Marc Morano drives that point home, "You can't be afraid of the absolute hand-to-hand combat metaphorically. And you've got to name names and you've got to go after individuals... I think that's what I enjoy the most."

"As soon as I started meeting these guys, I couldn't help but think of the lead character in THANK YOU FOR SMOKING," says Kenner, referring to the unabashedly unethical tobacco lobbyist at the heart of Christopher Buckley's satirical novel and acclaimed film adaptation starring Aaron Eckhart. Kenner says he couldn't help but see the film from a comic angle. "After all, what could be more darkly funny than a society doing nothing about the very threats that could ultimately do us in?" he asks. "That's why I sometimes call MERCHANTS OF DOUBT a comedy about the potential end of the world."

"It isn't about the science, it's about me being a consistent team member; showing the members of my tribe that you can count on me."

– Michael Shermer, Skeptics Society

Even when the stakes are high, and the evidence is overwhelming, it can be hard to change people's minds on an issue like climate change. "People can become so entrenched in their positions, it can be tough to be seen as 'changing teams' – which only further goes to show that the science is often besides the point in the public conversation," notes Kenner.

He nevertheless found several people who had changed their stances, often suffering the consequences. They include Michael Shermer, founder of the Skeptics Society who was a vocal doubter of climate change until he dramatically changed positions in a 2006 *Scientific American* article; Matthew Crawford, former executive director of the George C. Marshall Institute, who left that job due to ethical qualms about oil company funding; and former Congressman Bob Inglis, a devoted conservative who drew intense scrutiny when he announced he saw incontrovertible evidence of climate change in the arctic ice core.

Executive producer Weyermann was especially pleased to include Inglis' POV in the film. "I just love that when Inglis saw the evidence for himself, he felt he couldn't turn away from the truth. He has an amazing sense of character and he brings a point of view that isn't often seen," she says. "It's a tribute to Robby that he brought such a wide diversity of characters into this film. He didn't just talk to Democrats or Republicans or to pundits or scientists – he brought in an array of POVs that are far richer than what we normally see."

“It’s not the science that’s affecting us. I mean the science is pretty clear. It’s something else that’s causing this rejection . . . the reason we need the science to be wrong is that otherwise we see that we need to change. That’s really a hard pill to swallow.”

-- Congressman Bob Inglis (R, South Carolina)

Early on, Robert Kenner began to see magic as a metaphor for modern spin, but spin is a magic act that takes place without the audience’s consent to be fooled. From a close-up card trick to a lady cut in two, magic is built on carefully calculated misdirection that can have people momentarily believing in the patently impossible. When it’s entertainment, audiences are thrilled to be deceived; but when it isn’t, people more often call these techniques confidence games.

“We decided to bring a magician into the film to talk about how this all works,” Kenner explains. “We met with some of the world’s best, but Jamy Ian Swiss was not only impressive in his magic abilities but in his storytelling. It’s another element that we hope takes the film to a new place.”

Robledo continues, “Jamy is active in the Skeptic’s Society, which was started in the 1970s and originally grew out of magician Uri Geller’s claims that he could actually bend spoons with his mind. Magicians felt it was one thing when audiences were in on the idea that they were being tricked, but they were outraged that someone would use the techniques of their trade to truly deceive people. That was the genesis of the Skeptic’s Society and that mix of where magic, deception and science cross paths is exactly the territory of this film – so it was a great match.”

Swiss’s specialty is up-close card magic, at which he is a virtuoso, and he is known for blending contemporary comedy into an act that is up front about the fact that he intends to take his audiences for a ride. (He has dubbed himself “an honest liar.”) He also regularly lectures to scientific, academic and university audiences about the uses and abuses of deceptive powers.

Throughout *MERCHANTS OF DOUBT*, Swiss demonstrates the conjuring techniques he uses in his magic performances – and explains how those same principles can be used to trick the brain into giving fraudulent information credence in any arena.

For many of the key characters in the film, freezing action is what it is all about. While the doubt merchants may be having a heyday in that regard, Kenner remains hopeful. “I do believe that in the near future we’ll be a society that believes in human climate change and be able to address it more effectively,” he concludes. “But the question is, ‘Will it be too late?’

Kenner hopes that by making people aware of what the merchants of doubt do – and the ways they do it – audiences will be more likely to see through their illusions. And he predicts the day is coming when we won’t get fooled again. “Once revealed, never concealed.”

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ABOUT THE CHARACTERS

- Patricia Callahan:** Investigative reporter for the Chicago Tribune, who launched an award-winning series of articles about the science behind flame retardant chemicals
- Matthew Crawford:** Former executive director of the George C. Marshall Institute, who resigned in the wake of ethical concerns
- Stanton Glantz:** An American Legacy Foundation Distinguished Professor of Tobacco Control, who conducts research ranging from the health effects of secondhand smoke to the efficacy of different tobacco control policies
- James Hansen:** A former NASA scientist, and now an adjunct professor at Columbia University, known for his research in climatology and Congressional testimony on climate change
- Katherine Hayhoe:** Atmospheric scientist and associate professor and director of the Climate Science Center at Texas Tech University
- Bob Inglis:** Former Republican Congressman from North Carolina's 4th District
- Marc Morano:** Executive director of ClimateDepot.com, a leading site for climate change skeptics
- William O'Keefe:** CEO of the George C. Marshall Institute, a conservative think tank focused on scientific issues and public policy
- Naomi Oreskes:** Along with Erik Conway, the author of the book Merchants of Doubt and a historian of science currently at Harvard University
- John Passacantando:** Former executive director of the environmental advocacy group Greenpeace USA
- Tim Phillips:** President of Americans for Prosperity, a political action group focused on limited government and free markets
- Sam Roe:** Chicago Tribune investigative reporter who along with Patricia Callahan wrote an award-winning 6-part series on toxic flame retardant chemicals that found chemical companies using made-up anecdotes as facts
- Michael Shermer:** Executive director of the Skeptics Society and founding publisher of Skeptic magazine, who changed his position on climate change in 2006
- Fred Singer:** Physicist, distinguished research professor at George Mason University, director of the Science and Environmental Policy Project, and critic of the climate change consensus among scientists
- Jamy Ian Swiss:** A popular performing magician and virtuoso in close-up card work who also studies the psychology and mechanics of creating illusions
- James Taylor:** Senior fellow at the Heartland Institute and managing editor of the journal Environment & Climate News, devoted to free-market environmentalism

ABOUT THE FILMMAKERS

Robert Kenner (Director, Producer) has won an array of awards and garnered rave reviews for his documentary work exposing some of today's least talked of, but most impactful, social and environmental issues. Considered a craftsman of documentaries, his film *FOOD, INC.* was nominated for an Academy Award and won two Emmys. *Variety* said *FOOD, INC.* "does for the supermarket what *JAWS* did for the beach."

Prior to his work on *FOOD INC.*, Kenner received Peabody, Emmy, and Grierson Awards for his film, *TWO DAYS in OCTOBER*, an insightful examination of two key events during the Vietnam Conflict and how they shaped Americans' views of the war. Kenner was co-filmmaker with Richard Pearce on *THE ROAD TO MEMPHIS* for Martin Scorsese's series, *THE BLUES*. *Newsweek* called *THE ROAD TO MEMPHIS* "as fine a film ever made about American music" and "the unadulterated gem of the Scorsese Series." In addition, Kenner has directed a number of specials for HBO, American Experience and National Geographic, including the award-winning and inspirational *DON'T SAY GOODBYE*. Kenner has also directed a number of award-winning commercials and corporate videos for eBay, Hewlett Packard, Hallmark, and others.

Emmy Award-winner **Melissa Robledo** (Producer) has worked alongside filmmaker Robert Kenner for over a decade on a variety of projects, including Academy Award®-nominated and Emmy-winning *FOOD, INC.*, *WHEN STRANGERS CLICK* for HBO, *TWO DAYS IN OCTOBER*, *WAR LETTERS*, and *JOHN BROWN'S HOLY WAR* for the critically acclaimed PBS series *American Experience*, and *THE ROAD TO MEMPHIS* for Martin Scorsese's series, *THE BLUES*. Robledo has worked with a handful of other directors on films for National Geographic and Discovery Channel.

Melissa received her Masters Degree in Documentary Film Production from Stanford University.

Jeff Skoll (Executive Producer) is a philanthropist and social entrepreneur, working to bring life to his vision of a sustainable world of peace and prosperity. As the first full-time employee and President of eBay, Skoll developed the company's inaugural business plan and helped lead its successful initial public offering and the creation of the eBay Foundation. Over the last 15 years, Skoll has created an innovative portfolio of philanthropic and commercial enterprises, each a distinctive social catalyst. Together, these organizations galvanize public will and mobilize critical resources to accelerate large-scale social impact. His approach is unique: driving social impact by investing in a range of efforts that integrate powerful stories and data with entrepreneurial approaches. The Jeff Skoll

Group supports his organizations, which include the Skoll Foundation, the Capricorn Investment Group, Participant Media and the Skoll Global Threats Fund.

Skoll created the Skoll Foundation in 1999 to pursue his vision of a more peaceful, prosperous and sustainable world. The Foundation drives large-scale change by investing in, connecting and celebrating social entrepreneurs and the innovators who help them solve the world's most pressing problems. Capricorn Investment Group was created in 2000 to demonstrate that it is possible to invest profitably while driving sustainable, positive change. Today Capricorn manages the assets for Skoll, the Skoll Foundation and others who strive for extraordinary investment results by leveraging market forces to accelerate impact.

Skoll founded Participant Media in 2004 with the belief that a story well told has the power to inspire and accelerate social change. Participant's 55 films to date have collectively received a total of 7 Academy Awards® and 35 nominations, and include *The Help*, *Contagion*, *Lincoln*, *Good Night, and Good Luck*, *Syriana*, *An Inconvenient Truth*, *Waiting for "Superman"*, and *Food, Inc.* In 2008, Participant launched its digital hub *TakePart.com*, a leading source of socially relevant news, opinion and entertainment. In August 2013, Participant expanded into television with its new network, *Pivot*, targeting the millennial audience, available in over 42 million U.S. households. For each of its films and TV shows, Participant creates a unique social action campaign designed to give audiences specific actions they can take on the issues illuminated in the project.

He founded the Skoll Global Threats Fund in 2009, whose initial focus is on five global issues that, if unchecked, could bring the world to its knees: climate change, water security, pandemics, nuclear proliferation, and Middle East conflict.

Skoll holds a Bachelor's degree in Electrical Engineering from the University of Toronto and an MBA from the Stanford Graduate School of Business. He was appointed an Officer of the Order of Canada in 2012.

Skoll's other recent honors include a career tribute at the Gotham Independent Film Awards (2012) and the John W. Gardner Leadership Award (2012).

Pierre Omidyar (Executive Producer) is an entrepreneur and philanthropist best known as the founder of eBay, an online platform that gives people equal access to information, opportunity, and tools to pursue their goals. Pierre created eBay in 1995 on the premise that people are basically good, and he continues to serve as chairman of the board. Today, eBay enables more than 200 million buyers and sellers to connect and prosper over shared interests.

After eBay became a public company in 1998, Pierre and his wife Pam co-founded the Omidyar Foundation to support nonprofits. Simultaneously, eBay's vast scale and accelerating social

impact were demonstrating that business could also be an effective tool for creating social good. In response, they broadened their scope in 2004 to form a new entity, [Omidyar Network](#), to make investments in for-profit companies as well as nonprofit organizations.

Since that time, they have also founded [HopeLab](#), [Humanity United](#) and [Ulupono Initiative](#). Along with Omidyar Network, the four philanthropies form the core of [The Omidyar Group](#), which represents Pierre and Pam's philanthropic, personal and professional interests. Working across many sectors and geographies, the Omidyars have committed more than \$1 billion to causes including economic advancement for the underserved, technology for improving kids' health, human rights, reimagining journalism and sustainability initiatives. In 2011, they were honored with the Carnegie Medal of Philanthropy for the lasting impact of their work.

Pierre currently serves as CEO and publisher of First Look Media, a news organization dedicated to reimagining journalism in the digital age, and Honolulu Civil Beat, a local news service in Hawaii that encourages greater civic participation through media. He is also chairman of eBay and a trustee of Tufts University, Santa Fe Institute and Punahou School. He previously served as a member of The White House Committee on Fellowships from July 2009 to October 2013. Pierre was born in Paris, France, and moved to the U.S. during grade school. He lives in Honolulu, Hawaii with Pam and their three children.

As Executive Vice President, Documentary Films, **Diane Weyermann** is responsible for Participant Media's documentary feature film slate. Participant's current documentary projects include Laura Poitras's *Citizenfour*, Margaret Brown's *The Great Invisible*, Marc Silver's *3 1/2 Minutes*, Robert Kenner's *Merchants of Doubt*, Joshua Oppenheimer's *The Look of Silence*, Jessica Yu's *Misconception*, Davis Guggenheim's film on Malala and Bernardo Ruiz's film on the drug wars. Previous releases include the Oscar-winning *An Inconvenient Truth*, the Oscar-nominated, Emmy-winning *Food, Inc.*, the Emmy-nominated *Chicago 10*, *Pressure Cooker* and *PAGE ONE: Inside the New York Times*, as well as *The Unknown Known*, *The Internet's Own Boy*, *Ivory Tower*, *A Place at the Table*, *State 194*, *Last Call at the Oasis*, *Waiting for "Superman,"* *Countdown to Zero*, *Climate of Change*, *Standard Operating Procedure*, *Jimmy Carter Man From Plains* and *Darfur Now*.

Prior to joining Participant in 2005, Weyermann was the Director of the Sundance Institute's Documentary Film Program. During her tenure at Sundance, she was responsible for the Sundance Documentary Fund, a program supporting documentary films dealing with contemporary human rights, social justice, civil liberties, and freedom of expression from around the world. She launched two annual documentary film labs, focusing on the creative process one dealing with editing and

storytelling, and the other with music. Weyermann's work in the documentary field extends many years prior to Sundance.

For seven years, Weyermann was the Director of the Open Society Institute New York's Arts and Culture Program. In addition to her work with contemporary art centers and culture programs in the Soros Foundation network, she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund) in 1996.

Dr. Naomi Oreskes (Book Author) is professor of the history of science and affiliated professor of Earth and planetary sciences at Harvard University, and an internationally renowned geologist, science historian, and author. She is the author of numerous books and articles on the history of earth and environmental science, including *The Rejection of Continental Drift* (Oxford, 1999) and *Plate Tectonics: An Insider's History of the Modern Theory of the Earth* (Westview, 2003).

For the past decade, Oreskes has been primarily interested in the problem of anthropogenic climate change. Her 2004 essay "The Scientific Consensus on Climate Change" (*Science* 306: 1686) has been widely cited, both in the United States and abroad, and her opinion pieces have appeared in many venues, including *The Times* (London), *The Washington Post*, the *New York Times*, *Los Angeles Times*, *Nature*, *Science*, *The New Statesman*, and *Frankfurter Allgemeine*.

Her 2010 book, "*Merchants of Doubt, How a Handful of Scientists Obscured the Truth on Issues from Tobacco to Global Warming*," co-authored with Erik M. Conway, was shortlisted for the *Los Angeles Times* Book Prize. Her current research projects include completion of a book on the history of Cold War Oceanography, "*Science on a Mission: American Oceanography in the Cold War and Beyond*" (Chicago, forthcoming), and "*Assessing Assessments: A Historical and Philosophical Study of Scientific Assessments for Environmental Policy in the Late 20th Century*," funded by the National Science Foundation.

She has lectured widely and has won numerous prizes, including the 2011 Climate Change Communicator of the Year. Recently, she was chosen to receive the 2014 American Geophysical Union Presidential Citation for Science and Society.

Erik M. Conway (Book Author) is a historian of science and technology employed by the California Institute of Technology. He recently received a NASA History award for "path-breaking contributions to space history, ranging from aeronautics to Earth and space sciences," and an AIAA History Manuscript Award for his fourth book, *Atmospheric Science at NASA: A History*.

With 20 years behind the camera, **Barry Berona** (Cinematographer) is at the top of his game. Having received rigorous apprenticeship under some of the industry's great cinematographers such as

Vittorio Storaro, Jonathan Sela, Chris Soos and Darius Khondji on commercials and films such as BULWORTH, BOBBY, DREAMER, BEHIND ENEMY LINES, 4 BMW FILMS and AMERICAN HISTORY X, and with more than 300 commercials under his belt, Berona is in complete command of his craft, moving effortlessly between film and digital formats. With an insatiable enthusiasm for new technologies, he keeps honing his aesthetic by mastering new and original ways to tell stories on the screen. Constantly experimenting with optics and lighting, time lapse, motion control and VFX tools, he consistently achieves stunning visual results.

Berona has broken new creative ground with directors like David Quinn, Wayne Craig, Robert Kenner, Amanda Michelli, Jeff Linnel, Paul Street, Patrick Robbins, Anthony Garth, Elle Kamihira, Nigel Simpkins, Francesco Carrozzini, and Gilly Barnes. His versatile, award winning commercial work extends to many sub-genres such as automotive, tabletop and beauty for such recent clients as Adobe, Subaru, Toyota, The United States Navy, Snickers, Honda, Coors, Priceline and Pure Michigan Tourism to name a few. He recently lensed the acclaimed Superbowl spot for Dannon/Oikos Yogurt featuring John Stamos.

Berona's diverse film credits include the award winning documentaries AWAKENING FIRE and WHERE THE OCEAN MEETS THE SKY.

Don Lenzer (Cinematographer) is a documentary director/cinematographer whose camera or director of photography credits can be found on five Academy Award® winning feature documentaries including WOODSTOCK (1971), HE MAKES ME FEEL LIKE DANCING (1983), MAYA LIN: A STRONG CLEAR VISION (1995 and INTO THE ARMS OF STRANGERS (2000).

His camera work has been featured on numerous documentaries for public television over the years, the most notable of which were "Georgia O'Keeffe: A Portrait" (1975), "Vladimir Horowitz: The Last Romantic" (1987), "James Baldwin: The Price of The Ticket" (1989), "Dancing for Mr. B: Six American Ballerinas" (1989), the National Geographic Special, "Lost Kingdoms of the Maya" (1993), "Suzanne Farrell: Elusive Muse" and the PBS Series, "Craft In America (2007)."

Among the documentaries he worked on as DP or cameraman that enjoyed a brief theatrical distribution were Leon Gast and Jerry Garcia's THE GRATEFUL DEAD MOVIE (1975), George Nierenberg's SAY AMEN, SOMEBODY (1981), Mark Harris' Academy Award® winning THE LONG WAY HOME (1997), Leon Gast's SMASH HIS CAMERA (2009), Susan Froemke's THE AUDITION (2009) and Susan Froemke's WAGNER'S DREAM (2012).

His directing credits include the 1969 Public Broadcast Lab feature length documentary, FATHERS AND SONS, the 1970 short film, A WONDERFUL CONSTRUCTION, that featured

images of the then soon to be completed World Trade Center. He co-directed and shot the Emmy Award winning Great Performances documentary, "Itzhak Perlman: In The Fiddler's House" (1995).

Jay Redmond (Cinematographer) began working as a cinematographer and director after graduating from USC's School of Cinematic Arts in 2007. Redmond first worked with filmmaker Robert Kenner on Kenner's 2008 Academy Award-nominated, *FOOD, INC.*, as a cameraman and associate producer. He went on to serve as cinematographer on Kenner's next project, the HBO documentary, *WHEN STRANGER'S CLICK*, and has also shot several web spots for Kenner's *FIX FOOD* project.

Redmond's television work includes credits on several acclaimed documentary series, including the Peabody Award-winning, "Vanguard," on Current TV, as well as A&E's Emmy Award-winning "Intervention."

In 2010, Redmond became a partner in the production company, Ice Ice Media. There his role expanded into producing and directing, with spots for brands such as Levi's, LG, Sprint, Ebay and HP.

Since wrapping *MERCHANTS OF DOUBT*, Redmond has continued working with Robert Kenner and is currently shooting Kenner's next feature, *COMMAND AND CONTROL*.

Kim Roberts (Editor) is an Emmy winning editor of feature documentaries. Her recent work includes *WAITING FOR SUPERMAN* (Paramount), *FOOD, INC.* (nominated for a 2010 Oscar), *AUTISM THE MUSICAL* (HBO), and *INEQUALITY FOR ALL* (Radius). Kim won an Emmy for *AUTISM THE MUSICAL*, her third nomination. She was also nominated for an Eddie award for *FOOD, INC.* and *WAITING FOR SUPERMAN* from the American Cinema Editors. Her other films include: Oscar® Nominees and Sundance Grand Jury Prize Winners *DAUGHTER FROM DANANG* and *LONG NIGHT'S JOURNEY INTO DAY; LAST CALL AT THE OASIS* (Participant); *TWO DAYS IN OCTOBER* (Peabody and Emmy winner '06); *MADE IN L.A.* (Emmy winner '09); *THE FALL OF FUJIMORI* (Sundance '05); *LOST BOYS OF SUDAN* (Independent Spirit Award '04); *DADDY & PAPA* (Sundance) and *A HARD STRAIGHT* (Grand Prize, SXSW). Kim received her Masters Degree in Documentary Film Production from Stanford University, where she won a Student Academy Award. She is an active member of the Academy of Cinema Editors (ACE).