

"THIS DOCUMENTARY IS THE EYE-OPENER NEEDED FOR OUR SOCIETY"

VIEWER COMMENTS

THE GHOSTS IN OUR MACHINE



IMPACT REPORT



BERTHA
FOUNDATION



THE GHOSTS IN OUR MACHINE

The Ghosts In Our Machine is a journey of discovery into what is a complex social dilemma. In essence, humans have cleverly categorized non-human animals into three parts: domesticated pets, wildlife, and the ones we don't like to think about: *the ghosts in our machine*. Why do we value wildlife and our companion animals but not the billions of animals bred and used annually by global industries?

– Excerpt from Liz Marshall's Director's Statement

The Ghosts In Our Machine illuminates the lives of individual animals living within and rescued from the machine of our modern world. Through the heart and photographic lens of animal rights photojournalist Jo-Anne McArthur, audiences experience undercover investigations and joyful rescue missions. Each photograph and story is a window into global animal industries: Food, Fashion, Entertainment and Research. *The Ghosts In Our Machine* charts McArthur's efforts to bring wider attention to a topic that most of humankind strives hard to avoid.

– Excerpt from Synopsis



WHAT THE CRITICS SAID

A film whose sense of urgency and purpose is utterly engrossing.

THE VILLAGE VOICE

Marshall succeeds in creating a portrait of a driven activist that shies away from outright polemics to perhaps preach beyond the converted.

INDIEWIRE

I can't imagine anyone not feeling moved during 'Ghosts'.

NY TIMES

Liz Marshall's powerful feature documentary *The Ghosts in Our Machine* builds a new case for animal rights.

THE GUARDIAN /
THE OBSERVER

WHO SAW IT

APRIL 2013 - FEBRUARY 2015

Geographical Reach: 1,816 cities / 92 countries / 6 continents

33 FILM FESTIVALS IN 18 COUNTRIES

World Premiere at the Hot Docs International Documentary Film Festival

European launch at the International Documentary Festival of Amsterdam

224 THEATRICAL SCREENINGS

Over 121 days in 21 North American cities

92 COMMUNITY SCREENINGS

71 cities spanning 12 countries and 5 continents

5 NATIONAL BROADCASTERS

Canada, Brazil, Finland, Netherlands, United States

NETFLIX USA

4.5K 3-DAY FREE ONLINE VIEWING AS PART OF AN IMPACT ASSESSMENT

Over 4,500 new viewers from 92 countries and 6 continents

9 AWARDS

Global awards and distinctions

6 NOMINATIONS

4 Canadian Screen Awards' nominations

244K TRAILER VIEWS

243,540 trailer views across all platforms

259K WEBSITE VISITORS

259,481 unique visitors to TheGhostsInOurMachine.com

7K INTERACTIVE STORY VIEWS

6,903 people viewed the online interactive companion to the film

145K VIMEO CHANNEL VIEWS

145,292 views for 17 videos

30K LIKES ON FACEBOOK

9.3 million people reached

3K EMAIL LIST

2,700 subscribers to monthly email newsletter

THE CAMPAIGN

CHANGING HEARTS AND MINDS AFFECTING CHANGE FOR ANIMALS

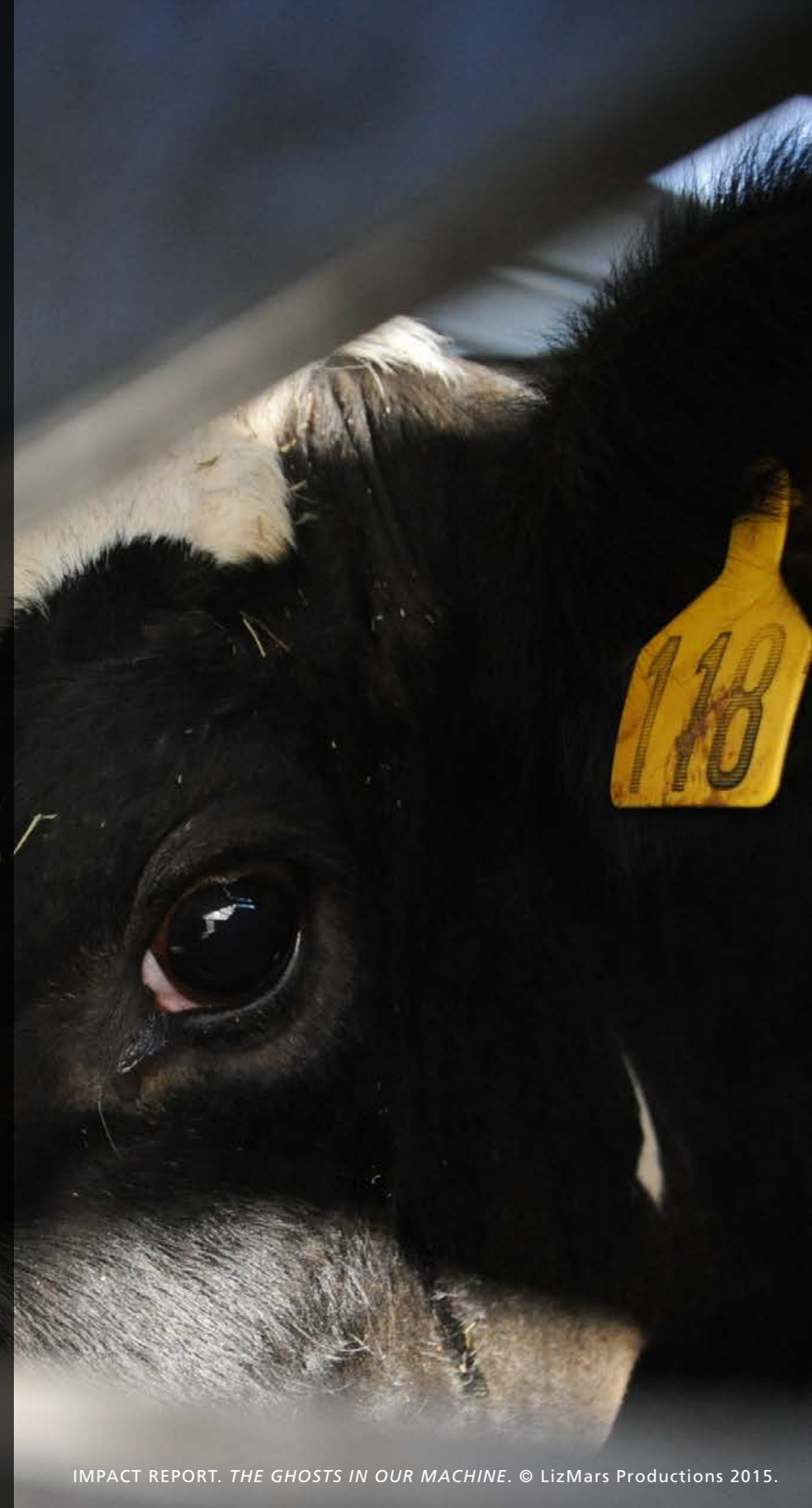
Campaign aims:

- #1: Increase awareness of the sentience – and suffering – of animals
- #2: Nurture a more cohesive sense of morality that includes all animals
- #3: Inspire people to take action

Most people (68% in the US) support minimizing and eventually eliminating all forms of animal cruelty and suffering, yet in practice our compassion rarely extends beyond our companion animals and the few species of wildlife we consider worthy of protection. The result is that billions of lives are invisible, existing only in the shadows of our highly mechanized world: animals raised and slaughtered for food; animals held captive for entertainment purposes; animals used in research experiments; and animals killed for their fur or skin.

The Ghosts In Our Machine is a consciousness-raising film that seeks to gently remove peoples' blinders to reveal the staggering truth about society's pervasive use of animals. The film's aim is to attract a diverse and global audience of animal lovers, to inspire changes in attitudes and consumer behaviour, and to equip the animal advocacy movement with a powerful, accessible tool to expand the circle of compassion.

The animal advocacy movement includes a diverse and colourful spectrum of people, from self-described "animal lovers" to self-described "vegan animal rights activists". *The Ghosts in Our Machine* achieves a difficult balance, attracting animal advocates from across a broad spectrum, bringing awareness to those who are less engaged, and further motivating and equipping those who are already engaged.



HOW THE CAMPAIGN WORKED



From concept to conclusion, the making of *The Ghosts In Our Machine* was a shareable and personable journey designed to attract and sustain a broad spectrum of animal advocates over the lifespan of the project. Since its inception, writer/director/producer Liz Marshall shaped the project's narrative and identity around its growing audience, with the concept of sharing – publicly and across multiple platforms – the filmmaking journey. Marshall, along with fellow producer Nina Beveridge, and select members of the Ghosts' team, built a robust campaign that was leveraged by scores of advocacy partners including animal rights photojournalist Jo-Anne McArthur, the film's protagonist. As a result, *The Ghosts In Our Machine* achieved a global following in advance of its world premiere in 2013. The film's followers and partners were instrumental in promoting and disseminating the project during the film's 18-month distribution campaign.

“THIS IS THE FIRST DOCUMENTARY THAT I FELT A CONNECTION WITH THE ANIMALS. SOME OF THE OTHERS ARE ALMOST TOO HARD TO WATCH. THEY MADE ME WANT TO CLOSE MY EYES. THIS ONE WAS SO BEAUTIFULLY DONE... I DIDN'T WANT TO BLINK AND MISS A THING.”

VIEWER COMMENTS

TIMELINE

OCTOBER 2010 – MAY 2011

Phase One Development

Produced by LizMars Productions

Supported by Culture and Animals Foundation, DOCShift Initiative, 113 Indiegogo donors

MARCH 2011

Launch Facebook Page and Website

APRIL 2011

Pitch at Hot Docs Film Festival

MAY 2011 – DECEMBER 2011

Phase Two Development

Produced by Ghosts Media

Commissioned by Canada's *documentary* channel and the Bell New Media Fund

JANUARY 2012 – FEBRUARY 2013

Production to Post Production

Produced by Ghosts Media

Commissioned by Canada's *documentary* channel, supported by the Canada Media Fund, Shaw Media-Hot Docs Fund, the Bell New Media Fund. Online activities supported by LUSH Charity Pot, VegFund, Tofurky

NOVEMBER – DECEMBER 2013

US Oscar qualifying theatrical release – 4 Cities

Produced and Distributed by Ghosts Media

Supported by Women Make Movies, the Animal Welfare Trust, 419 Indiegogo donors, VegFund

APRIL 2013

World Premiere at the Hot Docs Canadian International Documentary Film Festival

MAY – OCTOBER 2013

Canadian Theatrical Release – 11 cities

Distributed by IndieCan Entertainment. Supported by the LUSH Charity Pot

NOVEMBER 2013

World Broadcast Premiere on Canada's *documentary* channel

NOVEMBER 2013

European launch at the International Documentary Festival of Amsterdam (IDFA)

TIMELINE

JANUARY – DECEMBER 2014

Community Screenings
and Impact campaign

Produced and Distributed
by LizMars Productions

Supported by the Bertha
BRITDOC Connect Fund,
VegFund, Women Make
Movies

FEBRUARY 2014

Digital Release

Distributed by Syndicado

MARCH 2014

North American
Educational Release

Distributed by BullFrog
Films and McNabb
Connelly

APRIL 2014

DVD Release

Distributed
by IndieCan
Entertainment

AUGUST 2014

Finland Broadcast
Premiere

Sales Agent: Films
Transit

SEPTEMBER 2014

US Broadcast Premiere

Sales Agent: Films
Transit

SEPTEMBER 2014

Netherlands Broadcast
Premiere

Sales Agent:
Films Transit

DECEMBER 2014

Impact Assessment
begins - Free 3-day online
viewing period

JANUARY 2015

Impact Survey

FEBRUARY 2015

Netflix USA release

Distributed by
Virgil Films

MARCH 2015

Digital release -
Spanish, Portuguese,
French, German

Distributed by
Syndicado

APRIL 2015

Impact Report

PHASE I:

THE UNFOLDING JOURNEY OF *THE GHOSTS IN OUR MACHINE*

Pre-Release Outreach
& Engagement: 2011 – 2013

“The project’s growing audience became increasingly interested in dispatches from the field and stories from behind-the-scenes.”

Facebook was a major factor in building and mobilizing a global following for the documentary. The project’s Facebook page was launched during early development of the film, with the intention of unfolding the journey in the public eye.

Protagonist Jo-Anne McArthur’s Facebook pages (including We Animals) became increasingly popular, and she played an important role by engaging her followers. Both McArthur and director Marshall harnessed the viral momentum of social media to engage directly with audiences, over time. The project’s growing audience became increasingly interested in dispatches from the field and stories from behind-the-scenes. An early Indiegogo crowdfunding campaign helped to attract attention and support during early development of the project.

Other forms of outreach and engagement included the creation and release of several iterations of the film’s trailer, and of short videos called “Ghosts Stories”. These segments helped carry momentum in the early stages of the project and focused viewers on the lives of individual animals. Another important tool in building and sustaining a loyal fan base was the project’s monthly e-newsletter - Friends of the Ghosts. 35 monthly editions were published throughout production and during the film’s release campaign. As one interviewer described it nearly two years prior to the film’s release, “this project is a constantly unfolding multimedia experience”.

In 2011, the team launched a Flash-based prototype website, TheGhostsInOurMachine.com. 2012 witnessed the launch of a full WordPress magazine-themed website, with new identity branding, a monthly flagship Animal Ambassador program, and a popular online vegan outreach initiative called the “Ghost-Free Journey”.

During production and post-production of the film, Ghosts Media partnered with Webby award-winning interactive directors Paul Shoebridge and Michael Simons (The Goggles) and interactive producer Sean Embury (Fulscrn) to create an immersive, Flash-based interactive companion to the film. It is a clickable full screen experience accessible for free from the film’s website. It was released in tandem with the film in 2013.

PHASE 2: WORLD PREMIERE AND NORTH AMERICAN THEATRICAL RELEASE

April 2013 – December 2013

“*The Ghosts in Our Machine* made it to the official list of 151 qualifying documentaries for the Academy Awards.”

The Ghosts in Our Machine premiered in April 2013 at Hot Docs, the largest documentary film festival in North America. The film subsequently premiered and received wide acclaim at over 30 film festivals around the world, including IDFA, the world's largest documentary film festival. The Hot Docs release was followed by a limited North American theatrical release, which was extended to 2014 in select US cities. Theatrical screenings totalled 21 cities, including 11 cities across Canada. The team successfully crowdfunded a second Indiegogo campaign (with a total of 419 donors) to help fund a 2013 Oscar-qualifying theatrical release in the US. Ghosts Media hired a US booking agent and two PR firms. A strategic approach targeted mainstream film critics, grassroots publications, and animal advocates within influential media outlets.

To strengthen grassroots efforts, 7 of America's most influential animal organizations leveraged the film's release through online channels and grassroots marketing. The total reach was more than 7 million people including 3.3 million via social media, 1.1 million through print and online newsletters, and 2.7 million through the websites of partner organizations. The 7 partners were: Animal Legal Defense Fund; Compassion Over Killing; Farm Sanctuary; Kimmela Center for Animal Advocacy; Mercy For Animals; New England Anti-Vivisection Society; and People For the Ethical Treatment of Animals.

In addition, the film received tremendous support from its high-profile roster of over forty “Animal Ambassadors” including activists, leaders, artists, scientists, doctors, celebrities, athletes, and others who make a difference for animals. These ambassadors include celebrities like Bob Barker, James Cromwell and Kristin Bauer van Straten, scientists like Marc Bekoff, Lori Marino, and Jonathan Balcombe, and prominent activists like Gene Baur, Captain Paul Watson and Ingrid Newkirk.

The Ghosts in Our Machine was held-over in Toronto for 4.5 weeks, in Montreal for 2 weeks, in New York for 2 weeks, and in Los Angeles for 2 weeks. Throughout this time, dozens of mainstream and grassroots feature reviews and interviews with Liz Marshall and Jo-Anne McArthur were published by a diverse range of newspapers, magazines, and other sources. The film's online following grew by more than 250% on Facebook, and by more than 600% on the film's website.

The Ghosts in Our Machine made it to the official list of 151 qualifying documentaries for the Academy Awards. While the film was not short-listed, the process increased its visibility and credibility among critics and audiences everywhere.

PHASE 3:

COMMUNITY SCREENINGS, IMPACT EVALUATION, IMPACT REPORT

January 2014 – April 2015

“Since the beginning, an important goal of the campaign was to harness the participation of global community organizers, advocacy groups, students and educators.”

Since the beginning, an important goal of the campaign was to harness the participation of global community organizers, advocacy groups, students and educators. Following the 2013 release, there were more than 500 formal requests to see the film. In 2014, the LizMars team produced and distributed a worldwide campaign of community screenings. The grassroots reach was truly global, spanning 71 cities in 12 countries on 5 continents. Enthusiasm for *The Ghosts in Our Machine* was sustained with the help of more than 90 organizations throughout the world that helped promote the film and host unique community screenings. These were held in diverse settings ranging from large-scale cinema venues to intimate community and campus environments to museums and animal sanctuaries.

To maximize the film’s usefulness as a tool for learning, LizMars also produced a 52-page Educational Guide. This full-colour companion to the film features contributions from international lawyers, academics, educators, activists, and scientists. It provides thought-provoking essays and well-referenced citations relating to the main themes explored in the film. The guide also includes specific tools for educators and students such as post-screening discussion points, in-depth exercises and lesson plans, and tips for how to help animals. The guide is a free downloadable resource available from the film’s website, the LizMars website, and through the film’s educational distributors.

“THOUGHT-PROVOKING, AND CHALLENGING THE COMMON VIEW OF ANIMALS PURELY AS PROPERTY, *THE GHOSTS IN OUR MACHINE* IS HIGHLY RECOMMENDED.”

THE MIDWEST BOOK REVIEW

IMPACT ASSESSMENT

“THANK YOU FOR A GROUNDBREAKING FILM THAT SPEAKS
EVERYONE’S LANGUAGE.”

VIEWER COMMENTS

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To conclude the campaign, the team conducted a formal impact evaluation in partnership with the US-based nonprofit organization, the Humane Research Council. The global campaign peaked in December 2014 when *The Ghosts in Our Machine* was made available for free for a three-day period through the film’s website. The goal of this short-term campaign was two-fold:

- 1) to allow as many people as possible to view the film
- 2) to gauge the film’s impact on viewers’ attitudes and behaviour

The response was overwhelmingly positive: more than 4,500 people from more than 90 different countries (on 6 continents) viewed the film in just 72 hours. The final step in this phase was to survey these viewers in January 2015 to understand how the film influenced them.



RESULTS OF IMPACT SURVEY

The Ghosts in Our Machine is making a difference for animals, as demonstrated by results from the large-scale follow-up impact evaluation.

58-59%

were already animal advocates
and/or vegan

61%

reduced animal
products as a part
of their diet

47%

started buying
more “cruelty free”
products

40%

stopped buying
clothes made of fur,
leather, or silk

AWARENESS PRIOR TO WATCHING THE FILM

Prior to seeing *The Ghosts in Our Machine*, viewers' knowledge was mixed regarding the treatment of animals on farms, in research laboratories, and in zoos and aquariums. While slightly more than half of these survey respondents (54%) considered themselves “very” knowledgeable, nearly the same proportion (44%) said only “somewhat” knowledgeable and 3% were “not at all” knowledgeable of the issues.



CHANGING ATTITUDES

After viewing the film, support for the rights of nonhuman animals was nearly universal. In fact, 96% of those who saw *The Ghosts in Our Machine* believe that animal rights is an important social justice issue. This is a remarkable achievement for a movement that has been historically marginalized – even stigmatized – and is considered by many people to be far less important than other social justice causes. When asked how much the film influenced them, 85% of viewers said 10 out of 10, meaning the film had “a great deal” of influence on them.

The film also positively influenced the attitudes of 92% of viewers regarding their belief that all nonhuman animals are conscious and capable of feeling pleasure, pain, fear, and attachment. More than half of the film’s viewers (57%) said the film had “a great deal” of influence on their attitudes about *who* animals are.

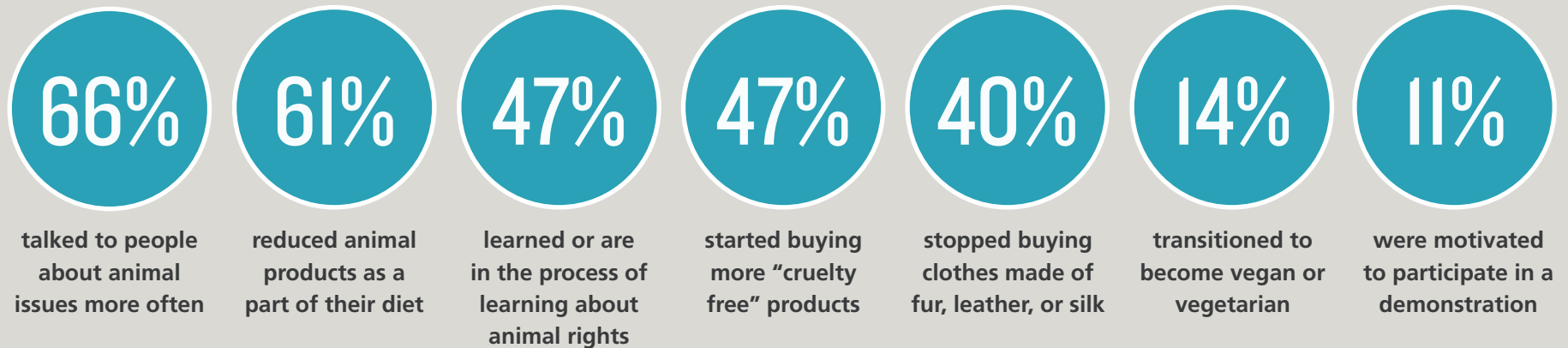
Although many of the film’s viewers during the impact assessment were already knowledgeable about animal issues, nearly everyone learned something by watching the film. Specifically, 93% of impact survey respondents said they became aware of something new from *The Ghosts in Our Machine*. One in five viewers (19%) said the film had “a great deal” of impact on their increased awareness.

“I SEE THE WORLD THROUGH
A DIFFERENT LENS NOW”

VIEWER COMMENTS

MODIFYING BEHAVIOUR

Here are highlights of the behaviour and other changes that resulted among the film's viewers who were not already animal advocates and/or vegan:



"SINCE I WATCHED THE DOCUMENTARY, NOT A DAY HAS GONE BY THAT I DIDN'T MAKE AN ANIMAL FRIENDLY CHOICE: IN FOOD, IN CLOTHES, IN BEAUTY-CARE PRODUCTS AND SO ON. THANK YOU FOR THE AWARENESS!"

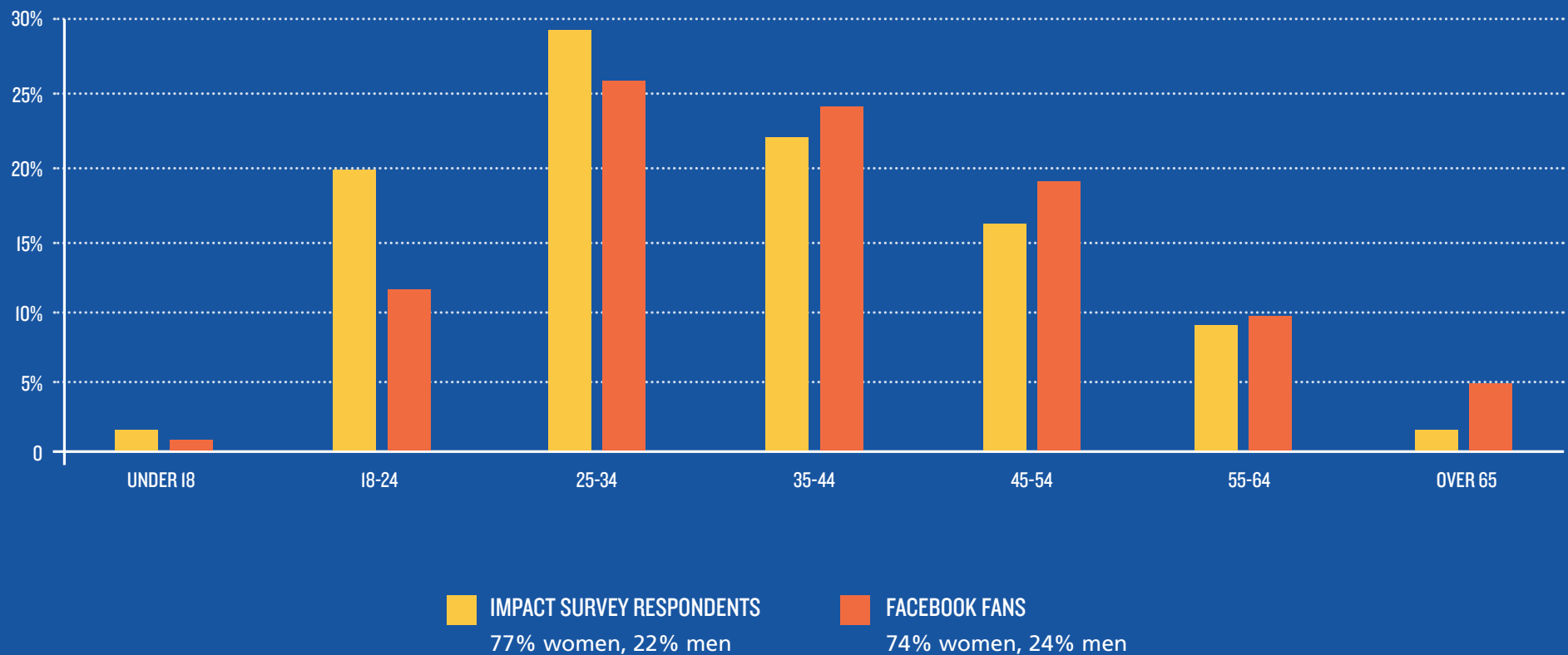
VIEWER COMMENTS

"THE FILM PLAYED A SIGNIFICANT ROLE IN MY DECISION TO ADOPT A VEGAN LIFESTYLE AFTER A NEARLY 4 YEAR PROCESS OF CONVERSATION, BECOMING INFORMED, AND PERSONAL REFLECTION."

VIEWER COMMENTS

AGE AND GENDER

Since the film's early beginnings, *The Ghosts in Our Machine* has resonated very deeply with women. During the free viewing period and impact assessment, more than three-fourths of viewers were women. Similarly, 74% of the film's Facebook fans are women, despite the fact that Facebook overall has slightly more males than females. Regarding age, *The Ghosts in Our Machine* has appealed to a wide range of different ages. For instance, 22% of impact survey respondents were age 25 or under, 51% were ages 26-45, and 27% were over age 45. The film's Facebook fans have a similar, though slightly older, age profile.



THE POWER OF DOCUMENTARIES

An impressive 94% of *The Ghosts in Our Machine* viewers consider documentary films to be a powerful tool for advancing social movements.

A remarkable piece of work. I would like to congratulate you on behalf of the National Directors Division of the Directors Guild of Canada. I hope it goes far.

HANS ENGEL

Directors Guild of Canada

A masterpiece ... Liz Marshall succeeded in doing the near impossible - making a piece of art, so beautiful, and haunting and powerful that it touched the most profound place inside – a desire to truly see no matter how hard to watch, and to feel, however much it hurts, and most of all – to act.

SHELLEY SAYWELL

Writer, Director, Producer:
"Kim's Story" "A Child's Century of War"
"In the Name of the Family"

You told a very beautiful, evocative and compelling story.

Congrats on the film's success and for putting the issues out there.

**CHRIS HEGEDUS AND
D.A. PENNEBAKER**

Filmmakers: "Don't Look Back" "The War Room"
"Unlocking the Cage"

The Ghosts In Our Machine captures the compassion and the frustration of being an animal advocate; the willingness to help the helpless, coupled with the hopelessness of trying to stop an indifferent system. There are films about living by killing, and there are films about living by loving. This one covers both.

SHAUN MONSON

Writer/Director:
"Earthlings" "Unity"



CAPACITY BUILDING

“THE GHOSTS IN OUR MACHINE RENEWED AND RE-ENERGIZED MY DESIRE TO FIGHT FOR ANIMAL LIBERATION AND SUPPORT OTHERS WHO ARE STRIVING TOWARD THE SAME GOALS.”

VIEWER COMMENTS

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One of the hallmarks of *The Ghosts In Our Machine* is the international reach of the film, thanks largely to the many partner organizations in more than 21 countries. These partners helped organize community screenings in 71 cities spanning 12 countries and 5 continents. This was in addition to an ambitious premiere schedule during which the film appeared at over 33 global film festivals in 18 countries. Nearly 5,000 people from 92 different countries participated in the free viewing period and impact evaluation phase. The global impact is also evident in social media: *The Ghosts in Our Machine's* Facebook page has a fan base that spans more than 45 countries.

The film is used as a tool for activists to promote veganism and vegetarianism and to raise awareness about animals used for food, fur and fashion, vivisection and entertainment. The film is used as an educational tool by lawyers and by student law groups across North America to pose questions and debate aspects of the global and emerging field of animal law. The film was used as featured content at fundraisers for groups such as Australia's Animal Justice Party and for special events such as the annual “Hoe Down” at Farm Sanctuary in New York and in California.

Between 2013 and 2014, advocacy partners supported the film's dissemination and success by making it possible for Liz Marshall and Jo-Anne McArthur to attend screenings as public speakers. In 2014, McArthur and Marshall travelled together to over 15 North American locations. Marshall travelled to an additional 14 international locations on her own, including a tour of the United Kingdom and Ireland. McArthur conducted numerous Skype Q&As with audiences around the world and was able to use the momentum of the film's release to promote the release of her book *We Animals* (published by Lantern books in December 2013). Scenes from *The Ghosts In Our Machine* feature McArthur writing her book.

To be part of such **VISUALLY EFFECTIVE MESSAGING** allowed NEAVS to spread our word in an otherwise limited if not impossible way. It is not often our work on behalf of animals can execute its mission via such a current and audience inspiring medium.

NEW ENGLAND ANTI-VIVISECTION SOCIETY

NEAVS

The Ghosts in Our Machine has been a **FANTASTIC TOOL** for the Animal Legal Defense Fund in helping to show the faces of the clients we fight for in courtrooms around the country—the billions of nameless animals who are still considered “property” by our legal system.

ANIMAL LEGAL DEFENSE FUND

ALDF

Emotional, memorable and powerful, *The Ghosts In Our Machine* is a rollercoaster for our hearts and minds. It puts many aspects of animal exploitation into a manageable perspective – ideal for the purposes of education and **HEALTHY, THOUGHTFUL DISCUSSION.**

THE ASSOCIATION FOR THE PROTECTION OF FUR-BEARING ANIMALS

The Ghosts in Our Machine has been **INVALUABLE** to Farm Sanctuary’s educational and promotional endeavours.

Farm Sanctuary strives to meet people where they are, and *The Ghosts In Our Machine* - like Farm Sanctuary - helps people to come to conclusions on their own.

FARM SANCTUARY

A **PHENOMENAL CONTRIBUTION** to film and society.

INGRID NEWKIRK

Founder and President
People for the Ethical
Treatment of Animals
(PETA)

92 GLOBAL CAMPAIGN PARTNERS



45 PARTNERS

United States

15 PARTNERS

Canada

15 PARTNERS

Europe

9 PARTNERS

United Kingdom

6 PARTNERS

Australia

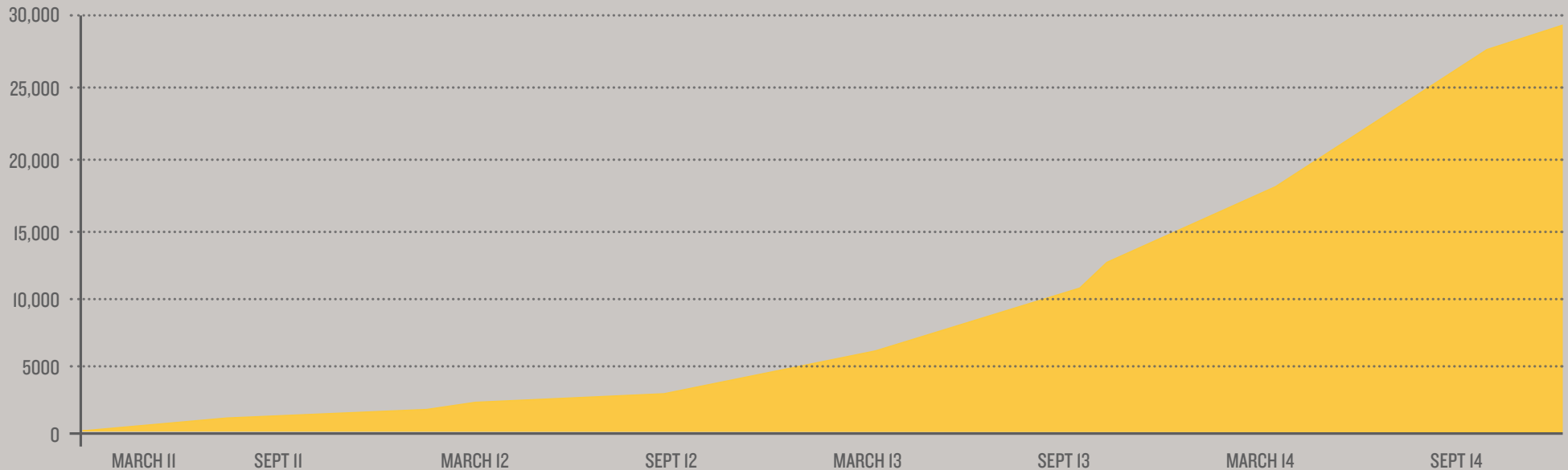
2 PARTNERS

South Africa

1 PARTNER

Mexico

ONLINE TRENDS



Over the course of several years and with the help of the film's many partners, online engagement with *The Ghosts in Our Machine* has been a standout example of an independent social-issue documentary that is making a difference. Outreach on Facebook reached more than 9.3 million people, leading to a fan base of almost 30,000 users. Website visitors topped 250,000 through December 2014. And since October 2013, the film received more than a half-million impressions on Twitter.

Although detailed statistics are not available, there has been widespread usage of the hashtag, #ForTheGhosts. The hashtag was used as part of the film's release campaign in 2013 and has been widely adopted by followers of the project. The team behind *The Ghosts in Our Machine* also created downloadable graphics and tools to help promote the #ForTheGhosts hashtag and share key messages from the film.



CHALLENGES

Most people consider themselves an animal advocate. In fact, a majority of consumers believes that people have an “obligation” to avoid harming any animal; yet, the vast majority of consumers also participate in animal suffering by eating animal products, purchasing fur or leather products, buying items that have been tested on animals, or using animals as forms of entertainment.

This human disconnect is the most crucial challenge facing animals. While most people say they “love” animals, very few actually abstain from consuming them or using them in ways that cause suffering. For instance, surveys show that, in many developed countries (including the US, Canada, and the UK), less than 5% of people are vegetarian or vegan. This is despite the fact that at least 75% of adults (in the US) believe that the welfare and protection of animals is important

for animals used in a wide variety of situations. Animal advocates are legion, but they are also diverse in their motivations and behaviour.

Being confronted with this human disconnect was the greatest challenge in making and releasing the film. From funders to distributors to critics, the response to the film was consistently polarized. People either rejected its premise and value, or championed it. Rarely was there a vague or lukewarm response. As one prominent critic from the US says in his 3-star review: “It’s difficult to comment upon a documentary like *“The Ghosts in Our Machine”* as it advocates an important issue regarding our very nature – the relationship we have with our food”.



ACHIEVEMENTS

One of the film's greatest achievements – and part of the reason for its wide acceptance – is that it successfully invites a broad spectrum of people to view complex and harrowing subject matter through a gentle and cinematic yet unapologetic lens. The film also appeals to the documentary community at large. Nonhuman animals are often subjected to indifferent, cruel, even barbaric conditions, but the goal of the film is to engage viewers and to pose questions, and not to shock or traumatize them. This was accomplished with a character-driven approach featuring animal rights photojournalist Jo-Anne McArthur and her groundbreaking photography, and by emphasizing the eyes and faces of rescued and captive animals. The cinematic approach of the film carries the weight of the message, without relying on statistics and talking heads.

“GHOSTS TAKES AN ALMOST ARTHOUSE APPROACH, RESULTING IN A FILM THAT’S MORE A MEDITATION ON SUFFERING AND THE RELATIONSHIP BETWEEN HUMANS AND OTHER SPECIES, THAN AN ANGRY, DIDACTIC DIATRIBE.”

THE TELEGRAPH UK

OCTOBER 2012

Case Study: "Transmedia, Multi-Platform & Convergent Resource Kit"

2012 – 2013

Over 14 customized Ghost-Free Journeys with 44 participants on the film's website

APRIL 2013

Featured on the front cover of POV, Canada's premiere documentary magazine

MAY 2013

Top 10 Audience Favourite, Hot Docs Documentary Film Festival

OCTOBER 2013

On the official list of 151 Oscar qualifying documentaries

NOVEMBER 2013

Top 20 Audience Favourite, IDFA

JULY 2014

Reached 250 million households with live 6-minute BBC World News interview on the eve of the London Premiere

NOVEMBER 2014

Release 52-page full-colour official Educational Guide

2011 – 2014

Over 50 archived "Animal Ambassador" profiles and endorsements on the film's website

2011 – 2014

Over 145 catalogued global reviews and interviews on the film's website

DECEMBER 2014

More than 4,500 people watched the film for free online as part of a global Impact Assessment reaching 92 countries on 6 continents

2013 – 2014

Director Liz Marshall attends over 60 global screenings as a public speaker. Protagonist Jo-Anne McArthur attends over 40 North American screenings as a public speaker

MARCH 2015

Nominated for 4 Canadian Screen Awards

2013 – 2015

Garnered a total of 9 international Awards and 6 Nominations

JANUARY 2015

23% of viewers from the Impact Assessment participate in a long-form Impact Survey

APRIL 2015

Release full-colour Impact Report

LEGACY

“THIS IS THE FILM I WAS HOPING WOULD BE MADE. THIS IS THE FILM I’VE BEEN WAITING TO SHARE WITH FAMILY AND FRIENDS. IT’S POWERFUL, BEAUTIFUL, INSPIRING, HAUNTING, AND ACCESSIBLE.”

VIEWER COMMENTS

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The Ghosts In Our Machine was released on the heels of high profile, bigger budget animal-related documentaries Blackfish, Project Nim, and The Cove. These films were exemplary in highlighting the plight of certain species of animals and in starting conversations about animal use and captivity. *The Ghosts In Our Machine*, along with a canon of animal rights related films such as Earthlings, Speciesism, Peaceable Kingdom, Maximum Tolerated Dose, and many others, paves the way for many new animal rights related film releases. *The Ghosts In Our Machine* shines a spotlight on the groundbreaking and ongoing work of photographer Jo-Anne McArthur and her We Animals documentary project (weanimals.org).


The release of *The Ghosts In Our Machine* was well timed to help broaden the message and demonstrate that the use and abuse of all species of animals in society is both pervasive and largely hidden from view, and that animals are conscious, feeling beings, not inanimate objects. The result is a documentary that appeals to people all along the spectrum of concern for nonhuman animals.

The ongoing legacy of *The Ghosts in Our Machine* is that the film is effective for a broad spectrum of animal advocates as well as mainstream viewers. People who are already active in animal issues are inspired to become even more involved after watching the film. People who work

or volunteer for a single animal issue are exposed to the many ways in which animals suffer as part of the global industrial machine. And people who are unfamiliar with the plight of nonhuman animals, yet who care about human and environmental issues, are awakened to the importance of the animal justice issue. The film has proven to be a powerful tool for coalition building.

Just one example is the appeal that *The Ghosts In Our Machine* offers for people who are open to changing their consumer behaviour. The film is not explicitly a tool for vegan outreach, although many who watch it report becoming vegan or vegetarian or making other related changes. A recent, large-scale study in the US found that 84% of new vegetarians and vegans revert to eating meat and/or animal products. This presents a major challenge for animal advocates with limited resources. Documentary films like *The Ghosts in Our Machine* have the potential to both encourage behaviour change and to provide the motivation to sustain those changes for the long-term.

Thanks to the efforts of countless activists throughout the world and to the tireless work of documentary filmmakers and photographers, the tide is turning for animals. *The Ghosts In Our Machine* is an integral part of that change, and will continue to be seen around the world for years to come.

A woman with long brown hair and a young girl with short dark hair are lying on their backs on a mosaic floor. The floor features large white stars on a dark background and the word 'IMAGINE' in large, dark, block letters. The woman is wearing a dark brown jacket, and the girl is wearing a light blue jacket. They are both looking towards the camera.

"In some ways, the film has just begun its journey into the world. Ghosts is a contribution to the evolving international conversation about animal rights, as is We Animals. Both will be seen as historical documents about this time in the world, where cruelty to animals was so ingrained and rampant. The film has greatly furthered my project's voice, and its reach."

- Jo-Anne McArthur, Founder, Author We Animals

"I want the film to be an offering; a bridge to lessen the chasm that exists between social movements, and within the animal advocacy movement".

- From an interview with Liz Marshall

“THIS IS A MASTERFUL FILM. IT SHOULD BE ESSENTIAL VIEWING FOR EVERYONE.”

JAMES CROMWELL, ACTOR, ACTIVIST





2015 NOMINATIONS:

Donald Brittain Award for Best Social/Political Documentary, Canadian Screen Awards; Best Direction in a Documentary Program, Canadian Screen Awards; Best Photography in a Documentary Program; Canadian Screen Awards; Best Sound in a Documentary Program, Canadian Screen Awards.

2014 AWARDS:

Official Honoree at the 18th Annual Webby Awards in the Best Use of Interactive Video category for "Online Film & Video".

2014 NOMINATIONS:

Shortlist for the International LUSH Prize.

2013 AWARDS:

Top Ten Audience Favourite, Hot Docs Film Festival; Best Nature/Environment Golden Sheaf, Yorkton Film Festival; Compassion for Animals to Liz Marshall & Jo-Anne McArthur, Toronto Vegetarian Association; Special Jury Prize – International Competition, DMZ Docs; Best Canadian Feature, Planet in Focus Environmental Film Festival; Green Screen Award, 2nd place, Planet in Focus Environmental Film Festival; Top Twenty Audience Favourite Award, IDFA; Top Transformational Film, Viewers Choice.

2013 NOMINATIONS:

Best Director in a Documentary, Yorkton Film Festival.

CAMPAIGN TEAM



LIZ MARSHALL

Writer, Director, Producer of
The Ghosts In Our Machine

Campaign Director and Strategist;
Impact Producer

Liz Marshall is an award-winning Canadian documentary filmmaker based in Toronto. She has written, directed and produced broadcast, theatrical, grassroots and cross-platform documentaries shot around the world, largely focusing on social justice and environmental themes.

Since the 90s Marshall has collaborated with award-winning filmmakers and producers to explore a range of significant global issues, including animal rights, the right to water, HIV/AIDS in sub-Saharan Africa, gender inequality, war-affected children, sweatshop labour, censorship affecting writers and journalists, and others.

Marshall is best known for her celebrated feature length films *Water On The Table* (2010) and *The Ghosts In Our Machine* (2013), for which she illuminates social-political issues through character-driven and cinematic perspectives. *Water On The Table* features water rights activist, author and public figure Maude Barlow. *The Ghosts In Our Machine* features animal rights activist, photojournalist and author Jo-Anne McArthur. Both films pose significant questions about our human relationship to the natural world.

Liz Marshall's films have screened for diverse international audiences: Theatrically; International broadcast; International film festivals including Hot Docs and IDFA; Video On Demand; Netflix; iTunes; Museums; In-flight on Air Canada; Grassroots groups around the world; Vegetarian food festivals; Animal sanctuaries; 2006 International AIDS Conference; 2001 Winnipeg Conference on War-Affected Children for 150 world leaders; PEN International, and at a Tragically Hip concert for 200,000 of their fans.

To learn more about Liz Marshall: www.lizmars.com

CAMPAIGN TEAM



NINA BEVERIDGE

Producer of *The Ghosts In Our Machine*

Ghosts Media Campaign Manager
and Designer

Nina Beveridge is an independent producer and creative director. She is a creative thinker, skilled at managing concept development, timelines, budgets, projects and people. She has managed a broad spectrum of projects in the factual television and interactive media genres. Her award mentions include a Gemini for Outstanding Technical Achievement and a Gemini Nomination for Best Cross Platform Project.

Nina's recent projects include: Project Manager-www.docspace.ca; Producer/Creative Director-POP IT! (cross-platform/kids dance series); Producer/Director-SUCK IT UP PRINCESS (documentary); Producer/Creative Director-Cupid's Cafe/S-MasH (interactive); Producer-THE CALLING (film); Producer/Director-THE IDEALIST-JAMES BEVERIDGE, FILM GURU (documentary). She was the Graphics Director for CTV Sports at the Olympic Games in Barcelona and Lillehammer and before that worked for a variety of Canadian broadcasters and production houses.

Nina has an Honours BA in English and Philosophy from Glendon College and studied Fine Arts at MSU University in Baroda, India. She was born in Bombay and grew up in India, Canada and the USA.

To learn more about Nina Beveridge: www.beevision.com

CAMPAIGN TEAM



JO-ANNE MCARTHUR

Founder, Photographer and
Author of *We Animals*

Protagonist of
The Ghosts In Our Machine

The *We Animals* project was created by award-winning photojournalist, author and activist Jo-Anne McArthur, who has been documenting the plight of animals on all seven continents for over a decade. *We Animals* has become an internationally celebrated archive, and over one hundred animal organizations have benefited from her photography, many of which continue to work closely with Jo-Anne on stories, investigations, campaigns and humane education.

Jo-Anne is the subject of Canadian filmmaker Liz Marshall's acclaimed documentary *The Ghosts In Our Machine* (www.theghostsinourmachine.com) and her first book, also entitled *We Animals*, was published by Lantern Books in 2013. Her work has been featured in *Elle Canada*, *Canadian Geographic*, *National Geographic Traveler*, *DAYS Japan*, *Helsingin Sanomat*, *Photolife*, *PDN Online*, the *Huffington Post*, *Earth Island Journal*, *PetaPixel*, *Sotokoto*, *Point of View*, *Alternatives Journal* and *Canadian Dimension*.

Recent awards and accolades include the 2014 Institute for Critical Animal Studies Media Award; *More Magazine's* Fierce List; 2013 Toronto Compassion for Animals Award; one of CBC's Top 50 Champions of Change; Farm Sanctuary's 2010 "Friend of Farm Animals" award; *HuffPost WOMEN's* "Top 10 Women trying to change the world", and one of 20 activists featured in the book *The Next Eco Warrior*.

To learn more about Jo-Anne McArthur: www.weanimals.org

CAMPAIGN TEAM



CHE GREEN

Founder/Executive Director, Humane
Research Council

Impact Evaluation Manager
and Analyst

Che Green is the founder and director of the Humane Research Council, a US-based nonprofit organization that works with animal protection groups (and filmmakers) to evaluate their work and help maximize their impact for animals. Che is a former analyst, investment banker, and research manager with experience developing and implementing research projects of all kinds. Che has also worked and volunteered for animal advocacy groups at both the local grassroots and national levels.

As HRC's executive director and lead researcher, Che seeks to help bring an informed perspective to the problems facing animals and animal advocates. During his 15 years with the Humane Research Council, he has worked with thousands of advocates and dozens of large and small animal protection groups. Che also serves on the advisory boards of the National Museum of Animals and Society, the White Coat Waste Project, and Four Feet Forward.

To learn more about Che Green: www.humaneresearch.org



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FOR MORE INFORMATION

www.theghostsinourmachine.com

www.lizmars.com

