



FOX SEARCHLIGHT PICTURES

In Association with IMAGE NATION ABU DHABI, PARTICIPANT MEDIA and NATIONAL GEOGRAPHIC CHANNEL
Present

A PARKES-MACDONALD and A LITTLE ROOM Production

HE NAMED ME MALALA

MALALA YOUSAFZAI
ZIAUDDIN YOUSAFZAI
TOOR PEKAI YOUSAFZAI
KHUSHAL KHAN YOUSAFZAI
ATAL KHAN YOUSAFZAI

DIRECTED BY.....	DAVIS GUGGENHEIM
PRODUCED BY.....	WALTER PARKES AND
.....	LAURIE MACDONALD
.....	DAVIS GUGGENHEIM
EXECUTIVE PRODUCERS.....	MOHAMED AL MUBARAK
.....	MICHAEL GARIN
.....	JEFF SKOLL
.....	SHANNON DILL
EDITED BY.....	GREG FINTON, A.C.E.
.....	BRIAN JOHNSON
.....	BRAD FULLER
DIRECTOR OF PHOTOGRAPHY.....	ERICH ROLAND
MUSIC BY.....	THOMAS NEWMAN
MUSIC SUPERVISOR.....	JOHN HOULIHAN
SUPERVISING SOUND EDITOR.....	SKIP LIEVSAY
ANIMATION DESIGN.....	JASON CARPENTER
ANIMATION PRODUCER.....	IRENE KOTLARZ
ASSOCIATE PRODUCERS.....	DAVID DILIBERTO
.....	SHIZA SHAHID
PRODUCTION SUPERVISOR.....	SARAH REGAN
INSPIRED BY THE BOOK.....	I AM MALALA

Running time TBD minutes

HE NAMED ME MALALA

HE NAMED ME MALALA is an intimate portrait of Nobel Peace Prize Laureate Malala Yousafzai, who was targeted by the Taliban and severely wounded by a gunshot when returning home on her school bus in Pakistan's Swat Valley. The then 15-year-old (she turned 18 this past July) was singled out, along with her father, for advocating for girls' education, and the attack on her sparked an outcry from supporters around the world. She miraculously survived and is now a leading campaigner for girls' education globally as co-founder of the Malala Fund.

Acclaimed, Oscar® winning documentary filmmaker Davis Guggenheim (AN INCONVENIENT TRUTH, WAITING FOR "SUPERMAN") shows us how Malala, her father Ziauddin and her family are committed to fighting for education for all girls worldwide. The film gives us an inside glimpse into this extraordinary young girl's life – from her close relationship with her father who inspired her love for education, to her impassioned speech at the UN, to her everyday life with her parents and brothers.

Fox Searchlight Pictures, in association with Image Nation Abu Dhabi, Participant Media and National Geographic Channel, present a Parkes-MacDonald and A Little Room production, HE NAMED ME MALALA. The film is directed by Davis Guggenheim (AN INCONVENIENT TRUTH) and features Malala Yousafzai, Ziauddin Yousafzai, Toor Pekai Yousafzai, Khushal and Atal Yousafzai. The producers are Walter Parkes and Laurie MacDonald (GLADIATOR) and Davis Guggenheim with Mohamed Al Mubarak, Michael Garin, Jeff Skoll (CITIZENFOUR) and Shannon Dill (FOO FIGHTERS: BACK AND FORTH) as executive producers. The production crew includes editors Greg Finton, A.C.E. (WAITING FOR 'SUPERMAN'), Brian Johnson and Brad Fuller (REBIRTH); director of photography Erich Roland (WAITING FOR 'SUPERMAN'), music by Thomas Newman (AMERICAN BEAUTY), music supervisor John Houlihan (SOUTHPAW), supervising sound editor Skip Lievsay (INSIDE LLEWYN DAVIS), animation design by Jason Carpenter (THE RENTER), animation producer Irene Kotlarz, associate producers David Diliberto (BURN AFTER READING) and Shiza Shahid, and production supervisor Sarah Regan. Inspired by the book I Am Malala.

HE NAMED ME MALALA

That name was so inspirational to me that I thought that if I had a daughter, I will name her after the Malalai of Maiwand. There was a real deep passion in my heart when I was naming my daughter after her, that she will have a role. She will have a life. She will have a recognition. She will have an identity, which Malalai of Maiwand had.
~Ziauddin Yousafzai

To millions, she is a transformative world figure and inspiration.

Among extremists, she has been pursued as a threat and a target.

In Davis Guggenheim's empowering portrait, HE NAMED ME MALALA, we see the Pakistani-born teenager and youngest Nobel Peace Prize winner Malala Yousafzai as a very real young girl – an alternately brave, compassionate, imperiled and fun-loving teen who simply insists on the right to live and learn...for everyone.

Filmed over 18 intensive months that Guggenheim spent with the entire Yousafzai family in the United Kingdom and on the road in Nigeria, Kenya, Abu Dhabi and Jordan, the film is an intimate chance to get to know Malala, her father Ziauddin, her mother Toor Pekai and brothers Khushal and Atal who helped forge the young woman that she is becoming. This is the story behind Malala's culture and enchanted childhood: the story behind a family that said no to tyranny and the unseen aftermath of a shattering event that turned a daring schoolgirl into an educational campaigner known around the world.

For Academy Award winning director Davis Guggenheim (AN INCONVENIENT TRUTH, WAITING FOR SUPERMAN), getting to know the many diverse facets of Malala only made her story even more intriguing. Though her courage might be uncommon, he saw that Malala's determination came by way of her parents, cultivating in herself a power we all have – the power of our voice.

"Malala's is an incredible story of a girl who risked her life to speak out for what is right," says Guggenheim. "But my first instinct in making this movie was that it is very much about a family, about a father's love and about a girl who feels empowered to do amazing things. It would be easy to tell this story in a sensationalistic way. But that's not what inspires me. What inspires me is a father who saw in his daughter someone who could do anything and who believed in her. What inspires me is a mother

who said it's important that our daughter go to school. What inspires me is a daughter who saw her father speaking out and said 'I want to do that too.' The most extraordinary thing about Malala's story is her family, their relationships and the choices they made in their lives."

Malala Yousafzai says of the film: "It is a combination of passion: my passion, the passion of my family and the passion of Davis Guggenheim. We all wanted to raise the voices of girls. This movie became a great opportunity to tell our story but also to say that education is a basic human right."

The film unfolds in a melding of emotionally candid interviews, footage from within Pakistan and vivid, hand-drawn animation that brings memories of the past to vibrant life. It takes viewers from the moment Pakistani activist and educator Ziauddin Yousafzai named his daughter Malala, in honor of the legendary Pashtun folk heroine Malalai of Maiwand, to Malala's bold decision at the age of 11 to blog for the BBC under a pseudonym about life as a girl in a Taliban-led city, to the Taliban's shocking unsuccessful assassination attempt on a child and Malala's subsequent battle for her life.

The film focuses most intently on the here and now, on Malala growing up even as she comes to grips with her power as an agent of global change. She is more focused than ever on the most important battles of our time: empowering girls through education, countering violence and forging new community leaders. And yet she is also just a teenager grappling with her beliefs on boys, homework, siblings, parents and the future ...in the midst of an intense media spotlight.

Guggenheim's films have taken him from political circles to life on the road with U2 --- but his keen interest in education clearly is visible in the making of HE NAMED ME MALALA. It had a profound impact on his outlook, an experience he wants to share with audiences.

"After making this movie I'm more hopeful," Guggenheim concludes. "I got to know a family who has faced so many obstacles, yet their belief in speaking out continues to inspire. In the course of making this film, I've had many people come up to me and ask 'what is Malala like and how can I do what she does?' The chance to give people that story motivated me."

MALALA'S STORY

"They thought that the bullet would silence us. But nothing changed in my life except this: weakness, fear and hopelessness died. Strength, power and courage was born."

~ Malala Yousafzai

On October 9, 2012, Malala Yousafzai's young life was abruptly altered. That was the watershed day she and two of her friends, Shazia Ramzan and Kainat Riaz, were shot on their school bus by an armed Taliban brigade in Pakistan's lush Swat Valley. A bullet entered Malala's left brow, requiring extensive surgery and a titanium plate to fix the damage. But though the gun wreaked

physical havoc, it did not touch what made Malala so astonishing: a fierce intelligence, commitment and compassion that belied her youth.

She was just 15 years old. Yet, Malala had already drawn the world's attention with her voice. In 2009, she began writing a daring, anonymous blog for the BBC expressing her views on education and documenting life in the Swat Valley as the Taliban banned music and television, made it impossible for women to leave their homes to shop and severely curtailed schooling for girls. Though the blog was halted, she continued speaking out in the international press and in 2011 Malala received Pakistan's first National Youth Peace Prize. Shortly after, at a meeting of Taliban leaders, a vote decided that the teenager should be assassinated.

Malala would recover but it would not be easy. She had to make a new life in the far-away town where she'd been evacuated for expert medical care: Birmingham, England. For the time being, it is not safe to return to her beloved home in Pakistan.

The bullet that nearly ended Malala's life thrust her into the limelight, as this unthinkable attack on a young girl awoke the world to her story of valor. But that story is really just beginning. As she has worked tirelessly to recover, Malala has refused to step back or compromise her beliefs. Instead of going silent, Malala was determined to continue her campaign. She carved out a new, unprecedented role as an advocate for girls and children everywhere – for refugees, for kids in war zones, for all children who lack access to schools or an education – with the same fearlessness with which she lived before the shooting.

Undeterred by new physical challenges, she continued her work in the UK, while figuring out how to be herself in a completely new culture. She co-founded the Malala Fund with her father Ziauddin and Shiza Shahid, which advocates globally for girls' education, she wrote a best-selling book, *I Am Malala* (with Christina Lamb), she gave a rousing speech at the United Nations and she began travelling the world to plead for children's rights.

In December of 2014, in the midst of the making of HE NAMED ME MALALA, Malala became the youngest person in history to be awarded the Nobel Peace Prize. She received the award jointly with Kailash Satyarthi, an Indian children's rights advocate.

ONLY MALALA COULD TELL MALALA'S STORY

“My father only gave me the name Malalai. He didn't make me Malalai. I chose this life.”
~Malala

In the beginning, HE NAMED ME MALALA was not intended to be a documentary.

On the contrary, producers Walter Parkes and Laurie MacDonald, who are known for powerful screen dramas including GLADIATOR, CATCH ME IF YOU CAN, THE KITE RUNNER and

FLIGHT, envisioned a compelling narrative feature after reading early sample pages of Malala's autobiography.

“When you come across a true story like this -- and suddenly you see real, authentic courage in the face of terrible odds on behalf of this simple universal right to girls' education – as filmmakers, you can't help but be very drawn to that,” recalls Parkes.

Adds MacDonald: “There were all these beautiful, mythic elements to Malala's story, beginning with the reality that she was named for an Afghani Pashtun female warrior and poetess who was killed for speaking out and Malala ended up almost meeting the same fate but miraculously recovered. Then there were the intriguing elements of her relationship with her family and the setting in the Swat Valley, which is one of the most beautiful places in the world, but went from paradise to hell in a few short years as the Taliban took control. So we were very moved by what we read.”

Parkes and MacDonald traveled to England to talk in person with Malala and her family. But as soon as they got to Birmingham, something unexpected happened that changed the whole thrust of the film: they were enraptured by the spirit of Malala and the chemistry of the Yousafzai family.

“Laurie and I came away from our first meeting feeling that no actor could possibly portray Malala,” recalls Parkes. “I mean she is just so singular as a human being. We realized a documentary approach would be a far more powerful way to tell her story and let audiences get to know her. We also wanted Malala and her family to feel a kind of creative and emotional ownership of her story. So we reversed course, and brought on Davis Guggenheim, a man of tremendous curiosity, a sharp intellect and true humanism. With his singular gifts as a documentarian and passionate interest in education, we knew he would be the perfect director for the film.”

Guggenheim has become synonymous with documentaries that cross over into the popular culture. His own father, an Academy Award®-winning documentarian in his own right, had a huge influence on his life. He sparked rounds of impassioned climate change debate with the Academy Award®-winning and still oft-discussed AN INCONVENIENT TRUTH. He followed that with the equally incendiary WAITING FOR SUPERMAN, an emotional tour through the American public education system, which garnered the Audience Award at the Sundance Film Festival. Then he went on tour with U2 in FROM THE SKY DOWN, which became the first documentary in history to open the Toronto Film Festival.

One thing that has set Guggenheim apart in his career is that he isn't drawn to exposés or takedowns. Quite the opposite: he makes films about themes and people who move him to the core. “Some people make documentaries about people they don't like or they even hate. I make documentaries about people I love,” muses the director.

That being said, Guggenheim is interested in peeling back layers and revealing people he admires as they haven't been seen before; thus, many people felt they saw a more honest, human side to Al Gore in AN INCONVENIENT TRUTH that had been missing even from his Presidential campaign. This search for what makes people tick was more important than ever in his approach to Malala.

"I think the challenge I feel with well-known subjects is to go deeper than anybody else has – to ask, how do I really reveal this person?" asks Guggenheim. "I felt had to go in a very *personal* direction. It had to really get inside the family's life and enter their home and be with them in a very close-up kind of way."

Parkes says that Guggenheim was a perfect match for the task of entering the Yousafzai's family life in a probing but unobtrusive way. "Davis' great power is his curiosity about the world," observes the producer, "which translates into his being a tremendous listener and a tremendous asker of questions. So what you end up seeing in his interviews is authentically and uniquely of the moment. You feel like you are being thrust into a spontaneous, intimate relationship with Malala and her family."

MacDonald continues: "Davis is not just a remarkable filmmaker but a remarkable connector to people. He is the kind of person you would trust your life with, which allows him I think to go very deep. We knew he would find a great family story to be told. Davis also brings a tremendous passion for issues of education, and having daughters himself, he related to this story in such a personal way."

Parkes and MacDonald brought the project to their long-standing production partners, Abu Dhabi-based Image Nation which immediately embraced and fully funded it. Participant Media, the company known for pursuing content that inspires social change subsequently joined Image Nation to co-finance the film. The synergy with Image Nation on HE NAMED ME MALALA was undeniable. "We not only have a long-standing relationship with Image Nation, but with the entire region. We produced THE KITE RUNNER, a film admired for its diverse depiction of Muslim characters, and I subsequently attended the US/Islamic Word Forum, sponsored by the Brookings Institute, for two years as a cultural representative," Parkes explains.

He continues: "We felt that given the religious and political sensitivities that we wanted Image Nation to be on board from the outset. I recall telling our partner Mohamed Al Mubarak about why we wanted to make this film about Malala, and he interrupted me after just a couple of sentences to say, 'Walter, she's everything we stand for.' We were filming her appearance at the UN on her 16th birthday just weeks later."

For Ziauddin Yousafzai, making the decision to allow a film crew into the heart of his family's inner circle was not simple, but he believed he had found the right partners.

"I felt as a father that we had just been through a very big trauma in our life and being followed by cameras might be difficult -- but we have always done things in our lives for a cause that is bigger

than us,” he comments. “Walter and Laurie motivated our family and then, after meeting Davis and getting to know him, I realized that we will never find anyone better than this man to tell this story about our campaign for global education ... David has something special in his personality. He can bring out the inner truths lying deep in your heart, and that’s what we wanted to share with the world.”

GAINING TRUST

“I am afraid of no one.”
~Malala

For Davis Guggenheim, Malala’s public image was one thing; but he was interested in what lay deep behind the oft-seen shots of her soft smile and clear-eyed gaze. He wanted the real, honest details of her daily life. What does she dream about? How does she keep going? Has her relationships with her parents changed? Why does she continue to feel motivated to be a leader given all that she suffers?

To find out all of these things he would have to become part of her world – to not merely interview her but really get inside her thoughts and the family circle that means everything to her.

Guggenheim had no delusions; he was aware that cultural pitfalls could lie ahead. “It was a delicate thing,” the director describes, “to tell a story about a family who have come from a very different culture. But the most important thing to me was to tell their story in a way that is respectful of and truthful about their experience. I didn’t ever look at it as me telling *their* story. I looked at the film as a chance for them to tell their own story. We aimed for deep, intimate conversations – and I hope the result is that the audience feels the Yousafzai family is talking directly to them.”

Guggenheim headed to Birmingham, England, where the Yousafzais have been living since 2012. It might seem an unlikely place for Malala and her family– this mid-sized industrial city in the geographic heart of England – but she has remained there since being taken to the Queen Elizabeth Hospital for further treatment (Her emergency surgery to relieve pressure on her brain happened in Peshawar CMH hospital).

In their new home, Guggenheim found a boisterous, welcoming family atmosphere that set him at ease. He knew building a solid foundation of trust was key, but there is no magic formula for forging the bond between filmmaker and subject. Time and patience have to do their thing.

“The kind of trust you need is a trust you have to earn over time,” Guggenheim explains. “But as we filmed the family in their home just doing everyday things -- making breakfast, going to school -- and as we filmed them travelling all over the world in moments both private and very public, we became very close. I grew to really, really love them, all of them, the entire family.”

Ziauddin Yousafzai notes the feeling was mutual as Guggenheim became part of their family life. “He wanted to cover our family with great honesty so we tried to be true to ourselves and to our

work. Right away from small things like my stammering to the big questions we faced, everything was put in front of the people,” he notes. “Yet, Davis was always considerate of our traditions and culture.”

Guggenheim was gratified to be so warmly welcomed into the tight-knit fold. “Sitting at their kitchen table was sheer joy,” he recalls. “Everyone’s very candid with each other, they’re always laughing and telling stories. Often we’d end up singing, whether they were Pashtun songs or Bob Dylan. They’re so alive as people. They can say some really cutting things to each other -- but then they laugh. I used to leave their house just buzzing with excitement, I had so much fun with them.”

As it turned out, their cultural differences never felt much like differences at all. Guggenheim saw their Muslim faith and Pashtunwali (Pashtun code of life), though central to their lives, as driving their generosity, honesty and affection.

“I’m half Jewish, half Episcopalian, so I didn’t know what to expect when I knocked on their door,” Guggenheim confesses. “But I found a family much like mine. I found that their faith and rich traditions lead them in beautiful ways; it leads them to their willingness to forgive and to their desire to tell the truth, and to their sense of right and wrong. It was no different from the way faith operated in my house.”

For Laurie MacDonald, this inside portrait of a Muslim family breaks open an important conversation in a time of debate over heightened intolerance. “I think it’s fantastic that this film brings a Muslim family to the screen in a way everyone can relate to,” says MacDonald. “Their values of kindness and forgiveness are a universal language.”

Malala herself was excited to start filming but she had few reference points for what it would be like. Since she has arrived in England, Malala has learned to live with cameras following her in public but she knew this film would be something quite different. “This film delivers the story of a normal family,” she says.

That normalcy is captured in ordinary moments with the Yousafzais. “We laugh, we fight, we talk, we enjoy our time,” says Malala of her family. “I consider myself lucky to have such a family ... this is how children get inspired. This is how they get motivated to achieve something in their life.”

Her father agrees that the family’s love is paramount. “I think every family is like a tiny state. It has its own constitution, its own norms and values --and if those values are built on equality, justice, love, respect, every family can be amazing. Our values are why we are so happy,” Ziauddin says.

Guggenheim’s low-key approach helped break down barriers. “I usually start off doing interviews without a crew, without any lights, just sound,” he explains. “My first interview was with Malala in her little office where she does her homework, and we just talked for three hours. I did the same with her father; we just sat and talked. But in the course of our conversations, they both found

themselves saying things they've never said before. So that was the important part –helping them tell their full story. I tried not to ask questions so much from an intellectual place as from a human place.”

This set Malala at ease. “It was a very powerful thing that he did. And it really helped me to speak whatever came to my heart. Davis has a way of exploring many things which are hidden inside your heart ... it just all comes out and you don't even realize it,” she muses.

Later, she was pleased to have Guggenheim along for her trips to Africa and Jordan. “It was great to have someone capture these moments, which I want to always remember,” she says. “During these journeys in the last two years, I have met many amazing girls, so now I feel like when I speak, I'm speaking on their behalf. And this has empowered my voice and made it stronger.”

AT HOME WITH THE YOUSAFZAIS

*My mother would say, “It's written in the Holy Qur'an that truth has to come,
and falsehood has to die.”*

~ Malala

In observing the Yousafzai family over a year and a half, Davis Guggenheim came to the conclusion that both parents had an equally indelible influence on the person Malala would become.

“It's a combination of Ziauddin and Toor Pekai that has created this incredible girl,” the director says. “Ziauddin obviously has a close relationship with Malala. He has that wonderful quote: ‘Don't ask me what I did. Ask me what I didn't do. I didn't clip her wings.’ And there's that special moment when she's born and he says to her, you're equal to all the men that are on the family tree. But I also believe Toor Pekai is where Malala gets her moral strength and her faith.”

“Malala's relationship with her father is a very special. But I think she is equal parts her mother,” MacDonald says. “Toor Pekai is someone who observes cultural traditions and has a tremendous, yet quiet, strength, which I think has a lot to do with who Malala has become. Toor Pekai is a tremendously moral person. Perhaps because I'm a mother myself, I relate to Toor Pekai, who I think has raised this remarkable young woman to weather so much and come out of it stronger.”

Malala is also seen bantering with her younger brothers, Khushal and Atal, constant thorns in her side no matter the situation. Recalls Malala: “Even when I won the Nobel Peace Prize, the first thing my little brother said was ‘Look, you have got this prize, but it does not mean you can become a bossy sister.’”

Not surprisingly, while he was with her, Guggenheim often found Malala doing homework. She may be a celebrity but she walks the walk when it comes to education, including her own. “School is Malala's top priority and I think she really would love to be top of her class,” observes Guggenheim. “But of course it's remarkable what she has accomplished. Imagine going to school in another country

where the third or fourth language you've spoken is being taught, where your history classes are not about your own country but about another country's history. And she's doing really well."

Malala admits she still finds time for fun. "I do sometimes play games on my iPad, like Candy Crush, or sometimes I just read a book or watch TV. But I always have a lot of work to do for the Malala Fund as well as my homework, so I just have to try to divide it all equally," she explains.

Like any teen, Malala was a bit tongue-tied by the topics of love and boys, but Guggenheim broached the awkward subjects. "I have trouble asking my teenage son and daughter if they're dating. In fact, I wouldn't dare do it," he laughs. "But with Malala, you have a girl who can stand at the U.N. and speak eloquently in front of world leaders and powerful people, so it's easy to forget she's also just a teen trying to fit in. It was important to me to show this other side of her. Malala has this doubleness to her, which is very endearing. She's determined to change the world and she thinks at that very high level. Yet, she can be at home worrying about an exam and laughing with me about Roger Federer."

Walter Parkes adds: "Any teenage girl is in a minefield of emotions. But for someone who's just come to a new country and is in Malala's position, it's hard to imagine what she's going through. What's so great about Malala and what I think you see in the film is her honesty about those things. She fights with her mom and dad and beats up her brothers. She presents this wonderful dichotomy of being a world leader on the one hand and just like every teenage girl you've ever met on the other."

For MacDonald these scenes cut to the heart of the film's power to inspire. "Despite the fact that she's now a global leader of great consequence, what is so moving about Malala's story is that it is also the story of a regular girl. Her heroism grew out of the simplest most basic human right being taken from her – a right to an education – and she discovered her strong voice from that."

One place Malala would not go was discussing the depth of her physical and emotional suffering. Though Guggenheim can't know for sure why she won't speak about it, he guesses that it is because she has seen so many people suffering in the midst of war and repression – both at home and abroad – that she does not wish to draw attention away from others who have been through even worse.

"You know, a lot of the family's friends were killed," Guggenheim points out. "A lot of their friends are still suffering in Pakistan, so they don't see themselves as extraordinary. Still, it's truly remarkable that they have gone through hell, yet there's not an ounce of bitterness. You see it in the movie -- they're full of joy and hope, while many of us complain about much smaller things."

Parkes also has a theory about why Malala does not speak of her own travails. "I think her refusal to acknowledge her suffering is tied into her utter focus about what she's on this earth to do. I also think Ziauddin's assessment that the one who pulled the trigger on Malala wasn't a person but an ideology is really key here. From their point of view, a basic tenet of Islam is forgiveness, and they are walking examples of it. They channel everything into trying to make the world a better place."

Still, Guggenheim saw that Malala is still healing from her wounds, a process that may be life-long for her. “I think she was injured more than we really recognized,” he says. “We see her speaking at the U.N. and she’s so charismatic, but she had a nerve in her face severed that has been reattached and she’s still getting movement back. She had bones around her ear that were shattered and her hearing on one side is not very good. But I never once heard her complain. She truly feels fortunate.”

Malala sees her willingness to forgive as something natural. “I strongly believe that we should treat others the way we want them to treat us. It’s a very simple thing: I want to be treated fairly, with justice, with love and friendliness -- so that’s my attitude towards other people as well,” she offers. “I think if I had anger against terrorists or the Taliban, it would not have any good outcome. I believe in patience and I believe in tolerance. I think that’s the best way of living your life.”

For all his genuine admiration, Guggenheim did not want to skirt the controversies surrounding Malala – from the question of whether a child should have been allowed to put herself at such risk (a question her father, Ziauddin, struggles with poignantly in the film) to the concern of some Pakistanis that Malala is being used as a tool of Western countries (a concern Malala refutes, noting that she has criticized Western foreign policy and the loss of lives from U.S.-led drone strikes in the region.)

“The film had to engage with this controversial question: if you encourage your daughter to stand up at such a young age, have you put her in harm’s way? It was a question that was asked at the time,” notes MacDonald, “and we had a chance here to look at this question from both sides.”

For Parkes, the choice to risk her life is one only Malala could make, but he is deeply moved that she did so. “As a father myself, I’ve asked myself if her position as a world leader is usurping her right to just be a teenager? Yet as she says in the movie, she’s chosen this life. It wasn’t chosen for her. It wasn’t chosen by her dad. She chose it for herself because she believed that strongly.”

Recently, Malala had a chance to watch HE NAMED ME MALALA, and she admits she felt a bit awkward, as anyone her age probably would, but she was won over. “It’s hard to see yourself,” she says with typical candor. “I don’t ever like watching interviews or seeing my picture, so it was tough to watch. My father, he doesn’t mind -- he watched his and especially my interviews three or four times! For me it was more difficult. But I was very impressed with how Davis made the film and especially the animation.”

MALALA’S NAME

***“When I was little, many people would say, ‘Change Malala’s name. It’s a bad name, it means sad.’
But my father would always say, ‘No, it has another meaning. Bravery.’”
~Malala***

Malala admits in HE NAMED ME MALALA that she wasn't always sure she liked the name that has now become an iconic emblem of girls' rights and education across the globe. It was something she had to grow into. But for Davis Guggenheim, the story behind her name was at the center of his vision for the film – so much so that it became his title.

“I chose the title for its mystery. I hope people will come into the film wondering why *did* her father name her Malala? And why was that so important? The fact that Ziauddin, not knowing all that would happen to his daughter, named her after a girl who spoke out and was killed for her bravery will always be extraordinary. The act of naming her has deep repercussions and deep meaning in our film.”

Ziauddin Yousafzai chose to call his daughter Malala because he wanted a name that would always remind her of the power she could have as a woman. So he named her after one of the greatest heroines of the Pashtun people: Malalai of Maiwand, a Pashtun girl often compared to the French saint, Joan of Arc, for her selfless acts of inspiration in war. In the 1880s, when the Pashtuns in Afghanistan were fighting against British colonialists, Malalai, though merely a teen, journeyed to the battlefield to aid the wounded. During the heated Battle of Maiwand, Malalai saw her besieged brethren losing morale, so she grabbed a flag and took off shouting out words of faith and encouragement, only to be struck down by bullets. Buoyed by her words, the Afghan soldiers prevailed.

Some have pointed out the fatefulness of Malala's name, given that she too was shot fighting for what she believed. But there is also something else that came from that name, something Ziauddin tried to instill in his daughter from an early age – an understanding that she was not barred from doing great things because she was a woman.

“In the course of the story you see the importance of her name,” says Guggenheim. “We learn that Malala's family tree goes back hundreds of years but it's only men. Imagine that. None of the women were considered worthy enough to be recorded in the family tree. But Ziauddin had the simple instinct to say, ‘No. My daughter deserves to be here, and she will be recorded in this family's history.’ With that moment, he gives her permission to be who she wants and she took that to heart.”

For Malala, her name is something she now sees as belonging to a movement as much as to one person. “I'm hopeful that this name will become a symbol of the fight for rights and for education,” she says. “Something that really inspired me was that after I was attacked in Pakistan, was that girls raised banners that said ‘I am Malala.’ They were saying, ‘I'm here to stand up for my rights.’ So, it's not just the name of one girl. It's a name that now symbolizes girls speaking out.”

ANIMATING MALALA

“Usually, the Taliban kill people at night time. I would go outside, I would check every door. That gate is closed, they cannot come from that gate; that door is locked so they cannot come from that door. Oh god, protect my father, protect our family.”

~Malala

There may be no two more opposite forms of filmmaking than documentaries and animation. Documentarians grab a camera on the fly and shoot real life as it unfolds. Animators on the other hand work with a slow, painstaking way, line by line, bit by bit to paint an alternate view of reality.

Despite their differences, when these two forms unite it has produced moving audience experiences. Davis Guggenheim turned to animation in *HE NAMED ME MALALA* for a distinct storytelling purpose: to let audiences see Malala's memories, something that otherwise would have been impossible.

In part, Guggenheim was looking to bust stereotypes. "So often, when we see a report here about Pakistan, it's something harsh or scary. But when Malala and Ziauddin tell the story of their past, it's something wonderful. The way they spoke, their memories felt like a storybook to me. So I chose to use animation to portray the part of the Yousafzai's lives before the Taliban in the way they themselves remember it: as something beautiful and charming, like a fairy tale. Animation means time and money. But I had the instinct that it could help tell Malala's story in a very profound and touching way."

Walter Parkes was surprised when Guggenheim first approached the producers with the idea – then Parkes was won over. "I remember Davis saying that we've been so inundated with news footage of the Taliban and of the chaos in Pakistan that it's too easy to shut that all off. And then he said, so I think that we should portray most of her past through animation. And I said, 'Are you crazy? This is a documentary,'" laughs Parkes. "But Davis truly had a vision, which is why he's such an intriguing filmmaker. The animation Davis and his team put together has created something that's quite unusual in a documentary: a subjective feeling that takes us into the past in a more personal way."

Guggenheim knew he would need a skilled, imaginative collaborator. He partnered with Jason Carpenter, a young filmmaker who had impressed him with his award-winning student short *THE RENTER*, which, despite using modern digital techniques, had a rough-hewn, organic look that rendered its story of a boy's experience at a daycare center as atmospheric and emotional as a painting.

Carpenter, who runs Carpenter Bros. Animation with his brother, says he saw the animation for *HE NAMED ME MALALA* as a "grand experiment." It was unlike any challenge he'd faced before – a challenge that would consume 18 months of focused creative work. "This is a very special kind of animation project because it deals not only with a real person but with a real world leader. So going in, we felt that the animation had to be very genuine, that it had to be respectful and reflective not only of the people involved but of the culture," the animator explains.

Most of all, Carpenter wanted the animation to be a kind of looking-glass mirror to the expressiveness of Malala and Ziauddin that Guggenheim captured. "The animation needed to feel

authentic, but it also needed to be poetic and impressionistic, so that it could really contrast with the live action and you feel like you're stepping back into their most precious memories," Carpenter continues.

Rather than look to traditional animation, Carpenter looked to paintings, including Andrew Wyeth's moody, textural explorations of memory, nostalgia and longing for what was lost, as inspiration. He started with research, but once he had the basics, began freely experimenting. "We looked at the home Malala was born in and at the schools in Swat Valley because we wanted to be genuine. But we didn't want to be too fixed or too careful because then it can feel wooden," Carpenter says.

He goes on: "It was a matter of capturing the heart and spirit of Malala and her family, of feeding off the passion they have and bringing that kind of emotional life to the animation. It was also important to me that it feel very much like a young girl's vision of the world – not a man's vision – that it have a kind of softness and sweetness to it, and that it felt legitimately like Malala's perspective."

Carpenter used digital equipment but aimed for the beautiful imperfections of hand drawings. "We used Wacom tablets, iMacs, Mac Pros and Adobe software – but we were drawing with our hands," he explains. "You don't get splashes of paint on your pants, but it has that same level of craft."

From the start, Guggenheim loved the imagery Carpenter starting coming up with to match the words of Malala and Ziauddin. "The style of it was simple, very nostalgic, very lush and colorful – but most of all it seemed to come directly out of the way they told their own story," says the director.

The two worked in tandem – as Guggenheim would show Carpenter footage, Carpenter would refine the animation further. "If we had made all the animation after the film was shot and just dropped it in, it would be completely different," he points out. "But because the animation was responding to the footage as it came in, they really tie together. They became one, which is very unusual."

Carpenter's favorite sequences are the stories of how Ziauddin and Malala each found their voices – in which he animates their speeches as distinctive swirls that drift and carry like the wind.

"We first see Ziauddin being bullied for his stammering, and we needed to find a way to show how his words were failing yet he becomes a great speaker later," Carpenter recalls. "Getting that right was important because this story is so much about stepping up and speaking. If you notice, many times before a character speaks, they literally take a step up. When Malala gives a speech on the mountain, she takes a final step up the mountain before she speaks. When Ziauddin speaks to an audience, he takes a step up. That's how we show that part of speaking out is just having the courage to take that step."

Carpenter continues: "We also had to find a way to show that a voice is something that can inspire and touch people -- that it can change the world. So we tried to visually represent speech in a way that captures the energy, the beauty and the eloquence. If you look closely, you'll see that we

handle Ziauddin and Malala's speech differently. Since Ziauddin is quite fiery there are actually little flames and things that jump around. But Malala's speech is more straightforward and it carries a great distance."

Another thrilling sequence for Carpenter was recreating the Battle of Maiwand, in which Malala's 19th Century counterpart becomes a heroine. "I really like the way colors shift in that sequence, and then when Malalai speaks, light reigns down from her voice," he describes.

For Carpenter, none of it would have been possible without Guggenheim's support. "Davis pushes you to do your best work. But he's also humble and easy to talk to. The whole thing felt so collaborative. And I don't think it could have happened like this any other way."

THE HOME LEFT BEHIND: THE SWAT VALLEY

"For a time, our isolation meant we lived in a paradise. Life was normal, life was happy."
~ Malala

The home Malala and her family were forced to leave behind might currently be war-torn but it is also one of the most stunning locales in the world. The picturesque beauty and rich cultural background of the Swat Valley was something Davis Guggenheim hoped to evoke throughout the film.

"When you think of Pakistan, you tend to think of grainy footage and bad news – but when I looked at pictures of the Swat Valley, I saw a paradise which was green and lush and actually had a long tradition of education before the coming of the Taliban. So I really wanted to show a bit of this world that is not really very well known," says Guggenheim.

Nestled amid the soaring Hindu Kush Mountains, the Swat Valley is a verdant patchwork of fertile meadows fed by towering, snow-capped peaks and tumbling rivers. Yet this gorgeous region has tumbled through a complex and turbulent history. It was conquered by Alexander the Great in 320 BC, became the birthplace of Vajrayana Buddhism in the 2nd Century BC, then became home to the Pashtun tribes who remain there today. The Swat Valley was later invaded by the Afghan ruler Mahmud of Gazni who introduced Islam into the region before it became a part of India under British rule. In 1917 the Yousafzai state of Swat was founded by Mian Gul Abdul Wadood. He and his son Miangul Abdul Haq Jahanzeb ruled over Swat state till in 1969 when it was incorporated into the new country of Pakistan.

The Swat Valley underwent another shift in the 1990s with the rise of radical militancy. In 1992, Sufi Muhammad founded the TNSM (Tehreek-e-Nafaz-e-Shariat-e-Mohammadi), a Taliban-linked organization promoting strict Sharia law. In 2002, his son-in-law, Maulana Fazlullah –dubbed

the “Radio Mullah” for his fervent radio speeches – took over the leadership of the TNSM. By 2007, amid deadly skirmishes with the Pakistani military, the group took control of much of the Swat Valley.

Growing increasingly severe in his pronouncements, it was in 2009 that Fazlullah announced a complete ban on female education in Swat, cutting off 40,000 girls from school. An ongoing campaign of destruction began – resulting in the bombing, torching and dismantlement of up to 400 schools.

All of this coincided with Malala’s youth. But she had a different perspective. Her father was well aware that the region had a long tradition of favoring education. And as she confesses, from a very young age, she knew she was a student at heart, willing to do anything to learn.

In the hopes of training a new generation of women leaders, Ziauddin Yousafzai started the Khushal School, named after a famed Pashtun poet, Khushal Khan Khattak, in Mingora in 1994 with just 3 students, with Ziauddin serving as headmaster, teacher and even janitor. The school quickly grew and Malala started attending at the age of five. Though the Yousafzais are no longer there, Khushal School continues to educate girls in Swat Valley. Leaving the school behind is one of Ziauddin’s greatest heartbreaks. He says: “I want to be with the children in Pakistan, to go to the school I started and to other schools to spread this message for education, and to walk in the lush green hills of Swat Valley again.”

Since the military operation in 2009, there have been improvements in the Swat Valley. Children have returned to school and there has been a decrease in violence. But the situation remains tenuous and the same Taliban leaders who called for Malala’s death were implicated in the 2014 Peshawar school massacre, which killed 145 people, including 132 schoolchildren between 8 and 18 years old.

In the Yousafzai home, there is still a dream of returning. “For us it is very difficult that the life we had in Swat, going to school in the morning with Malala, meeting children with their smiling, beautiful faces, meeting the elders of the area – that part of our family life is gone for now,” says Ziauddin.

MALALA’S CALL: EDUCATION FOR GIRLS

“I have the right to sing, I have the right to go to market, I have the right to speak up. I will get my education, if it is in home, school, or any place. They cannot stop me.”

~ Malala

More than 60 million school-age girls around the world are currently not attending any school. The average length of a girl’s education in the world’s poorest countries is just 3 years. In Pakistan, girls receive an average of only 4.7 years of schooling. In some 70 countries worldwide,

girls are threatened with violence just for wanting to go to school.

These are the realities – but the flip side is that educating girls is one of the most effective and efficient ways to uplift societies. When girls are educated, research shows that their entire family benefits through higher earnings and longer, healthier lives. A girl who gets just a single extra year of education can make 20% more money as an adult. Educated girls are likely to have smaller families, have healthier children, and have the skills to start businesses, get jobs and contribute more fully to their communities.

The importance of education is something Malala seemed to understand intuitively from a very young age as she was discovering her love of learning. So when the Taliban began closing off schools to girls, she could not bear the unfairness of it, which fueled her urge to speak out for what she saw, even at a tender age, as a basic human right.

This is also why Malala and her father co-founded the Malala Fund, an organization that focuses on empowering girls through quality secondary education. The Fund puts into action what Malala has always believed is the right of every person: “Malala wants to see all children have the opportunity to get a full 12 years of quality education,” says Meighan Stone, President of the Malala Fund.

The Malala Fund has three primary aims:

First, the Malala Fund is committed to ensuring that girls everywhere have access to a full 12 years of education.

Secondly, the Malala Fund invests in education projects that provide quality, safe schooling for girls, especially those who would otherwise have no access to high school.

Third, the Malala Fund works with global leaders, governments and private organizations to increase funding commitments so that every child’s right to education can be fulfilled.

In order to achieve these objectives, the Malala Fund *advocates* for international, national and local policy changes that will improve girls’ safe and affordable access to education; it *invests* in programmatic work in the countries where girls are most in need, including Nigeria, Pakistan, and countries housing Syrian refugees; and the Malala Fund *amplifies* the voices of girls and young women all over the world.

“Malala is all about empowering girls in this global campaign,” says Stone. “She always says that she is not one girl, she is one of many girls who know what it is like to be denied education, and she wants to champion others to speak out. That is something audiences will definitely see in the film and we hope they will join her.”

For The Malala Fund, HE NAMED ME MALALA is a chance for the world to learn more about the reality of life for many millions of girls worldwide, and the commitment of Malala and her

father to ensuring every girl has the chance to go to school.

“At the Malala Fund we hope that people who see the film will be moved to rally behind the cause of girls’ education around the world,” says Stone.

Davis Guggenheim has long believed that education lies at the core of improving societies – whether in Pakistan, the U.S. or any country. “There are so many complex problems in the world ... but one thing that we know really works is educating girls,” says Guggenheim. “We know it. When a girl is educated, it creates opportunity, it can change entire economies. What’s great is that the Malala Fund is already doing extraordinary things in this area. They’re not only raising awareness and building schools in many countries, but also convincing world leaders that this is a priority, getting them to put more money towards education, and changing laws so many more girls can be educated.”

Laurie MacDonald has seen the hunger for better schools become a force around the world. “This issue has become so important to so many communities. There’s an increasing realization that education is a way that countries can thrive better economically and fight against terrorism in a very real way. And Malala, because of her gifts, has the chance to be a big part of that change.”

In *HE NAMED ME MALALA*, Malala is not only seen at home, but also intrepidly traveling to some of the world’s hot zones -- to advocate for Nigerian girls kidnapped by Boko Haram and to aid Syrian refugees in Jordan. Seeing her in action was essential to portraying who she is, says Parkes.

“She is utterly fearless. I think she has an intuitive sense of why she is in this world, of what she’s supposed to be doing -- and she’s doing it,” observes Parkes. “Yet, when I see her at the Syrian border, or grilling the president of Nigeria about girls kidnapped by Boko Haram, I feel I am seeing the same girl I met in the family’s living room. No matter where she is, she is deeply authentic.”

For Davis Guggenheim, that authenticity would never have been given as a gift to the world if Malala had been born in a family that did not emphasize the universal value of a rich and deep education. “I hope this movie shows how Malala’s own education gave her the power to try to transform her world,” he summarizes. “Through her own education, Malala found her voice and then she made the choice to use that voice for what she believed. If others are inspired to speak out by seeing this movie that would be something special.”

UPDATE ON MALALA

As of August 2015, Malala has completed the 10th Grade (UK Year 11, GCSE) in Birmingham, England (she missed a year of school after her shooting), living with her family and fervently continuing her work with the Malala Fund.

One child, one teacher, one book and one pen can change the world.
~Malala Yousafzai

ABOUT THE PARTNERS

- ◆ **IMAGE NATION** has become one of the leading content creators in the Middle East with the aim of building a sustainable film and television industry in Abu Dhabi and the UAE. Image Nation's slate includes Emirati produced feature films (FROM A TO B, SEA SHADOW, ZINZANA), cause-driven documentaries (EVERY LAST CHILD), insightful television shows ("Beyond Borders," "Hayati Walaskariya") and award-winning international co-productions (THE HELP, FLIGHT, 99 HOMES). Through its content, Image Nation is creating opportunities for local talent to tell their stories and work on projects that provide them the tools to establish and sustain a local industry.

- ◆ **PARTICIPANT MEDIA** is a company focusing on content that inspires social change. Participant believes that a good story well told can truly make a difference in how one sees the world. Whether it is a feature film, documentary, television or other form of media, Participant exists to tell compelling, entertaining stories that also create awareness of the real issues that shape our lives.

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- ◆ **FOX SEARCHLIGHT PICTURES (DISTRIBUTOR)** - Fox Searchlight Pictures is a specialty film company that both finances and acquires motion pictures. It has its own marketing and distribution operations, and its films are distributed internationally by Twentieth Century Fox. Fox Searchlight Pictures is a unit of 21st Century Fox.

ABOUT THE SUBJECTS

ZIAUDDIN YOUSAFZAI is an educational campaigner and the United Nations Special Advisor on Global Education. He holds the position of the educational attaché of Pakistan in the consulate in Birmingham, United Kingdom. In his native Swat Valley, Pakistan, he was an social activist, teacher and school owner. He is the Co-Founder of The Malala Fund, a non-profit organization whose work around the world focuses on the rights of girls to quality education.

MALALA YOUSAFZAI is an educational campaigner from Swat Valley, Pakistan, and winner of the 2014 Nobel Peace Prize, awarded jointly to her and Kailash Satyarthi for their work in the field of children's rights. Born in 1997, Malala Yousafzai grew up in the Swat Valley in northern Pakistan. From the age of 10, Malala has campaigned for the rights of girls to receive an education. Using a pseudonym, she wrote a blog for the BBC detailing her life under Taliban rule and her views on promoting education for girls. In October 2012, the then 15-year-old Malala was shot by the Taliban while travelling home from school on the bus. Two of her friends were also injured in the attack. Malala recovered from her injuries and continues her campaign for girls' rights. She is the Co-Founder of The Malala Fund, a non-profit organization whose work around the world focuses on the rights of girls to quality education. She is the recipient of numerous awards, including Pakistan's first National Youth Peace Prize, the International Children's Peace Prize, The Amnesty International Ambassador of Conscience Award and the Sakharov Prize.

TOOR PEKAI YOUSAFZAI was born in Swat Valley (Shangla), northern Pakistan. She is the mother of Malala (18), Khushal (15) and Atal (11). Unable to access quality education as a girl, Toor Pekai has been a strong supporter of Malala's educational activism.

ABOUT THE FILMMAKERS

DAVIS GUGGENHEIM (Directed By, Produced By) is a critically acclaimed, Academy Award-winning director and producer, whose work includes WAITING FOR “SUPERMAN”, IT MIGHT GET LOUD, and AN INCONVENIENT TRUTH, featuring former U.S. Vice President Al Gore, which won the Oscar for Best Documentary in 2007.

In 2008, Guggenheim produced and directed President Barack Obama's biographical film A MOTHER'S PROMISE, and THE ROAD WE'VE TRAVELLED, for Obama's 2012 campaign. In 2013 Guggenheim directed “Teach,” a two-hour television special about what's working in America’s public schools — specifically that at the heart of every great education is great teaching.

Guggenheim is currently working on a documentary special for HBO featuring the band U2.

Guggenheim has also directed many television series including “Deadwood,” “NYPD Blue” and “24.”

WALTER PARKES and LAURIE MACDONALD (Produced By) founded Parkes/MacDonald Productions in 2005 to develop and produce feature film and television projects. Previously, Parkes and MacDonald served as the founding presidents of Dream Works SKG motion picture studio; during their 12 year tenure, they led the studio to three consecutive Best Picture Oscars.

Films produced or executive-produced by Parkes & MacDonald include FLIGHT, CATCH ME IF YOU CAN, AMISTAD, THE KITE RUNNER, Stephen Sondheim’s Golden Globe winning SWEENEY TODD: THE DEMON BARBER OF FLEET STREET and the Academy Award winning GLADIATOR, among many others. In total, films produced or executive-produced by Parkes and MacDonald have earned in excess of \$6 billion in worldwide box office. Their diverse 2015/2016 slate includes NBC’s critically acclaimed “The Slap,” RINGS for Paramount Pictures and KEEPING UP WITH THE JONESES for Fox. Upcoming productions include James Ponsoldt’s adaptation of Dave Eggers’ book THE CIRCLE starring Emma Watson and Tom Hanks, and the live action BARBIE film for Sony scheduled for production late 2015.

In 2012, Parkes/MacDonald teamed with ImageNation Abu Dhabi to form Parkes + MacDonald/Image Nation. HE NAMED ME MALALA is the first film financed by this new partnership.

MOHAMED AL MUBARAK (Executive Producer) joined Image Nation as Chairman at the same time as CEO Michael Garin came on-board, and together they have set the strategy and tactics that led to the development and growth of the company.

Al Mubarak was integral to the development of Aldar's operational businesses as well as that of the fast-growing Sales & Leasing, Property & Asset Management and Facilities Management units within the organization.

Prior to joining Aldar, Al Mubarak worked with the corporate and investment bank Barclays Capital in London, focusing on investment and finance in the MENA region. Al Mubarak also played an integral role in the development of Yas Island, making it one of the premier destinations in the UAE.

He is a graduate of Northeastern University (USA), with a double Major in Economics and Political Science. Al Mubarak sits on the board of the Abu Dhabi Tourism & Culture Authority.

Having served as a member of the Executive Committee of Abu Dhabi Media Company for four years, **MICHAEL GARIN (Executive Producer)** was appointed CEO of Image Nation in February 2011.

With over 40 years as a highly-respected industry executive Garin oversees Image Nation's strategy and operations and has played a vital role in managing and forging key international partnerships. Garin's media career began at Time Inc. where he worked for TIME, Fortune and Time-Life Television for over a decade. From there, he helped to co-found what would eventually become Lorimar-Telepictures – a leading independent television company in the U.S.

His previous roles included CEO of Central European Media Enterprises (NASDAQ:CETV) and Global Head to Media & Telecommunications Investment banking for ING.

JEFF SKOLL (Executive Producer) is the founder, chairman and acting CEO of Participant Media. Skoll is a philanthropist and social entrepreneur, working to bring life to his vision of a sustainable world of peace and prosperity.

The first full-time employee and President of eBay, Jeff developed the company's inaugural business plan and helped lead its successful initial public offering and the creation of the eBay Foundation.

Since 1999, Jeff has created an innovative portfolio of philanthropic and commercial enterprises, each a distinctive social catalyst. Together, these organizations drive 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.

SHANNON DILL's (Executive Producer) producer credits include the Emmy Award winning documentary, "Inheritance," the Grammy Award winning, FOO FIGHTERS: BACK AND FORTH to the feature documentary, PRICE FOR PEACE, executive produced by Steven Spielberg.

In 2012, Dill teamed with Academy Award winning filmmaker, Davis Guggenheim, to establish his production company, Little Room. Since its inception, Dill has produced numerous projects with Guggenheim, ranging from the 2012 Presidential DEMOCRATIC NATIONAL CONVENTION FILM to "TEACH," a CBS television documentary, hosted by Queen Latifah, following four public school educators over the course of one school year.

Currently, Dill is serving as producer for a music documentary special for HBO Entertainment about internationally acclaimed rock band U2.

GREG FINTON, A.C.E. (Edited By) has worked for twenty-five years in documentary, television and film. His collaboration with Davis Guggenheim began in 2000 with the documentary short, TEACH. Greg has also edited the films WAITING FOR "SUPERMAN", IT MIGHT GET LOUD, TEACH (2013), and A MOTHER'S PROMISE for Davis. Other credits include, THE WORLD ACCORDING TO DICK CHENEY, which he co-directed with RJ Cutler, the TV series "American High," and "30 Days" (with Morgan Spurlock).

BRIAN JOHNSON (Edited By) is a film editor who works in both fiction and non-fiction film and television. Since attending film school at New York University, Johnson has been an editor on projects such as MULHOLLAND DRIVE for David Lynch, Michael Apted's "Married in America" series, the acclaimed "On Freddie Roach" for HBO, the Sundance Award winning AFTER INNOCENCE, Rob Epstein and Jeffrey Freidman's AND THE OSCAR GOES TO, ANITA HILL by Freida Mock, and the Academy Award nominated BUENA VISTA SOCIAL CLUB for which he was nominated for an American Cinema Editors award.

BRAD FULLER (Edited By) began his career as Associate Editor on Errol Morris' first film, GATES OF HEAVEN. They went on to work on six more films together, including A BRIEF

HISTORY OF TIME (editor), VERNON, FLORIDA (editor), THE THIN BLUE LINE (associate producer/sound), FOG OF WAR (post production supervisor) and STANDARD OPERATING PROCEDURE (co-editor). Fuller's other editing credits include Gary Oldman's BAFTA Award-winning NIL BY MOUTH, Neil Burger's INTERVIEW WITH THE ASSASSIN, the Oscar®-nominated documentary short TWO HANDS: THE LEON FLEISCHER STORY, EVERY LITTLE STEP which was shortlisted for the 2010 Oscars®, COUNTDOWN TO ZERO, REBIRTH, "Earth 2050: The Future of Energy," VALENTINO's GHOST and "And The Oscar Goes To..."

ERICH ROLAND (Director of Photography) film and television credits include: "Teach," "Alaska, the World and Wally Hickel," MANHUNT, OBAMA 2012 CONVENTION FILM, THE ROAD WE'VE TRAVELED, INTO HARM'S WA, FROM THE SKY DOWN, OUT OF THE ASHES: 9/11 , "2010 Inside," WAITING FOR 'SUPERMAN', "Somali Pirate Takedown: The Real Story," "Einstein," "How to Build a Better Being," IT MIGHT GET LOUD, A MOTHER'S PROMISE: BARACK OBAMA BIO FILM, DOCUMENTING THE FACE OF AMERICA: ROY STRYKER & THE FSA PHOTOGRAPHERS, "African American Lives," "Six Degrees Could Change the World," "American Masters," STEEP, "Nature," "The Hidden Epidemic: Heart Disease in America," "American Experience," "2006 Out of Control: AIDS in Black America," A SHORT HISTORY OF SWEET POTATO PIE AND HOW IT BECAME A FLYING SAUCER, "Frontline," "The Open Road: America Looks at Aging," "Peter Jennings Reporting: UFOs - Seeing Is Believing," "Hunter & Hunted," "Slavery and the Making of America," "Beyond the Movie: Alexander the Great," "Understanding," "Innovation: Life, Inspired," BERGA: SOLDIERS OF ANOTHER WAR, "The Louisiana Purchase," THE BALLAD OF BERING STRAIT, "Nova," "Explosive Situations," "High Speed Impacts," "Bridges: Reaching Out," "Skyscrapers: Going Up," THE ART OF NORTON SIMON, "Great Books," "The Century," WITNESSES, MAGIC HOUR, POUSSE CAFÉ, "Blacklist: Hollywood on Trial," ONE SURVIVOR REMEMBERS, "We Are the World: A 10th Anniversary Tribute," CAMOUFLAGE, "Out of Ireland," "Understanding Sex," ENTERTAINING THE TROOPS, CLEAR PICTURES, Power of Water, "A LIFE: THE STORY OF LADY BIRD JOHNSON, DEEP BLUES, ON THE BLOCK, ELLIOT FAUMAN, PH.D., THE JOHNSTOWN FLOOD, GOSPEL ACCORDING TO AL GREEN

THOMAS NEWMAN (Music By) Thomas Newman is widely acclaimed as one of today's most prominent composers for film. He has composed music for more than 50 motion pictures and television series and has earned twelve Academy Award nominations and six Grammy Awards.

He is the youngest son of Alfred Newman (1900-1970), the longtime musical director of 20th Century Fox and the composer of scores for such films as WUTHERING HEIGHTS, THE HUNCHBACK OF NOTRE DAME, THE DIARY OF ANNE FRANK and ALL ABOUT EVE. As a child, Thomas Newman pursued basic music and piano studies. However, it was not until after his father's death that the younger Newman, then age 14, felt charged with the desire to write.

Newman studied composition and orchestration at USC with Professor Frederick Lesemann and noted film composer David Raksin, and privately with composer George Tremblay. He completed his academic work at Yale University, studying with Jacob Druckman, Bruce MacCombie and Robert Moore. Newman also gratefully acknowledges the early influence of another prominent musician, the legendary Broadway composer Stephen Sondheim, who served as a great mentor and champion.

A turning point in Newman's career took place while he was working as a musical assistant on the 1984 film, RECKLESS, for which he soon was promoted to the position of composer. And so, at the age of 27, Newman successfully composed his first film score. Since then he has contributed distinctive and evocative scores to numerous acclaimed films, including DESPERATELY SEEKING SUSAN, THE LOST BOYS, THE RAPTURE, FRIED GREEN TOMATOES, THE PLAYER, SCENT OF A WOMAN, FLESH AND BONE, THE SHAWSHANK REDEMPTION, LITTLE WOMEN, AMERICAN BUFFALO, THE PEOPLE VS. LARRY FLYNT, OSCAR AND LUCINDA, THE HORSE WHISPERER, MEET JOE BLACK, AMERICAN BEAUTY, THE GREEN MILE, ERIN BROCKOVICH, IN THE BEDROOM, ROAD TO PERDITION, FINDING NEMO, LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS, CINDERELLA MAN, JARHEAD, LITTLE CHILDREN, THE GOOD GERMAN, REVOLUTIONARY ROAD AND WALL-E. HIS MOST RECENT PROJECTS INCLUDE THE DEBT, THE ADJUSTMENT BUREAU, THE HELP, THE IRON LADY, THE BEST EXOTIC MARIGOLD HOTEL, SKYFALL, SIDE EFFECTS, SAVING MR. BANKS and THE JUDGE. Newman also composed the music for HBO's acclaimed 6-hour miniseries "Angels in America" directed by Mike Nichols. He received an Emmy Award for his theme for the HBO original series "Six Feet Under." His upcoming projects include Pixar's animated sequel FINDING DORY and SPECTRE, Sam Mendes' latest James Bond thriller starring Daniel Craig.

In addition to his work in film and television, Newman has composed several works for the concert stage, including the symphonic work *Reach Forth Our Hands*, commissioned in 1996 by the Cleveland Orchestra to commemorate their city's bicentennial, as well as *At Ward's Ferry, Length 180 ft.*, a concerto for double bass and orchestra commissioned in 2001 by the Pittsburgh Symphony. His latest concert piece was a chamber work entitled *It Got Dark*, commissioned by the acclaimed Kronos Quartet in 2009. As part of a separate commission by the Los Angeles Philharmonic, the work was expanded and

adapted for symphony orchestra and string quartet, and premiered at Walt Disney Concert Hall in December of 2009. In October, 2014, Newman and musician Rick Cox released “35 Whirlpools Below Sound,” an evocative, contemporary collection of avant-garde electronic soundscapes which the two collaborators developed over a period of 25 years, and which constitutes a fascinating departure from Newman’s work in film music.

JOHN HOULIHAN (Music Supervisor) is a veteran Music Supervisor who has worked in film, television and advertising. He has helped shape the music of more than 75 feature films including MR. HOLLAND’S OPUS, the three AUSTIN POWERS films, TRAINING DAY, and the acclaimed documentary WAITING FOR ‘SUPERMAN.’ Recent projects include the animated feature THE BOOK OF LIFE, the documentary SUPERMENSCH: THE LEGEND OF SHEP GORDON and the boxing drama SOUTHPAW which stars Jake Gyllenhaal and Forest Whitaker. John is currently serving as President of the Guild of Music Supervisors.

SKIP LIEVSAY (Supervising Sound Editor) is one of the most accomplished and respected sound technicians in the film industry today having worked on more than 100 feature films.

Beginning with the Coen brother’s first film, BLOOD SIMPLE, Lievsay provided supervising the sound and editing on all their films, and served as mixer on THE HUDSUCKER PROXY and all subsequent films. Lievsay has also worked with Martin Scorsese (THE COLOR OF MONEY, THE LAST TEMPTATION OF CHRIST, GOODFELLAS, AGE OF INNOCENCE, CASINO and many others); Spike Lee (DO THE RIGHT THING, JUNGLE FEVER, MO’ BETTER BLUES, CROOKLYN and others); John Sayles (MATEWAN, PASSION FISH); Alfonso Cuaron (Y TU MAMA TAMBIEN, GRAVITY); Terrence Malik (THE NEW WORLD); and Jonathan Demme (THE SILENCE OF THE LAMBS, BELOVED).

Lievsay’s credits also include John waters’ POLYESTER, James Bridges’ BRIGHT LIGHTS, BIG CITY, Robert Altman’s O. C. AND STIGGS and PRET-A-PORTER, Julie Taymor’s TITUS, Barry Sonnenfeld’s GET SHORTY and MEN IN BLACK I and II, and Tim Burton’s SLEEPY HOLLOW and BIG FISH. More recent films are Francis Lawrence’s CONSTANTINE, I AM LEGEND, and WATER FOR ELEPHANTS, Kevin MacDonald’s STATE OF PLAY, Cameron Crowe’s ELIZABETHTOWN, Bryan Singer’s VALKYRIE, Stephen Daldry’s EXTREMELY LOUD AND INCREDIBLY CLOSE, the documentaries THE UNKNOWN KNOWN, AN INCONVENIENT TRUTH and WAITING FOR ‘SUPERMAN’ , and Jonathan Dayton and Valerie

Farris' RUBY SPARKS among many others. Recently Lievsay served on Lawrence's HUNGER GAMES- CATCHING FIRE and MOCKINGJAY.

In 2007, Lievsay received nominations for Sound Mixing and Sound Editing Academy Awards for NO COUNTRY FOR OLD MEN, and in 2010 in the same 2 categories for TRUE GRIT. He received BAFTA nominations for these films as well for his work on THE SILENCE OF THE LAMBS. In 2013 Lievsay was nominated for several awards for his work on The Coen Bros. INSIDE LLYEWEN DAVIS and Afonso Cuarón's GRAVITY, receiving both an Academy Award and the CAS Award for GRAVITY.

Lievsay has also been the recipient of awards from the Cinema Audio Society (CAS) for NO COUNTRY FOR OLD MEN and TRUE GRIT; Motion Picture Sound Editors Awards (BARTON FINK), and has received many other accolades for his work.

JASON CARPENTER (Animation Design) is an American born, independent animator living in Los Angeles. Known for his expressive and emotionally captivating style and storytelling, most recently he designed and supervised the animated sequences for the feature documentary HE NAMED ME MALALA, directed by Davis Guggenheim. Jason's first animated short, THE RENTER, completed in 2011, received numerous top awards and accolades from festivals around the world, including an Annie Award Nomination, the Grand Prix at Cinanima, and the Student Grand Prize from the Ottawa International Animation Festival among many others. Commercially, Jason has overseen animation and design for TV commercials, television shows, and a variety of interactive experiences for clients such as Disney, Universal, Asics, The Kids WB, Bruce Mau Design and Sesame Street, as well as concept work for several museums and theme parks around the world.

Jason received his MFA from CalArts in Experimental Animation.

British-born **IRENE KOTLARZ (Animation Producer)** is an animation producer and consultant specializing in independent and documentary animation in the US and UK. While working in London her production credits included the multi-award-winning animated documentary ABDUCTEES, for Britain's Channel 4 television; the BBC's DEF11 Animation Week; MTV's original "Liquid Television" series; and BIG WORLD ANIMATORS, a documentary series for Channel 4, featuring renowned stars of international animation including Ray Harryhausen and John Lasseter. As Executive Producer at London's Speedy Films in the 1990s she also produced numerous animated commercials for clients including SAAB, Bubblicious, and Parfums de Coeur, as well as a pilot for Nickelodeon, "Voles: The Case of the Missing Sock." She has also appeared in numerous TV documentaries as an authority on animation.

Originally trained in art history, education, and film studies, Irene entered the field of animation as a teacher in various art schools in Britain including the Royal College of Art, and the National Film and Television School. Since relocating to Los Angeles she teaches at CalArts, in the Experimental Animation Department.

Irene's primary reputation in the animation community, however, is as an animation festival director and curator. She was Director of the internationally renowned Cambridge, Bristol and Cardiff Animation Festivals in the UK, hosting some of the greatest names in animation from Chuck Jones to Jan Svankmajer. In the US she founded, directed and curated the PLATFORM International Animation Festival in 2007. A pioneering multi-platform event, it took place in the destination city of Portland, Oregon, with major industry sponsorship from Cartoon Network, LAIKA, Disney and others. A second PLATFORM festival took place in Los Angeles in October 2012, organized in collaboration with her CalArts students, at the REDCAT Theater in the Walt Disney Concert Hall complex Downtown. It featured a rare US personal appearance by AKIRA creator Katsuhiro Otomo.

DAVID DILIBERTO (Associate Producer) is best known for his long association with Joel & Ethan Coen. He oversaw post-production on nine consecutive films with the Coens including FARGO, THE BIG LEBOWSKI and O' BROTHER, WHERE ART THOU? and served as Associate Producer on three films including the Academy Award® Best Picture winner, NO COUNTRY FOR OLD MEN.

Most recently, Diliberto was the Co-Editor and Associate Producer on Max Joseph's directorial debut WE ARE YOUR FRIENDS, starring Zac Efron. Other works include films with directors Sidney Lumet, Lasse Hallstrom and Errol Morris.

HE NAMED ME MALALA marks Diliberto's third collaboration with Davis Guggenheim.

SHIZA SHAHID (Associate Producer) is an entrepreneur, investor and thought-leader, focused on leveraging philanthropy, innovation and the media for poverty alleviation and women's empowerment.

Shahid grew up in Pakistan as a vocal advocate for social change. She graduated from Stanford University with University Distinction. She is a graduate student at Singularity University where she is studying how to apply exponential technology towards the goal of ending poverty.

Shahid co-founded the Malala Fund with Nobel Prize winner Malala Yousafzai, and led the organization as founding CEO. She is now focused on investing in and supporting startups, innovators and entrepreneurs combating poverty. She is an advocate for women entrepreneurs, and host Women's Story-telling Salons bringing together leading female entrepreneurs to collaborate.

Shahid has received many awards for her work including Times 30 under 30 World Changer, Forbes 30 under 30 Social Entrepreneur, WEF Global Agenda Council and Tribeca Institute Disruptive Innovator. She has been featured in multiple publications including Forbes, Fast Company, Elle, Glamour, Town and Country, The Edit, CNN, ABC, Al Jazeera, MSNBC and others.

SARAH REGAN (Production Supervisor) Sarah Regan began her career in film with Academy Award winning filmmaker, James Moll, where she developed and produced documentaries for HBO, PBS, and the History Channel, as well as the acclaimed feature documentary RUNNING THE SAHARA.

Ms. Regan Has continued her documentary career with Davis Guggenheim, producing three films including the convention film for Barack Obama's 2012 re-election campaign, and TEACH.

Ms. Regan was also instrumental in the foundation of an in-house animation studio that created over 20 minutes of animation for the film.

Ms. Regan is currently in production on the HBO music documentary about the band U2.

Animated Call to Action:

WHEN YOU EDUCATE A GIRL
IT TRANSFORMS HER WORLD
OUR (WORLD)

HeNamedMeMalala.com

RAISE YOUR VOICE

malala.org

Line Producer Shannon Dill

Subjects

Malala Yousafzai

Ziauddin Yousafzai

Toor Pekai Yousafzai

Khushal Yousafzai

Atal Yousafzai

Production Coordinator Samantha Polan

First Assistant Editors Benjamin Lindemuth-McRobie

Khary Jones

Second Assistant Editors Allan Duso

Elyse Holloway

Animation

Animation Supervisor Jason Carpenter

Animation Coordinator Krissy Estrada

Animation Song E Kim

Sean Buckelew

Background and Color Design Leah Chun
Additional Backgrounds Natalya Serebrennikova

Storyboard and Concept Artist David Navas
Storyboard Artist Sean Buckelew

Painters Natalya Serebrennikova
Grace-Nayoon Rhee
Asavari Kumar

Compositors Jess Iglehart
Julian S. Petschek
Additional Compositing Quique Rivera
Meejin Hong

Additional Animation Jonathan Seligson
Effects Animation Asavari Kumar

Systems Consultants Michael McNeff
Jeff Yana

Consulting Producer for Animation Claire Jennings

Archival Producer Samantha Polan
Story Researchers Beth Osisek
Jessie Beauchaine
Archival Researcher Kate Coe

Production Sound Mixer Paul Rusnak

Sound Designer Joel Dougherty

Music Editor Bill Bernstein

Sound Editor PK Hooker

Dialogue Editor Susan Dubek

Orchestrations by J.A.C. Redford

Recorded by Shinnosuke Miyazawa

Orchestra Recorded by Tommy Vicari

Mixed by Tommy Vicari

Digital Audio Larry Mah

Music Contractor Leslie Morris

Music Preparation Reprise Music Services

Instrumental Soloists George Doering

Steve Tavaglione

John Beasley

Rick Cox

UK Unit

Field Producer Holly Elson

Hark Pictures, Ltd

Additional Field Producer Deborah McTaggart

Camera Operator Matt Hale

Time Lapse Operator Christoph Gelep

First Assistant Camera Howard Bourne

Assistant Camera/DIT Matthew Hodgen

Still Photographers Caroline Furneaux

Aimee Spinks

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Graham Smith
Nick Deacon
Production sound mixer Grant Bridgeman
Additional Production sound Tim Green
Mary Milton
Tony Meering
Additional Sound recordist David Sansom
Rigging Grip Nick Deacon
Grip Richard Twilton
Production Assistant Abigail Gissey
Transportation Michael Conway
Trocadero Global Services, Ltd.

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Director of Photography Robert Chappell
First Assistant Director Richard Rosser
Reconstruction Unit Supervisors Larissa E. Michel
Heather Longerbeam
Production Coordinator Amy Martinez
First Assistant Camera Steven Mattson
DIT Daniel Brothers
Production Designer Alexander Fuller
Art Director Lori West
Armorer Jaime Mengual
Gaffers Simon Cho
Gaffer/Best Boy Electrician William A. Reid
Best Boy Electrician Pedro Rojas
Electrician Manny Tapia
Key Grip Brian Beverly
Grip Tim Kalisz
Best Boy Grip Paul Salmi

Costume Designer	Yasmine Abraham
Wardrobe assistant	Aubrey Devin
Casting by	Dixie Webster-Davis
Art Department Assistants	Robin Day
	Kira Nelson
Set Dresser	Jesse Marquez
Art Department Drivers	John T. Myers
Transportation Coordinator	Mike A. Burnett Sr.
Picture car driver	Andres Aranda
Driver	Tom Powers
Production Assistants	Mark Bendeck
	Joe DeWalt Brown
	Alisha East
	Leo Harrington
	Jamie Parslow
	Raj Rawal
Catering	Dean's Catering
Craft Service	Kimberly Reed
Security	Harold Mayberry
East Coast	Unit
Field Producer	Monica Hampton
Additional Cinematographers	Bob Richman
	Daniel Marracino
	Jason Longo
B Camera Operator	Jonathan Furmanski
	Matt Clegg
First Assistant Camera	Matthew Caulk
	John David De Virgillis
	Chapin Hall
	Jill Tufts
	Kevin Walter

Production Sound Mixer	Adam Grass
	Max Martinez
	Edward Luke O'Connor
	Jeff Santana
	Steve Bores
Boston Gaffer	Michael Lee
Production Assistant	Billy Brennan
	Halston Ericson-Bohager
	Buck Squibb
	Tracey Noelle Luz
Pakistan	Unit
Pakistan Researcher	Maria Usman
Additional Cinematographer	Ali Faisal Zaidi
Still Photographers	Muhammad Usman
	Khaula Jamil
Kenya	Unit
Production Coordinator	Abraham Ali
Nairobi Security	Global Engagement Services
	EOS Visions, Kenya, Ltd.
Abu Dhabi	Unit
Production Coordinator	Danish Mumtaz
	Goldmine Films, LLC
Cinematographer	Harvey Glen
First Assistant Camera	Roger Schram
Production sound mixer	Simon Charles
Drivers	Tasleem Ahmed
	Amir Hossein

Amsterdam Unit
Field Producer Lisa May Visser
Additional Cinematographers Wouter Boes
Production Sound Mixer Tjodi van Elk

Nigeria Unit
Production Coordinator Joe Abuku
Vivid Africa, Ltd.

Jordan Unit
Field Producer Gina Nemirofsky
Field Translator Salsabeel Talal Mufleh
Driver Ahmad Ali Assad

Oslo Unit
Production Coordinator Kristine Lorentzen
Camera Operator Knut Kollandsrud FNF
First Assistant Camera Christoffer Bjurholt
Production Assistant Celine Wassvik Medlien
Kenneth Karlstad

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Digital Intermediate by Company 3
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DI Producer Joe Guzman

DI Technologist Mike Chiado

Color Assistants John Tripp
Jared Pecht

DI Head of Production Andy Kaplan

Senior DI Producer Jackie Lee

Additional Digital Intermediate Colorworks
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DI Colorist Doug Delaney

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Conform Assistant and

Additional VFX by Allan Duso

Digital transfers Matt Radecki
Gregory J. Lanesey
Different by Design

Re-Recorded at Sony Studios
Engineer Eric Harwood

Social Action Design by We Are Royale

Music recorded at Deep Sleep
and The Bridge Recording

Mixed at Capitol Studios

Animation created and produced entirely at
Little Room in Venice, California

"Happiness"

(traditional)

Performed by Form IV Class of
Kisaruni Secondary School 2014

[Courtesy of Free The Children an
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"Story To Tell"

Written by Alicia Keys

Performed by Alicia Keys featuring
QB

Produced by Rick Rubin

Recorded by Ann Mincieli & Jason
Lader

Mixed by Jason Lader

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and Laurie MacDonald Riyoko Tanaka

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Shazia Ramzan Dr. Javid Kayani

Kainat Riaz Dr. Fiona Reynolds

Katherine Hackett Christina Lamb

Special Thanks

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Nicholas Negroponte Pam DePace

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Jon Stewart Joichi Ito

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Lisa Zimble Shawn Lockie

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Geir Lundestad Nina Tassler

Saba Al Mobaslat Zebu and Arshad Jilani

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