

THE WHY

IMPACT & PROGRESS REPORT

2018

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Dear Partners,

Thinking back at what we have achieved at THE WHY during 2018 makes me immensely proud. We have continued our fight to give everyone, everywhere, access to free, reliable information, and we have done so with heart, soul and dedication. With the launch of WHY SLAVERY?, we have successfully brought the issue of modern slavery to the public's eye, as well as to the rooms of lawmakers and the powerful corridors of the European Parliament and the UN. With the continuation of our successful WHY STORIES series, we have shared information with our audiences worldwide, to educate and inform a global citizenry.

Free access to reliable, meaningful and timely information has long been defined as a fundamental human right and as a cornerstone of democracy, as recognised by Resolution 59 of the UN General Assembly adopted in 1946, as well as by Article 19 of the Universal Declaration of Human Rights, ratified in 1948. These two documents serve as the lasting reminder of why our work is important. Even though they were signed a long time ago, there is still a considerable information gap between those who can access independent information, and those who cannot. We want to bridge this gap. And in 2018, we have taken significant steps towards doing so.

I am pleased and proud to present to you, the 2018 impact and progress report.

- Mette Hoffmann Meyer, CEO and founder, THE WHY Foundation

2.1. Our Mission

We believe free access to information is a human right.

Today, more than 1 billion people cannot read or write. 4 billion people do not have access to the internet – a fact which disproportionately affects people in underserved regions – where only 15% of people have internet connection. There is a considerable information gap that is steadily growing between those who have access to information - and those who do not.

THE WHY was founded in response to this trend. By giving people access to factual investigative journalism in the form of high-quality documentary films, THE WHY aims to provide millions of people all over the world with free, reliable information - to bridge the information gap once and for all.

THE WHY's work is firmly embedded in the 17 Sustainable Development Goals. To combat the many problems facing the world today, such as global warming, wars, inequalities and famine, people need to be able to access independent information about the world we live in. This is where THE WHY's documentaries can make a difference.

2.2. How does THE WHY Foundation work?

THE WHY is a danish non-profit media organisation and a production company that initiates, produces and distributes public media content worldwide. Founded in 2004 by documentary visionaries Mette Hoffmann Meyer (former head of documentaries at DR) and Nick Fraser (founder of BBC's documentary strand Storyville), THE WHY has been carefully constructed to encapsulate their vision of making investigative documentaries available to everyone, everywhere.

THE WHY'S work is formed of three main pillars; firstly, the "WHY" series - consisting of WHY DEMOCRACY? (2007), WHY POVERTY? (2012), WHY WOMEN? (2016), and most recently WHY SLAVERY? (2018) - second, the WHY STORIES series, now in its 5th season - and lastly, our educational events and most notably, the ASK WHY? Film Club.

THE WHY works to realise a world in which everyone has access to free, independent information irrespective of their birth country, wealth or status. Recognising that a large part of the world's population still receives information through local television, THE WHY delivers films to both local and international television broadcasters, to reach viewers worldwide. We donate our films to broadcasters in underserved regions in local language versions, and distribute them on a sliding fee scale to other broadcasters around the world, to ensure that our quality documentaries reach people everywhere.

THE WHY contributes to achieving the UN's Sustainable Development Goals by educating for sustainability, supporting free media, furthering understanding between cultures and

by making people around the world aware of their rights. Our films tell personal stories about everything from poverty to women's rights, from peace efforts to education, giving voice to and visualising issues that might otherwise be left unheard.

2.3 The "WHY" series

THE WHY has previously produced and distributed the Academy Award-winning series WHY DEMOCRACY? (2007), followed by the Peabody Award-winning WHY POVERTY? (2012), and subsequently the critically-acclaimed WHY WOMEN? (2016), released in collaboration with Academy Award-winning actress Helen Mirren. These series reached hundreds of million of people worldwide, through THE WHY's distribution network of more than 70 broadcasters. In October 2018, THE WHY launched the largest ever global media campaign about modern day slavery: WHY SLAVERY?, consisting of six commissioned documentary films, distributed to over 50 broadcast partners, including BBC and CNN. The series has been nominated for the prestigious IDA - Award (International Documentary Association), for Best Curated series. During 2019, THE WHY will start the production process of WHY PLASTIC? - three investigative documentary films addressing the pressing issue of plastic waste.

2.4 The WHY STORIES series

Our WHY STORIES series (previously WORLD STORIES), is a series of documentary films about human rights issues, that is currently in its 4th season. Our experienced Editorial and Advisory Board select 20 documentaries every year, that have already been screened at festivals, cinemas and broadcast on television. We buy the rights to these films, and distribute them on a sliding-fee scale to our global network of broadcasters donating them for free to stations in underserved regions. This process ensures that broadcasters who lack the funding or resources to broadcast investigative documentaries have a chance to do so, while simultaneously prolonging the life of documentaries which have done the festival circuit. We have a close-knit partnership with BBC World News, which broadcast our WHY STORIES films to 200 countries and territories through their channel. Feedback from our partners confirms WHY STORIES global reach – with more than 400 million people estimated to have watched our films.

2.5 Educational events / ASK WHY? Film Club

For the past two years, together with the municipality of Copenhagen, we have hosted the ASK WHY? Film Club to encourage students, as well as their teachers, to do exactly that. We want to engage students in their early teens with human rights and the Sustainable Development Goals. To do this, we bring to life the content on the student syllabus by inviting them to screenings of our specially-selected documentaries followed by Q&A sessions with relevant speakers.

Documentaries and storytelling have the potential to expand traditional teaching methods, and can be used to make complex subjects such as women's rights, poverty and democracy more easily accessible. We believe that the personal narratives presented in our documentaries will engage students and encourage them to pose questions about the injustices that many people around the world face. By discussing these injustices with their classmates and teachers, they will hopefully leave the Film Club with a deeper, more nuanced understanding of the world.

2.6 What will this impact report tell you?

2018 has been a busy and significant year for THE WHY. We have launched our WHY SLAVERY? Campaign, including 6 documentaries, 10 short films and educational materials, that have been screened by broadcasters all around the world, as well as in the UN and in the European Parliament. We have worked on season 4 of WHY STORIES, connected with more broadcasters than ever before, and engaged film makers from all over the world. Our collaboration with the municipality of Copenhagen has resulted in yet another successful ASK WHY? Film Club, this year in collaboration with a student who conducted research on the educational effects of using the cinema as a classroom.

This impact report will give you an overview of all aspects of THE WHY's work. Section 3 will tell you more about the WHY SLAVERY? Campaign, section 4 about the 4th season of WHY STORIES, and lastly, section 5 will talk you through the ASK WHY? Film Club.

3.1 WHY SLAVERY?

An estimated 40.3 million people are currently living as slaves - more than at any other time in history.

Through our six compelling and informative documentaries, alongside 10 short films, WHY SLAVERY? uncovers the lives of men, women and children trapped into modern slavery across all corners of the world. Whether it is the deeply flawed Kafala System, which binds migrant workers to their employers in the Middle East, or the prolific number of children being bought and sold in India, WHY SLAVERY? sheds a light on the stories of people living in the shadows of enslavement.

The aim of the WHY SLAVERY? campaign are well captured by the words of 18th Century Slave Abolitionist William Wilberforce:

"You may choose to look the other way but you can never say again that you did not know."

WHY SLAVERY? ensures that everywhere, modern slavery is not only known of, but is brought to the fore of global political conversation.

3.2 PRODUCTION

To realise the WHY SLAVERY? series, THE WHY has collaborated closely with film makers, directors and producers from all over the world. By aiming for diversity in all aspects of the production process, THE WHY is proud to present 6 distinctively different, yet equally pressing and important, 1 hour documentary films.



A WOMAN CAPTURED

Director: Bernadette Tuza Ritter

Producers: Julianna Ugrin, Viki Réka Kiss

A European woman has been kept by a family as a domestic slave for 10 years. Marish has been exploited and abused by a woman for whom she toils as a housekeeper— entirely unpaid performing all manner of back-breaking

household duties seven days a week in exchange only for meals, cigarettes and a couch to sleep on. She even has to hand over the money she earns from an extra job as a cleaner in a factory. "A Woman Captured" is an intimate portrayal of the psychology behind enslavement, as well as an evocative study of a woman so debased and disregarded that she has even lost sight of her own life.

NORTH KOREA'S SECRET SLAVES: DOLLAR HEROES

Directors: Carl Gierstorfer, Sebastian Weis

Producers: Tristan Chytroschek, Wonjung Bae

Shrouded in secrecy and notoriously cash-strapped, the North Korean regime has resorted to running one of the world's largest slaving operations - exploiting the profits to fulfil their own agenda. These bonded labourers can be found in Russia, China and dozens of other countries around the world - including EU member states. Featuring undercover footage and powerful testimonials "North Korea's Secret Slaves: Dollar Heroes" reveals the scale and brutality of the operation. With the promise of payment and honour, thousands of North Koreans are being sent abroad, only to find themselves under constant surveillance, working 12 hour days, in harsh conditions for wages that are transferred directly to the regime.



MAID IN HELL

Director: Søren Klovborg

Producer: Mette Heide

35 year old Mary Kibwana is just one of thousands of women who lived through hell working as a domestic helper in Jordan. She is a mother of four and was lucky to return to her home in Kenya. She arrived in a wheelchair with 70 percent of her body burned. Two months later she died.

Harassment, abuse, rape and 18-hour work days are a commonplace reality for domestic helpers who have travelled to the Middle East to find employment. Trapped in the Kafala system, their passports are confiscated and they are bound to their employer. Unable to flee, they risk harsh punishments or imprisonments if they try.



I WAS A YAZIDI SLAVE

Director: David Evans

Producer: Nicholas Kent

In August 2014, an Islamic State massacre of unimaginable proportions took place during the rapid invasion of the Yazidi people in Sinjar, northern Iraq. Young Yazidi women were separated from the old and taken to the Galaxy Cinema in Mosul. There they were paraded,

selected, enslaved, tortured and systematically raped. Some were only 11 years old. This film tells the story of Shirin and Lewiza, two Yazidi women captured by IS, who escape to Germany thanks to the intervention of Dr Jan Kizilhan, a world-acknowledged expert on trauma. We follow the Yazidi women's journey to recovery and ask how a survivor of unthinkable sexual violence can find path to rehabilitation - and justice.



SELLING CHILDREN

Director: Pankaj Rajinder Johar

Producer: Pankaj Rajinder Johar, Mette Hoffmann Meyer

In the world's largest democracy, India, millions of vulnerable children are bought and sold, to work in mica mines, to pick tea leaves at plantations, to work as domestic helpers and even sold as brides when they are just young girls. Throughout Indian society the mechanisms of bonded slave labor are insidious, powerful and nearly impossible to escape for children who have become trapped in a system driven by profits. Their story traces back to their families, and exposes how perilous circumstances and a deep lack of knowledge about the meaning of slavery results in the selling of children.



JAILED IN AMERICA

Director: Roger Ross Williams

Producer: Femke Wolting

In the last 30 years, America's prison population has surged from 330,000 to 2.3 million inmates. In this deeply personal and provocative film, Academy Award-winning director Roger Ross Williams sets out on a mission to investigate the

prison system that has helped drive this explosive web of political, social, and economic forces that have consumed so many of Roger's friends and family. In his search for answers, Roger decides to go behind the scenes of America's \$80 billion dollar a year prison industrial complex. As he explores the network of companies who are involved, he uncovers a disturbing pattern of greed and corruption, as well as enormous financial incentives to keep inmate population high, and sentences long.

As a second part of the WHY SLAVERY? series, THE WHY has produced 9 short films. Six of which have been cut from the WHY SLAVERY? hour-long films, as well as three additional films which were edited into 5 minute versions, that have so far been used in educational settings as well as museum exhibitions.

The additional films are:

- Storm makers
- Dark side of chocolate
- One Bride, Seven Cows, or a Box of Heroin (short from WHY WOMEN?)

The Open University (UK) has been a vital part of ensuring the academic thoroughness of the six documentaries. Two Open University Professors have served as academic consultants of the series: Dr Avi Boukli, Lecturer in Criminology, and Professor Helen Yanacopulos, Discipline Convenor in the Faculty of Arts and Social Sciences.

"The ever-expanding notion of slavery tests our legislation, and it is fascinating to see how notions of freedom and slavery are being redefined and for what political purposes. You may agree or disagree with the series, but you will find the ways in which the series questions what 'slavery' is today thought provoking".

- Dr. Avi Boukli

3.3 DISTRIBUTION

1. Co-production

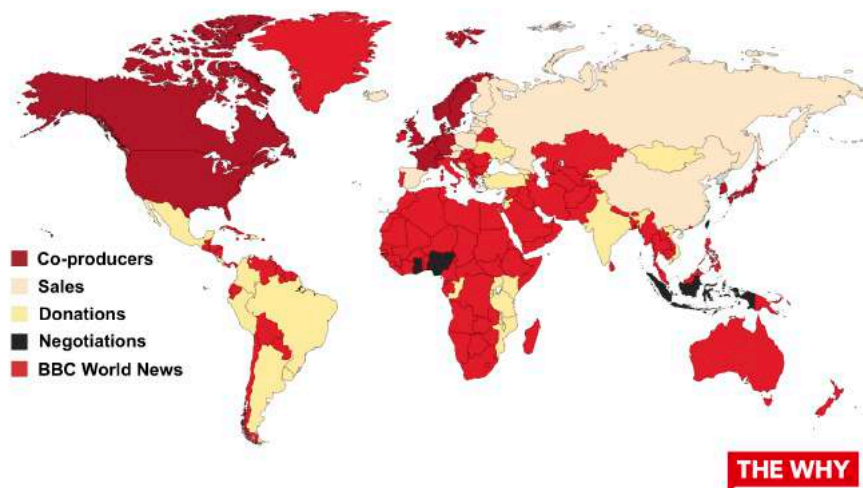
The WHY SLAVERY? Films were co-produced together with broadcasters from all over the world: BBC (United Kingdom), CNN (America), CBC (Canada), DR (Denmark), EO (The Netherlands), NHK (Japan), NRK (Norway), SVT (Sweden) and SRF/RTS (Switzerland).

2. Sales

The WHY SLAVERY? films were sold on a sliding fee scale to a large number of broadcasters, including broadcasters in Russia, Finland, China, Spain, Mozambique and Turkey.

3. Donations

THE WHY is very happy to be able to donate the rights to air the films to broadcasters in countries that do not have a tradition of showing investigative documentaries. By initiating a close-knit collaboration with TAL TV in South America, we have been given access to 11 TV channels in 7 countries. We have also donated our films to broadcasters in Kosovo, Kenya, Uganda, Tanzania, Malawi and Mongolia, among many more.



The WHY SLAVERY? films were bought and broadcast on BBC World News - a channel covering 200 countries and territories. As a result our six films reached a vast number of people:

BBC WORLD NEWS AUDIENCE

- 445,399,000 total households

- 3,228,390 hotels
- 53 airlines
- 17,164 B&Bs
- 77 commercial vessels
- 163 cruise ships

The partnerships with our more than 50 broadcasters are at the very core of our organisation, and is what allows us to continue producing high-quality factual documentaries, and distribute them all over the world. Feedback from our broadcasters is essential to the development of our series, and we are eager to learn from our partners, and incorporate their feedback into our practice.

“The Why Slavery season is a hugely important range of films illuminating and questioning slavery in our modern world. (...) I am proud that BBC Two sits at the heart of this season and for our partnership with the Why Foundation and the network of global broadcasters committed to highlighting this issue.”

- Patrick Holland, controller BBC Two

“These programmes are important because they shine a light on slavery in our contemporary times. The overall picture painted by these films is a terrible indictment of the systems that allow slavery to take place.”

- Mandy Chang, Editor BBC Storyville

3.4. Events and film screenings

THE WHY’s sense of responsibility for the films we produce does not end with their broadcast. We work closely with policy-makers, human rights advocates, students and United Nations representatives to organise film screenings and events. We identify partners for whom our films will be particularly relevant, so that they can be best utilised to initiate important discussions on modern slavery, human rights and the Sustainable Development Goals.

The films have been screened all over the world, starting with the launch of the campaign in the United Nations Head Quarters in New York in 2017. The premier of the films was hosted in cultural centre Absalon in Copenhagen one year later, in October 2018.

Modern slavery is a world-wide phenomena and thus demands local as well as world-wide attention and action. During the launch of the WHY SLAVERY? campaign, we have worked closely with the British Foreign & Commonwealth office, embassies and universities in Denmark and elsewhere. Our films have been used to highlight the importance of anti-slavery advocacy and to initiate discussions on what steps can be taken to eradicate the practice.

3.5 Global Outreach

A selection of global events organised within the WHY SLAVERY? campaign framework:

“North Korea’s Secret Slaves: Dollar Heroes” screening in the subcommittee for Human Rights in the European Parliament. After the screening the panel issued a call to stop the exploitation of North Korean workers in Poland.

“Maid in Hell” screening at the British Foreign & Commonwealth Office, London, UK

“It is so important that governments give a platform to civil society initiatives that are striving to make a difference in tackling the heinous crime of modern slavery. We wish The Why every success in their global campaign.”

- Richard Jones, Deputy Director – Human Rights and Democracy, Foreign and Commonwealth Office.

“On Anti-slavery Day, The Why Foundation’s documentary is a timely and incredibly moving reminder that we must all continue to work together both domestically and internationally to tackle this complex issue as well as listen to and support individual victims”

- Robin Misir, UK Home Office Engagement Lead

“A Woman Captured” screening at the British Embassies in Beijing, China, and Sofia, Bulgaria

“We all have a responsibility to be watchful for situations of exploitation and trafficking and any other forms of human rights violations and do our best to eliminate these.”

- Deputy Ambassador Lynne Charles

“It opened my eyes to the different aspects of modern slavery – it can literally affect us all. None of the guests expected to see a woman captured for 10 years in her home country.”

- Zehra Hassan, projects manager at the British Embassy

“Maid in Hell” screening at the Mwanga Institute in the Democratic Republic of Congo

“In unanimity, the students committed themselves to furthering the fight against slavery through community mobilization. They recommended that COSCAE to continue the

dissemination of the film in order to spread the word on and denounce the abuses and practices of modern slavery committed by the perpetrators in the film. The responsibility remains shared, the Executive Secretary of the COSCAE recalled, in regards to the eradication of modern slavery. The government, the justice system, civil society, NGO's and the public have a great role to play in the fight against slavery."

- Representative from Mwanga Institute in the Democratic Republic of Congo

Screening of WHY SLAVERY? short films and "Maid in Hell", St Louis University, Belgium

More than 500 students attended a combined film screening and lecture by human rights experts, organised by the Law Students Association at St Louis University.

Screening of "Selling Children" at SOAS, UK

Screening organised by SOAS Against Human Trafficking, a student association at the School of Oriental and African Studies.

"We really appreciate the work The Why Foundation is doing, because it has brought about concrete change, its working towards a movement in an innovative and critical manner. We are grateful that the Why partnered with our society, giving us the chance to screen such an inspiring and awe inducing documentary."

-Representative from SOAS Against Human Trafficking

The work to make our films more accessible to especially educators has continued with the WHY SLAVERY? films, and we are now able to offer a Facilitator's Guide for the series containing information on all six films. This guide is designed to accompany the films; offering useful insights, as well as relevant questions for discussion which connect the film to human rights issues and the Sustainable Development Goals.

3.6 Local Outreach

A selection of the local events organised in Copenhagen and in Denmark within the WHY SLAVERY? campaign framework:

- "Maid in Hell" screening at the United Nations in Copenhagen, Denmark, to commemorate the 70th anniversary of the Universal Declaration of Human Rights.

Included in the program were speeches held by the Director of the United Nations Development Program Nordic Office, Camilla Brückner, human rights lawyer and former French Ambassador for Human Rights, François Zimeray, and The Why's CEO Mette Hoffmann Meyer. After the film screening, director Søren Klovborg joined the panel to

answer the audience's questions about how to address the exploitative labour system in the Middle East presented in the film, known as "Kafala".

"The first thing you should do in terms of human rights, is to tell people that they have rights, because they simply don't know. And this film is very important for that, and showing it widely is very important. "

François Zimeray, former French Ambassador for Human Rights

- THE WHY hosted several film screenings in Copenhagen in collaboration with **Cinemateket** and **Husets Biograf**, which were open to the public.

- The films were exhibited at the **Women's Museum in Aarhus** and at **Kunsthal Charlottenborg** in Copenhagen.

- To attract the public's attention to the WHY SLAVERY? films that were being broadcast on Danish broadcaster DR in October, we put up banners in the city centre, on a few of Copenhagen's busiest shopping streets.

3.7 (ONLINE) OUTREACH & IMPACT

During 2018, THE WHY has seen its online community of supporters expand and become more engaged. We have grown on all platforms we use (Facebook, Instagram, Twitter and YouTube), with a lot of the engagements following the launch of the WHY SLAVERY? campaign in October.

Facebook

- More than 19 000 page likes
- Highest engagement during the WHY SLAVERY? Campaign,

YouTube

- More than 81 000 subscribers: gained 18463 subscribers during 2018
- 2,7 million views end of 2018, which is 800 000 more than at the start of the year
- More than 34 million minutes watched
- Secret Slaves of the Middle East (part of WHY WOMEN?): almost 2.3 million views

Instagram

- 40% increase in followers during the WHY SLAVERY? Campaign
- More than 750 followers, huge potential for expansion

Twitter

- More than 8000 followers
- An increase of almost 10 000 impressions over the last year

BBC Online Impact

- BBC News published a clip from “North Korea’s Secret Slaves: Dollar Heroes”, that has been seen more than 780 000 times. Over half a million of those views were in one day.
- “Maid in Hell” trailer on BBC News Africa’s Facebook page has 1.2 million views, 1 800 comments, 27 500 shares.
- “Maid in Hell” trailer on BBC’s YouTube page has 1.2 million views.

Traditional media platforms have also paid close attention to the launch of the WHY SLAVERY? Campaign. Reviews of the films included in the series have been overwhelmingly positive, stressing the societal importance and implications of the films and the series.

Full list of news platforms that wrote about the WHY SLAVERY? series:

- **Observer/The Guardian**
- **BBC World News**
- **Business Insider**
- **The Times**
- **EU Reporter**
- **The Independent**
- **CBC**
- **DR P1**
- **NPO**
- **Politiken**
- **Mail online**
- **Daily Mirror**
- **Screen Daily**
- **Al Jazeera Balkan Doc**
- **The Sun**
- **Globalnyt**
- **Danwatch**
- **Radio Times Review**
- **Beyond Chron**
- **Deadline**
- **Ekstra Bladet**
- **Magasinet Røst**

“(...) the Why Slavery? season makes painful viewing from the start, and becomes even harder to watch once the full horror of its subject’s situation emerges.”

- Critics Choice, The Times

“It [“A woman captured”] inadvertently, and despite the undoubted evils of enforced slavery – 1.2 million affected in Europe alone – made me think hard about the subtler, less brutal forms, where

coercion, enabling, mutual destructive self-loathing and co-dependency can play their parts, as in carers.”

- Euan Ferguson, Observer

THE WHY collaborated with several Danish celebrities throughout the launch of the WHY SLAVERY? campaign, by producing short Vox Pop videos that were published on our social media platforms. Actress Ghita Nørby, comedians Casper Christensen and Frank Hvam, researcher and filmmaker Sine Plambech, journalist and radio profile Bo Lange, Minister for Development Cooperation Ulla Tørnæs, social commentator Khaterah Parwani, and world renowned professor of genetics Eske Willerslev all joined us to discuss and reflect on the implications of modern slavery.

“If you want to do something as an individual you can start thinking about the products that you are buying. How much does this cost? Why is it so cheap? As they say, there is no such thing as a free lunch. If you buy something that is extremely cheap, then there is someone else who is not getting paid, or paid enough. So try and look at the relationship between what you buy and how much it costs.”

- Sine Plambech, Senior Researcher, Danish Institute for International Studies

Shandra Woworuntu has been an active advocate of our campaign since it launched at the United Nations General Assembly in 2017. Woworuntu, activist and survivor of human trafficking, was appointed by president Barack Obama to be a member of the first US Advisory Council on human trafficking. She acted as an ambassador for the campaign, advocating for it online.

“The Why Slavery Campaign is important for me, since this campaign will educate and raise awareness in our community and society that slavery is still happening everywhere. This campaign serves to open up their eyes so they can be a part of the solution, and eradicate modern slavery.”

WHY SLAVERY?

“WE STILL NEED COMPREHENSIVE, PROACTIVE AND REACTIVE ATTENTION TO STOP HUMAN RIGHTS VIOLATIONS. PREVENTIVE MEASURES, EXPANDED PROTECTION FOR VICTIMS AND THEIR FAMILY MEMBERS AND PUNISHMENT TO THE TRAFFICKERS AND THEIR ASSOCIATES.”

-SHANDRA WOWORUNTU
WHYSLAVERY? AMBASSADOR



3.8 Conclusion

This project started as an inquiry into what the state of modern slavery and human trafficking looks like in today's fast paced, consumeristic society. What we found out was way worse than we expected. 40.3 million people are currently still living under slave-like conditions. Whether they are incarcerated in the US, kept as domestic slaves in the European Union and the Middle East or sold as children in India, millions of people have their human rights violated every day. With the WHY SLAVERY? campaign, THE WHY has tried to highlight some of these lives, and tell the stories of people who are largely left unheard.

Now the fight continues. We are working to partner up with more broadcasters, universities, advocacy groups and policy makers to make sure that these films continue to stir the debate about the harsh reality faced by these 40.3 million men, women and children. The six films that partake in the series and the outrage and interest they have sparked in the audiences, both offline and online, are acute examples of how *knowing* about a human rights violation enables you to start *acting against it*.

4.1 WHY STORIES SEASON 4

WHY STORIES is the realisation of THE WHY's mission to expand access to free and independent information, and to engage new, mass audiences in key human rights issues. During 2018, THE WHY produced and launched season 4 of the WHY STORIES series.

Documentary films are well-recognised for providing valuable insight into the lived experiences, cultures and politics of different regions around the world. WHY STORIES is comprised of pre-existing documentary films which we buy and edit into 45 minute films to broadcast on TV. In this way, WHY STORIES extends the lifespan of high-quality films while simultaneously expanding their viewership by reaching out to new audiences. WHY STORIES also creates local dubbed language versions of the films, removing a prevalent barrier for many people to access independent information; particularly for those who are unable to read, write or speak additional languages besides their mother tongue. WHY STORIES is unique in its mission to connect those in underserved regions, whether affected by censorship, poverty or a lack of tradition for factual film viewing, with high-quality factual documentary films.

WHY STORIES has gone through some significant changes and exciting developments the past year. Perhaps the most noticeable, is the name change. With the power of documentary films, we want to encourage people to ask WHY. In keeping with this ethos,

we made the decision to rename our preeminent WORLD STORIES series to WHY STORIES.

4.2 Films in Season 4

The international Editorial and Advisory Board select films for each series of WHY STORIES based on their ability to connect people with the key global issues identified by the UN's Sustainable Development Goals. The selection process of the films is also informed by a desire to produce a series of films which reflect the diversity of different experiences of people across the world. The focus on diversity both in terms of geographic focus and content, has resulted in the selection of films from 35 different countries, covering issues which span a number of the Sustainable Development Goals, such as poverty, gender equality and education. This season, nine films were selected, edited and distributed to our broadcasting partners. The six WHY SLAVERY? films were also included to make up part of the 4th season of WHY STORIES, adding to a total of 15 films included in WHY STORIES season 4.

List of films included in season 4 of WHY STORIES:

The Road - Zanbo Zhang (2015)

Law of the Jungle - Michael Christoffersen, Hans la Cour (2012)

Warriors from the North - Nasib Farah, Søren Steen Jespersen (2015)

Marathon Boy - Gemma Atwal, Adam Barth (2010)

Those Who Said No - Nima Sarvestani (2014)

Remember Baghdad - Ed Dallal, Fiona Murphy (2017)

The Ambulance - Mohamed Jabaly (2016)

Accidental Anarchist - John Archer & Clara Glynn (2016)

The End of the Game - David Graham Scott (2017)

4.3 Distribution

2018 marked an exciting year for the WHY STORIES series. As of today, the WHY STORIES films have been shown by 70 broadcasters worldwide, many of which have aired all four seasons of the series. WHY STORIES specifically targets broadcasters in countries where censorship, poverty and a lack of tradition for factual film-viewing have impeded free access to information for its populations.

Besides our local broadcasting partners, BBC World News ensures that the films reach approximately 450 million households, in 200 countries in territories. As a renowned and well-respected public media provider, broadcasting the compelling and informative WHY STORIES films through this channel ensures that the films reach people with different backgrounds, all over the world. BBC World News not only reaches remote areas, but can also be viewed from hotels and cruiseships, serving as an important reminder to more

affluent members of society about the reality of human rights violations and the urgency of working towards the realisation of the Sustainable Development Goals.

HIGHLIGHTS:

>>> The collaboration with the Mongolian Broadcasting Network was concretised, and the first 54 films were delivered, to great appraisal.

“I just want to let you know how much WHY STORIES means to Mongolia. With the films you provided us we have been able to trigger independent and unbiased discussions on topics that no-one else would have ever done it Mongolia, such as freedom of the media (Putin's Kiss), broken foreign investment promises (Big Men), LGBT rights in Mongolia (God Loves Uganda). The last one, it was the first time when the public broadcaster ever hosted live on TV the Mongolian LGBT community leaders talking about their struggle in a very homophobic society.”

-Horea Salajan, Mongolian Broadcasting Network

>>> The Albanian broadcaster RTSH signed a contract for 10 WHY STORIES films as well as the 6 WHY SLAVERY? films

>>> Funacao Soico in Mozambique signed a contract for 70 WHY STORIES films

>>> AZAM TV, which has a viewership in Uganda, Tanzania, Kenya and Malawi signed a contract for 15 films

>>> OTRK in Kyrgyzstan has signed a contract for 4 films

4.4 Local language versions

An estimated 1.1 billion people are unable to read and write, and a further 40% of the world's population are only able to speak their native language. These barriers still prevent a significant portion of the world's population from accessing high-quality information about the world we live in.

Television is a principal source of information for illiterate segments of the population. It is a particularly important medium in countries where access to the internet is limited, or where online content in local languages is not readily available.

The films have been translated into:

- Arabic
- Swahili
- Italian
- Portugese

- Farsi
- Mongolian
- Albanian
- Vietnamese
- Spanish
- Russian
- Serbian

By making dubbed and translated versions of our films, we ensure that the gap between those who can access information and those who cannot is steadily becoming smaller and smaller. According to the World Economic Forum, 89% of online content is only available in 10 languages, which only about 3 billion people speak as their first language. 56% of this content is in English. It is estimated that to be able to reach 98% of the population, the internet would have to accommodate 800 languages. By dubbing our films, we try to counterpoise this trend, offering information in local languages and not only in English.

4.5 Outreach and impact

In addition to our close partnerships with broadcasters, THE WHY also aims to encourage members of the public to engage with our films through discussion. We want our work to keep evolving and we strive to always reinvent the way we produce and distribute our films, without losing our core values. One way we do this is by engaging students and educational institutions with our initiatives. This year, educational film screenings, or 'Film Clubs', were hosted in Kosovo and Denmark, as part of the ASK WHY? Film Club (see section 5).

"Can films change the world? Maybe, because people can, and films with a warm heart can inspire to action. We love when documentary films are used as tools for change. The powerful and thought-provoking documentaries (...) were seen as perfect tool to engage with pupils in Schools all over Kosovo in discussion on inequality, human rights and poverty. These films are short stories about real people and as such they encourage our audiences in schools to deepen their understanding about universal problems and inspire them to take action."

- Errol Bilibani, Kosovo

Our WHY STORIES films were also screened as part of an event to empower women in Bogotá, Colombia, where they screened the film "Solar Mamas".

4.7 Development

Our Editorial and Advisory Board is already screening documentary films sent to us from all over the world by talented filmmakers, carefully curating season 5 of WHY STORIES. As always, our goal is to engage a diverse group of film makers, which ultimately result in a selection of moving, thought-provoking stories, which present different perspectives on the human condition and the world we live in.

We are also working hard to further enlarge our already impressive network of broadcasters. Currently, we are finalising discussions about contracts with La Nacion (Argentina), TV1 (Macedonia), TV21 (Kosovo & Macedonia) and Vijesti (Montenegro).

We have also signed an agreement with the film institute Doc House in Tunisia, where we agreed that our two organisations would together curate a catalogue that will later be presented to the public Tunisian broadcaster. The MENA region (Middle East and North Africa), is very important to us, and we value our partnership with Aljadeed (based in Lebanon), and Al Wattan (based in Palestine) highly. We aim to connect further with broadcasters in this region, and we are currently en route to connecting with TV channels in Western Sahara, Egypt and Morocco.

Lastly, we believe that there is a huge possibility to expand and develop our global Film Club concept, and we have already had constructive talks about hosting educational events in Tunisia, Latin America and to repeat the success in Kosovo. The feedback we have gotten from institutions and schools which have received our WHY STORIES films in the past has been overwhelmingly positive. We think our films could be a useful tool to initiate discussions about the Sustainable Development Goals and human rights, as well as to encourage students to become engaged, active citizens. (More information about the Film Club's can be found in section 5, which is entirely dedicated to the Danish version of the Film Club.)

5.1 ASK WHY? FILM CLUB

Using the cinema as a class room, ASK WHY? Film Club encourages school students to engage with the goals and the issues outlined in the Sustainable Development Goals, through watching critically acclaimed documentaries. Each film features cutting edge investigative journalism and tells captivating stories about real human experiences - allowing younger audiences to contemplate complex issues and critically discuss them with their teachers and peers. Using documentary films as a medium to convey complex messages and stories that would otherwise be hard to comprehend for a young audience, THE WHY supports educators to engage their students with the issues outlined by the Sustainable Development Goals.

5.2 Organisation

During the school year of 2018/2019, ASK WHY? Film Club once again invited students in Copenhagen to watch three compelling documentary films which complimented their curriculum. The theme of this year's Film Club was "Freedom". In collaboration with the municipality of Copenhagen, more than 300 students from eight schools were invited to three film screenings at Cinemateket, two during the fall semester, and one during spring. The films that were screened were "My Escape", "The Storm Makers", and "Marathon Boy". These films address three distinct issues, which all essentially capture a universal story about human struggle for freedom in their own way. The films are part of the previous seasons of WHY STORIES, and we are very happy to show these powerful films to a new, young audience of potential film makers, journalists and human rights activists.



"My Escape" (Firas Fayyad, Rasmus Nyholm Schmidt & Henrik Grunnet, 2016)

Through the eyes of two Syrian boys, Ghaith and Abdul, we get to witness the largest refugee crisis since WWII. Their journey to Europe is told from their point of view, and they have recorded some of it themselves with their own mobile cameras.

"The Storm Makers" (Guillaume Suon, Julien Roumy & Rithy Panh, 2014)

More than half a million Cambodians work abroad and a staggering third of these have been sold as slaves. Most are young women, held prisoner and forced to work in horrific conditions, sometimes as prostitutes, in Malaysia, Thailand and Taiwan.



"Marathon Boy" (Gemma Atwal & Adam Barth, 2010)

Budhia Singh, the six year old Indian running phenomenon and the web of intrigue around him. An Indian boy from the slums with an unbelievable talent for running becomes the cause of a political battle between his coach and child welfare.

For every Film Club, THE WHY invites film producers, directors and experts on the topics in the films to participate in a Q&A with the students after the film screening. This allows the students to ask questions about documentary film production and the issues the films raise about migration, trafficking and human rights. The Q&A's were a great success, with students wanting to ask more questions than the time allowed, and the experts' answers clearly evoking reflection among the young listeners.

One of the teachers commented:

"Together with my students, I have learned about injustices and big ethical and existential dilemmas faced by children, young people and adults in the world we live in."

Another one said:

“My students have gotten an insight into the documentary genre, as well as that a lot of children live very different lives than they do.”

In addition to the screenings, we also provided the schools with complementary educational material. This enables students to keep exploring the themes raised in the films once they are back in their classrooms, to deepen discussion and critical thought.

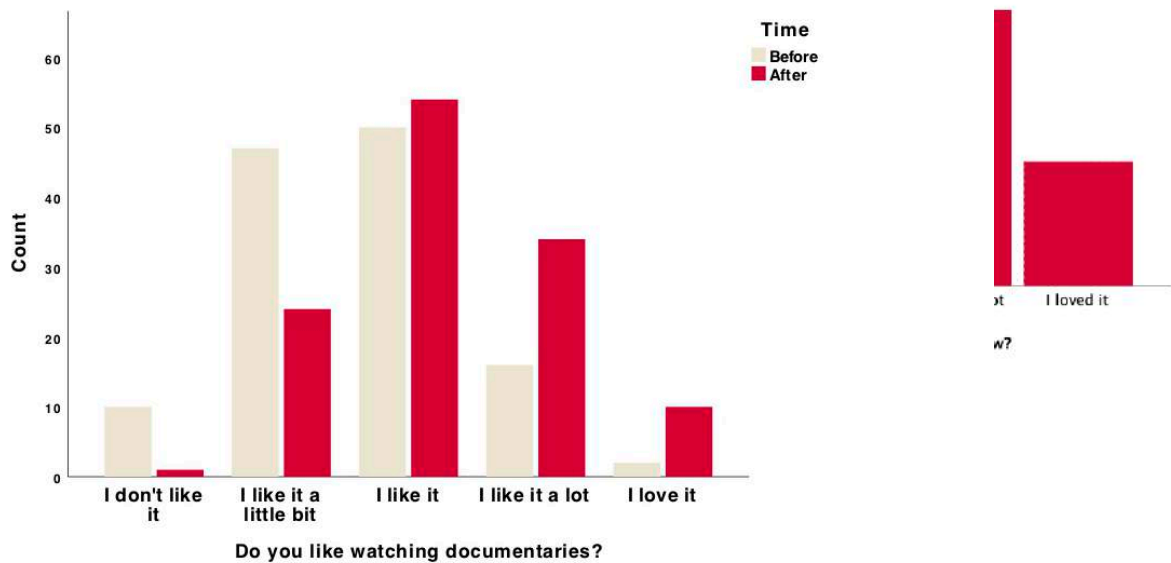
5.3 Impact research

We all intuitively know the impact that documentary films can have on us. We have all felt the upwelling of emotions when something happens to a character we like, the goosebumps when we are scared and the process of reflection after we have finished watching the film. This year’s edition of the ASK WHY? Film Club included an element of inquiry into these feelings. Do students in their early teens like watching documentary films? What effects does watching a film have on their perceived knowledge? To answer these questions, THE WHY teamed up with a student from the University of Amsterdam, who was doing an internship at THE WHY during the fall of 2018 to conduct a comprehensive quantitative study into the effects of documentary films on the student Film Club participants.

The film “My Escape” was screened to around 320 students in October 2018. Before the film, a questionnaire was handed out to the approximately 150 students attending the first screening, where they were asked to answer a few questions about their perceived knowledge about refugees coming to Europe, as well as their opinions on watching documentary films. After watching the film, they answered the same questions one more time, with two added open-ended questions where they could leave feedback.

126 students handed in the questionnaire. They came from four different schools in Copenhagen; Nørrebro Park Skole, Korsager Skole, Langelinieskolen and Frejaskolen. Out of the questionnaires that were handed in, 10 were excluded from analysis because the questionnaires were incomplete. The mean age of the participants was 13 years. Only 8.6% of the students said that they watch documentaries often, 38.8% answered sometimes, 29.3% answered rarely and 23.3% answered very rarely.

An overwhelming majority of the students stated that they liked “My Escape” (right-hand bar chart.) In the bar chart below, liking of documentaries before and after watching “My Escape” is displayed. It becomes evident that the students had more positive feelings toward documentaries as a medium after watching the film. This difference is statistically significant, meaning that we can confidently say that this difference probably is also true among the wider population.



The histogram reveals how the students level of perceived knowledge also changed. Knowledge was measured by several items, that were later combined into a single variable where the lowest score was 3, and the highest 15. The histogram clearly shows how the students’ perceived knowledge increases after the screening. Once more, this increase is statistically significant.

Further analysis showed that these two results are closely linked to each other. This means that the more the students liked the film, the higher their level of knowledge was after watching the film. This is not surprising, since liking the film could mean that you pay more attention to it. In turn, this leads to a better understanding of the film and more knowledge about the issue presented in it.

What we have shown with this research is that THE WHY’s documentaries are liked by students in their early teens, an age that is not naturally associated with documentary-watching. Not only did the students really appreciate the film, they also liked documentary films as a medium more after watching one of THE WHY’s films. The most exciting result, is the statistically significant evidence that watching the film increased the students’ perceived knowledge about refugees. We have also shown that the more the students like the film, the more they will learn from it. Anecdotaly, the ASK WHY? FILM CLUB has been considered an excellent educational tool, and THE WHY is now happy to present the data to supports that sentiment.

In addition, we received some interesting feedback from the students fielded from their response to open-ended questions from our survey:

"I thought it was great to see how they were feeling, and I really feel differently about refugees now."

"I thought most of it was thrilling and I wanted to know what would happen next."

"(I liked) their love for their families and their friendship"

"I would like to see him meet his mother again."

"It is terrible that people have to go through this."

6.1 FUTURE PROJECTS

THE WHY foundation strives to tell interesting stories, investigate a broad range of human rights issues, and probe a deeper understanding of the world among our audiences. Continuing on in this tradition, we have many exciting upcoming projects during 2019, which will extend our work to connect with viewers, broadcasters and filmmakers around the world.

6.2 WHY PLASTIC?

During 2019, THE WHY will start working on WHY PLASTIC?, a documentary series of three films that will prompt viewers to think of their own plastic consumption and the impact it has on sustainable development and the creation of a circular economy. We will also produce short films and create a public awareness campaign around the issue, hosting events, collaborating with actors who share our vision of a sustainable future, and invite our audiences to ask themselves WHY we have gotten so dependent on plastic - and what we can do about it.

The film submissions have already started coming in, and THE WHY is currently in the process of selecting which aspects of the plastic problem we believe need to be brought to the public's attention. We do this by partnering with non-governmental organisations, educators and academics. We have already partnered with Danish non-profit Plastic Change, and Marine Plastic, (a research centre connected to Aalborg University, Technical University of Denmark, Roskilde University, Aarhus University and the National Museum of Denmark), where representatives from which will act as advisory board members to the project.

The films will be shown by our network of more than 50 broadcasters, reaching an estimated 400 million viewers worldwide. Everyone has the right to know how plastic affects us and our environment. Our belief is that through the widespread distribution of information, diverse stakeholders will be incentivised to work together towards a solution to end our over-reliance on plastic.

6.3 WHY PODCAST?

Audio recordings can be listened to everywhere and anytime - while you are busy making dinner, or when you have a moment before sleep to relax. This is why THE WHY is set to create a podcast series based on our powerful documentary films.

We believe our documentaries could reach an even larger audience if they are made into a podcast-format, to be distributed on radio stations as well as on online podcast applications. Local radio stations still have a massively important role to play in areas where the internet is not readily available, and in those areas where there is an internet connection, the podcasts could be accessed and listened to at any time. Adapting our films into podcasts would be a good way to reach the 1.1 billion people in the world who cannot read and write, making our investigative work even more accessible - all you would need is a radio, or a device with internet connection.

Our ambition is to first of all produce the podcasts in Danish and English, and then translate them to relevant local languages. For example, we believe a story that takes place in Syria should be made available in Arabic. Most of our films are 45-60 minutes long, but for the podcasts, our goal is to reduce them to a digestible 20-25 minutes long. The imagery will be translated into a compelling narrative, while keeping the original audio file from the film to increase authenticity. To make the episodes easy to listen to, voice-overs will be recorded in the designated language.

“Maid in Hell”, one of the six WHY SLAVERY? films, will act as a pilot-project, after which we aim to remake many of our other films into podcast episodes. We expect the editing, recording and production of the podcasts to be around 14 days per episode, since the original scripts and materials are already available.

7.1 CONCLUSION

2018 has been one of THE WHY's most productive years so far. Our team has been working tirelessly to realise our mission to make investigative journalism and high-quality factual documentaries available to people all around the world. We have produced and distributed documentaries, short films and educational material that discuss the Sustainable Development Goals in a critical, comprehensible way. We have engaged audiences that otherwise would not have access to this type of content. Through our extensive network of broadcasters and local partners, THE WHY has delivered films to an estimated 600 million viewers, via 50 broadcasters, reaching 200 countries and territories. We have made significant advancements in our mission to ensure that everyone has free access to high-quality, factual information about the world we live in. We have collaborated with some of the world's largest broadcasters, such as the BBC and CNN, as well as local TV channels in countries as far apart as Mongolia and Brazil. Whether in the

UN or a school in Kosovo, our films have encouraged people around the world to ask WHY?

In order to build on the success of the previous year, and to be able to further the development of WHY PLASTIC? and WHY PODCAST, THE WHY urgently requires funding. Sustained financial support will enable us to widen our creative scope, nurture new partnerships with local organisations, reach broader and more diverse audiences, and foster sustained engagement with the issues identified by the UN Sustainable Development Goals.