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**EXPANDING IN ITS 10TH YEAR, ARTS ENGINE PICKS UP
DOCUCLUB, RELAUNCHES FISCAL SPONSORSHIP PROGRAM**

<http://www.artsengine.net/>

New York, NY (March 26, 2008) – Celebrating ten years of social-issue media, Arts Engine announced today that it is expanding its services to include DocuClub, a 14-year old program dedicated to nurturing works-in-progress by documentary filmmakers, and is re-launching its fiscal sponsorship program.

Arts Engine produces, supports and distributes independent, social-issue media through three principle programs: Big Mouth Films, the Media That Matters Film Festival and MediaRights.org.

DocuClub (www.mediarights.org/docuclub) was founded in 1994 by filmmaker Susan Kaplan to support works-in-progress through feedback-based screenings and to help filmmakers find financial backing. Past films that have been screened at DocuClub include *Born Into Brothels*, *The Boys of Baraka*, and *Metallica: Some Kind of Monster*.

“DocuClub has been instrumental to the evolution of documentary film over the past decade,” said Katy Chevigny, co-founder and Executive Director of Arts Engine. “Arts Engine is excited to build on its legacy and introduce even more documentary filmmakers to this indispensable resource.”

Chevigny noted that Arts Engine’s relationship with DocuClub goes back to 1998, when its first Big Mouth film, *Innocent Until Proven Guilty*, screened at DocuClub.

"The documentary community that I have been privileged to work with for more than ten years has profoundly enriched my professional life," says DocuClub founder Susan Kaplan. "It is clear to me that the time has come to pass the torch onto Arts Engine and I am confident that DocuClub will continue to thrive."

Arts Engine also announced that it is re-launching its fiscal sponsorship program, which has provided services for over fifty feature-length documentaries, among them Amir Bar-Lev’s *My Kid Could Paint That*, Christopher Dillan Quinn and Tommy Walker’s *God Grew Tired of Us: The Story of the Lost Boys of Sudan*, Annie Sundberg and Ricki Stern’s *The Trials of Darryl Hunt*, and Jeff Zimbalist and Matt Mochary’s *Favela Rising*.

“Fiscal sponsorship is a vital element of independent filmmaking,” said Chevigny, “Without it hundreds of filmmakers would be shut out of many traditional funding sources that require nonprofit status.”

Felix Endara, who joins Arts Engine from the North Star Fund and Global Action Project, has taken DocuClub's helm. He said that a new goal of DocuClub is to bridge the technological and generational divide between those professional filmmakers brought up on long-form documentaries and newer media-makers who may approach the idea of the documentary with very different ideas.

DocuClub's first screening for 2008 will feature Kimberly Reed's *Prodigal Sons*, the story of "a brotherly rivalry between a man and a woman... and Orson Welles." Reed was named one of Filmmaker Magazine's *25 New Faces of Independent Film* for 2007. Kaplan will moderate the session, which will be held on April 3rd at Goldcrest's postproduction facilities in the West Village.

Filmmakers interested in DocuClub membership or fiscal sponsorship should contact Felix Endara (felix@artsendara.net or 646-230-6368, x221).

About Arts Engine

Now in its tenth year, Arts Engine produces, supports and distributes independent, social-issue media through three principle programs: Big Mouth Films, the Media That Matters Film Festival and MediaRights.org. As a major innovator and contributor to the current independent media culture, Arts Engine's vision for the next decade is to shape and define that culture with reverence for the great tradition of social-issue documentaries as well as an eye toward the future of new technologies and new media. Katy Chevigny, co-founder and Executive Director of Arts Engine, recently directed the film *Election Day*, which will be broadcast by P.O.V. on July 1, 2008.

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