

A film by Harry Freeland
With BBC Storyville and ITVS International

UK | 2012 | 84' | HD

For more information, screeners, and stills, contact: global@dogwoof.com

ALBINISM

"The term albino comes from a Portuguese explorer who, when travelling in Africa, saw both dark and light-skinned natives, and called them "Negroes" (from the word for black) and "Albinos" (from the word for white) - he erred in thinking that they were of different races."



Life is harsh for thousands of Africans who suffer from albinism. The stigma that surrounds them has been ingrained within society for many generations and throughout their lives they battle with prejudice, social exclusion and isolation. Seen as a curse from God, they are believed to bring bad luck to the households they are born in to. Many are killed at birth or rejected by their families. Albinism is a rare genetic condition occurring in both genders regardless of ethnicity. It is caused by the meeting of 2 recessive genes leading to an absence of the enzyme necessary to produce dark pigment in the skin. This leaves their skin vulnerable to damage - a problem particularly severe in the hot African sun. Without the protective pigment melanin, ultra-violet light penetrates the skin. Africans with albinism are therefore one of the most vulnerable groups in the world to skin cancer - their biggest killer. Lack of knowledge, protective sunscreen, wide brimmed hats and proper clothing are resulting in epidemic rates of death due to this preventable disease. In almost all cases a significant visual impairment is involved, with a high percentage of people with albinism being legally blind. With little or no visual aids and a general lack of understanding of their condition, children with albinism have extreme difficulty in completing their education. This leads to chronic unemployment and results in many having to resort to working outside in the hot sun without any protection. In rural Tanzania it is a belief that people with albinism are not African, leaving those suffering from the condition with little sense of racial identity. Judged by their skin colour alone they are continually de-humanised and ostracised within their communities.

Recently this stigmatisation has reached an unimaginable new level. Officially 73 people with albinism have been brutally killed in Tanzania over the past 5 years. This is the number documented by the press and police and the Tanzanian Albino Society believe the number of killings to be much higher. The killings and beliefs have now spread into neighbouring countries. In a society where poverty is rife and this horrific practice is becoming more widespread, people with albinism in Tanzania are currently in constant fear for their lives.

In the USA it is estimated that 1 in 20,000 people have some form of albinism. In Tanzania however, it is 5 times as common with 1 in 4,000 being affected. This issue is global; however the reality of living with the condition in Africa is still widely unknown throughout western cultures.

SHORT SYNOPSIS



In Tanzania, witch doctors are spreading a belief that the body parts of albino people will bring wealth and good fortune. Referred to as 'White Ghosts' and 'Devils' within their communities, the superstition surrounding them has grown so strong that albinos now fear for their lives.

Filmed over six years 'In The Shadow Of The Sun' tells the story of two albino men as they attempt to follow their dreams in the face of prejudice and fear in Tanzania.

Against the backdrop of an escalation in brutal murders of people with albinism, quietly determined 15-year-

old Vedastus still dreams of completing his education. Josephat Torner has dedicated his life to campaigning against the discrimination of his people and decides to leave home and travel to confront the communities who may be hiding the murderers. If they want to achieve their aims, Josephat and Vedastus will have to overcome not only other people's prejudice, but also their own fears. Rationality is Josephat's shield: "We can't be refugees in our own country just because of our colour."

Through an intimate portrait of Vedastus and Josephat, director Harry Freeland reveals a story of deep-rooted superstition, suffering and incredible strength.

LONGER SYNOPSIS

Filmed over six years, In the Shadow of the Sun tells the story of two men with albinism pursuing their dreams in the face of prejudice and fear in Tanzania. The film follows their lives before and during an outbreak of brutal ritual killings that sweep across the country.

Josephat lives in Dar Es Salaam with his wife Sabella and their two children. Unlike many people with albinism in Africa Josephat has a job, working for an international NGO. Josephat was born the only albino child of 35 siblings and has spent his life as an albino rights campaigner fighting the discrimination that he comes up against each day.

For hundreds of years people with albinism have been killed at birth and rejected by their communities. A lack of melanin means that people with albinism are left with little or no pigment in the skin, hair and eyes. This leads to epidemic rates of skin cancer and an average life expectancy of just 35 years in Africa. In rural Tanzania it is a belief that people with albinism are not African, leaving those suffering from the condition with little sense of racial identity in their white skin.

In 2006 a 34 year old albino women named Arithi was killed. Her arms and legs were hacked off and sold. Witch doctors have begun spreading a belief that albino body parts could bring you wealth and good fortune. When a second murder occurs, Josephat decides to leave his family and travel to confront the communities who may be hiding the murderers.

Meanwhile In the heart of Lake Victoria, three hours from mainland Tanzania, Ukerewe Island is home to a large community of people with albinism. Nobody knows why there are so many albinos living on Ukerewe Island. Some say albinos were dumped there long ago, whilst others suggest there is something in the soil, which causes the high occurrence. On the island two albino men are attempting to establish an Albino Society and set out to conduct a survey to search for others like them.

Through the survey we discover Vedastus Zangule, a 14 year old boy, who has been bullied out of his school and rejected by his community. Abandoned by his father at birth, Vedastus's only relationships are with his younger brother and mother. He speaks emotionally about the verbal and physical abuse he receives each day. He is desperate to get back to school and dreams of education with quiet determination. Through the survey the Albino Society find 62 albinos living on the Island.

On mainland Tanzania the escalating killings have begun to force hundreds of albino children into special government schools, surrounded by high walls and guarded by police at night. Josephat's journey takes us to Buhangija albino school, where 118 albino children, some as young as two have been separated from their families and placed into the schools. We meet Kabula, a girl who lost her arm in an attack. She explains how she can never return home for the fear of being slaughtered by her own family.

Back on Ukerewe Island, Vedastus's mother knows the Island is now too dangerous for her son and tries to get him transferred to a safe place on the mainland. The obstacles to Vedastus fulfilling his potential seem endless as he leaves the island for the first time. He finally arrives at Mitindo - a school set-up to protect and nurture children with albinism. Despite assurances from education officials that he has secured a place at the school, Vedastus is refused – instead he is told there is 'no more room'. Demoralised, Vedastus return's home to Ukerewe to an uncertain future.

By February 2009 45 people with albinism had been murdered in Tanzania. Most of these killings have taken place in the lake region, surrounding Ukerewe Island. The details of the atrocities are shocking; many of the victims are children. Despite death threats, Josephat fearlessly continues to travel his country confronting the communities where the killings have taken place, attempting to educate people about albinism, listening to their stories and dispelling the myths that threaten his own life. "*If my body could make you rich, do you not think I too could become a millionaire?*". He takes us back to his own village where he holds a community talk with the very people who mocked and jeered him when he was a boy. He meets with a Witch doctor to try and understand who is spreading these beliefs.

Josephat writes to the President of Tanzania calling on him to take action against the murderers. He organises a National Albino Day, where hundreds of people come together on the streets of Mwanza to protest against the killings. "*Who knows? He says, "One day the president of Tanzania could be a person with albinism."*" Touched by Josephat and albino Society member's fight the Prime Minister of Tanzania is filmed breaking down in parliament and calls for the killings to stop and the murderers to be brought to justice.

On the Island Vedastus is growing up. He spends most of his time at home alone. He passes time drawing on walls all the things he hopes to have in the future; a house of his own, a computer and a television. He makes toy cars with working lights and wheels. We see his struggles as a teenage boy as his thoughts turn to girls.

Hearing the murders have now spread on to Ukerewe Josephat travels to the island, and inevitably to Vedastus. The connection between their lives is clear, as Josephat mentors Vedastus on the hardship he faces. It is revealed Vedastus' mother is dying of AIDS: and he must quickly come to terms with the prospect of being alone in a community that rejects him.

During a community meeting on the Burundi, Tanzanian border Josephat learns that communities in western Tanzania have taken there own action to stop the killings and have moved all adults and children with albinism into a special camp. The strain on Josephat is apparent and deeply saddened he travels to meet with the women in the camp.

4 years have past since the killings began in Tanzania, 62 people have been killed and no convictions have been made despite 260 arrests. Finally through increased international pressure and following Josephat's continued struggle, the Tanzanian government sentence four men to death by hanging. Encouraged by the trial verdict, Josephat holds a press conference on TV, where he announces his plan to attempt one of Africa's biggest challenges; to climb Kilimanjaro. To embark on a journey of strength and vulnerability that represents all he has been through in his up hill struggle through life - a defiant gesture to demonstrate to fellow Tanzanians, that people with albinism can overcome any obstacle put down before them.

Deeply touched by Vedas' life that mirrors his own childhood, Josephat and Vedastus's destinies become ever aligned, as Josephat works to find Vedastus a new school. Whilst Josephat embarks on his journey to the highest peak in Africa, Vedastus prepares to leave the island once more: Josephat has found him a place in a safe mixed school and his future awaits.

This is a story of deep-rooted superstition, suffering, and incredible strength. This film reaches out to anyone who has ever felt lonely, isolated or simply different from everyone else. In the two central protagonists of Vedastus and Josephat we recognize our most basic human needs: to belong to a community of others, to forge our own sense of personal identity, and the unimaginable lengths to which we must go to preserve our dignity.

SELECTED REVIEWS / QUOTES

THE *Hollywood* **REPORTER**

"In the Shadow of the Sun is surely set for a long and rewarding career on both big and small screens. British writer-director-producer **Harry Freeland**'s conscientiously awareness-raising documentary about the problems faced by albinos in eastern Africa was one of the major crowd-pleasers when world-premiering at Amsterdam's IDFA non-fiction showcase. Freeland's feature-length debut lost the popular vote by the narrowest of margins to the Oscar-tipped *Searching For Sugar Man*, the pair clear of a very large field."

"Conventional in form but rock-solid in terms of content, *In the Shadow of the Sun* is a fine example of how documentaries can cast international light on local heroes, those rare and inspirational figures of which civil-rights legends are haphazardly made". *Neil Young*

Full Article here

<http://www.hollywoodreporter.com/review/shadow-sun-idfa-review-405909>

DocGeeks

All you need to know about documentaries

"The audience at IDFA rated it their second favourite out of a possible 305 films - and with just cause. Harry Freeland's new documentary *In The Shadow of the Sun* is a phenomenal piece of filmmaking which doesn't just tells us but also truly lets us feel the heartbreaking fear and pain that albinos in Tanzania experience on a daily basis".

Full Article here

<http://docgeeks.com/2012/11/27/documentary-examines-brutal-existence-of-albinos-in-tanzania/>

THIS WEEK IN NEW YORK

"In the Shadow of the Sun is a powerful, shattering examination of discrimination and racism in the twenty-first century as well as a testament to the strength and determination of the individual spirit; Freeland (*Waiting for Change*) lets these two extraordinary figures, Torner and Vedastus, tell their intermingling stories with both grace and a kind of poetry while sharing the many faces of albinism, showing both the inherent cruelty and beauty of humanity as well as the importance of education".



Full Article here

<http://twi-ny.com/blog/2013/06/13/human-rights-watch-film->

VIEW London.co.uk®

Rating: *****

"*In the Shadow of the Sun* is heartrending and emotionally devastating; the stories depicted in this highly engaging and effective documentary will shock, alarm you and bring you to tears. Highly recommended".

"*In the Shadow of the Sun* is an emotionally gripping and truly harrowing documentary with an inspiring message of courage and strength".

Sensitively directed and highly engaging, *In the Shadow of the Sun* makes for both an absorbing and disturbing watch, thanks to Freeland's determination to stare an upsetting truth directly in the face."

"Merging harrowing news footage of murdered albinos with present-day shots and interviews, Freeland creates an intimate and wholly gripping film, which will inform, enlighten and shock with its detailing of albinism treatment in Tanzania".

Full Article here

<http://www.viewlondon.co.uk/films/in-the-shadow-of-the-sun-film-review-50081.html>

The New York Times

"Go Watch the Movie, Then Ponder the Message"

Full Article here

<http://www.nytimes.com/2013/06/13/movies/the-human-rights-watch-film-festival.html?smid=tw-nytimesarts&seid=auto&r=0>

ROBOAPOCALYPSE

"*In the Shadow of the Sun* is a wonderful tribute to some courageous people and is a wakeup call to all of us".

Full Article here

<http://roboapocalypse.blogspot.co.uk/2013/06/in-shadow-of-sun-review-human-rights.html>

THE VOICE Movies

Full Article here

<http://www.villagevoice.com/2013-06-12/film/human-rights-watch-film-festival/>



"Under Freeland's guidance, the end product is both sensitively rendered and intimately compiled, as driven by the devastating imagery and enlightening viewpoints of both figures as they fight to change their dangerous reality".

"Both potent and poignant, the film combines the tender with the tragic for moving and mobilising effect".

Full Article here
<http://au.artshub.com/au/news-article/reviews/film-radio-tv/in-the-shadow-of-the-sun-195395>



"Guided by Freeland's exceptional capacity for creating truly emotional, unsentimental films, after just 84 minutes you become an important part of their story and their human right to live in peace, just as they are".

Full Article here
http://www.coolhunting.com/culture/in-the-shadow-of-the-sun.php?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+ch+%28Cool+Hunting%29



"A fascinating documentary"

Full article here
<http://www.smh.com.au/entertainment/movies/the-curse-of-being-born-white-in-a-black-world-20130508-2j7tf.html>

HUMAN RIGHTS ON FILM

"Won the audience's hearts at International Documentary Film Festival Amsterdam (IDFA), the world's largest documentary film festival"

The audience vote was a controversially close tie between 'In the Shadow of the Sun' and the highly awarded music doc 'Searching for Sugar Man'.

Full article here
<http://www.humanrightsonfilm.com/In the Shadow of the Sun>



"The curse of being born white in a black world"

Philippa Hawker

Full Article here
<http://www.theage.com.au/entertainment/movies/the-curse-of-being-born-white-in-a-black-world-20130508-2j7tf.html>



"Simply, unforgettable". Sean Farnell

"Films to watch in 2013"

Full Article here
<http://www.indiewire.com/article/overlooked-2012s-most-direly-underappreciated-docs>



Rating (out of 5 stars):

"With his debut feature, director Harry Freeland will truly take the air out of you with this stunning tale of courage that we simply didn't even know existed."

"As a member of the human race you owe it to yourself to catch a screening of this difficult, yet uplifting film". DAVE VOIGT

Full Article here
<http://www.criticizethis.ca/2013/04/hot-docs-2013-preview-pt-2-before-the-revolution-in-the-shadow-of-the-sun-and-tiny-a-story-about-living-small.html>



REVIEW SCORE: **FOUR STARS** OUT OF FIVE

"In the Shadow of the Sun' is effective in bringing awareness to a horrific infringement of basic human rights in an engaging, sincere and insightful way. It also emphasises the resilience of the human spirit and the powerful will of humanity in the face of adversity." The Aureview

Full Interview here
<http://www.theaureview.com/sydney/human-rights-arts-and-film-festival-review-in-the-shadow-of-the-sun-unclassified-18-uk-2012-28-05-2013>

Film.com /movies

"Can Movies Save the World? The Best of the 2013 Human Rights Watch Film Festival"

"Powerful documentary", "He is a hero not because he accomplishes superhuman feats, but because he insists on his own humanity."

[Full Article here](#)

<http://www.film.com/movies/human-rights-watch-2013>

CINEGRAVE

"First time director Harry Freeland's impassioned and emotional documentary about this significant but largely unknown problem."

[Full Article here](#)

<http://cinegrave.com/2013/03/20/in-the-shadow-of-the-sun-2012-harry-freeland/>

FILM JOURNAL

"Freeland's beautifully rendered tale of hope in the midst of horrific violence and greed".

[Full Interview here](#)

http://www.filmjournal.com/filmjournal/content_display/news-andfeatures/news/cinemas/e3i65c1232f317c0c578966b70cde0437d

News clips / Interviews

<http://edition.cnn.com/2013/05/17/world/africa/joseph-at-torner-albinism-tanzania>

<http://www.youtube.com/watch?v=s1hvg9fR3x4&list=PLjw0Q5i5KJRb0nunyKZUCnweJbxCBq6sM6sM>

<http://dogwoofglobal.com/blog/post/in-the-shadow-of-the-sun-wins-the-one-world-media-award-for-best-documentar/13885>

<http://www.africareview.com/Arts-and-Culture/The-plight-of-Tanzanian-albinos-takes-the-silver-screens/-/979194/1725454/-/g8dkuyz/-/index.html>



"Freeland captures the beauty of Tanzania and uses the landscape as a way of illustrating the isolation and loneliness suffered by those with albinism".

"Freeland's film, however, is as much about celebrating the heroism of people like Torner as it is about raising awareness of the situation".

Freeland gains much from keeping his focus tight in on Zangule and Torner, inviting us to take a long hard look at them until we become accustomed to their physical differences and start to focus, instead, on our shared humanity." Eye for film

[Full article here](#)

<http://www.eyeforfilm.co.uk/review/in-the-shadow-of-the-sun->

"This is a must see film and one of my favourites at Hot Docs with a cause worth getting behind. As Martin Luther King Jr. said, "An injustice anywhere is an injustice everywhere." John Stuart

*"If only more people had this man's courage, what a better world we would have to share . **In the Shadow of The Sun is one of the most important human rights films of the year**". John Stuart*

[Full Interview here](#)

<http://johnstuart.wordpress.com/2013/04/29/in-the-shadow-of-the-sun/>



[Full Interview here](#)

<http://documentarychannel.com/2013-human-rights-watch-film-festival-interview-with-in-the-shadow-of-the-sun-director-harry-freeland/>



"Freeland's immersion in the topic of albinism has extended beyond the film itself." "Insight into the strength required to call for change" Floro Digital

[Full article here](#)

<http://fluorodigital.com/2013/06/in-the-shadow-of-the-sun/>

Q&A WITH DIRECTOR HARRY FREELAND

Q: WHY DID YOU THINK THIS WAS AN IMPORTANT STORY TO TELL?

I first became aware of this issue in Senegal in 2004. I was approached by a Senegalese mother; she held out a child towards me and asked me to “take this child back to where it belongs”. The woman had been left by her husband because she had given birth to a white child. She thought because her child had white skin it must belong to me. The child had Albinism. When I returned to the UK and shared my experience, I soon realized how little people knew about the subject and how at the time few NGO’s were involved with helping people with albinism in Africa.

After a similar experience whilst shooting in Sierra Leone I realised this was a widespread problem across the continent. I felt it was a hugely important issue that had received so little exposure to the world and felt that a film could help.

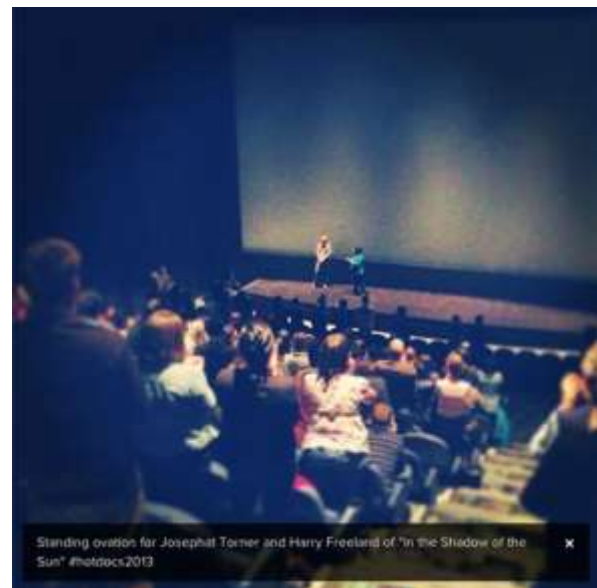
While making this film over 6 years I saw many other journalists come and go with their stories on the killings, but the murders were never my primary motive for making the film. I had started filming before the killings were first reported in 2006, so the film follows life before and during the escalation of the murders. The resulting film I feel is a true reflection of the extraordinary strength people show when faced with such adversity. It was vital to me to try my best to represent this subject in the correct way. This subject has now become much more than a film to me, but a huge part of my life.

Q: HOW DO YOU TREAT THIS STORY SO THAT THERE IS A BALANCE BETWEEN SENSITIVITY AND FACT?

I wanted to make an observational documentary that did justice to the enormity of the issues being discussed, but tell it through two very intimate personal journeys. Letting these two people speak out for others with albinism all over Africa. An important thing for me was to give them the space and time to tell their story. This was key in discovering the right level of sensitivity, while remaining true to the facts of what was unfolding in front of us.

Q: AS DIRECTOR/PRODUCER HOW DID YOU CHOOSE THE CHARACTERS?

I spent a lot of time researching where to make the film and who to follow. During the research period I found a farm in Senegal where 20 people with Albinism had fled to as a result of being badly abused and stigmatized in their community. In Zimbabwe, I found women with Albinism who had been raped in the belief that it would cure HIV Aids.



Finally I came across Ukerewe Island, a remote Island in Tanzania’s Lake Victoria that was home to an unusually large number of people living with Albinism. They had formed a society on the Island to become stronger in numbers and create a place where they could come together and share their stories and experiences.

For me Ukerewe represented a microcosm of the thousands of isolated people living with Albinism across the continent. This was to be the start of a film and a long relationship I have had with the Ukerewe Albino Society. At the end of 2006, I traveled to Ukerewe to document the Island’s Albino Society as they carried out a survey to determine how many people were living with Albinism on the Island.

This survey was a natural starting point for me, I followed the survey into remote areas and it was here that I found Vedastus aged 14 (One of the lead protagonists in the film). The experience was heartbreaking. He spoke clearly and emotionally about his life, from the tightness of his skin to the verbal and physical abuse he received day after day. He had an inner strength, an underlying innocence and childlike openness. Each day he got up and went back to the same people that treat him so badly, hoping that tomorrow would be different. He was desperate to go back to school. I decided to follow him on this journey.

I met Josephat at a protest he had organised in 2007 following the first murder of Arif. I think he saw me as a way to get his message out there. I was searching for a positive character and I knew instantly that he was the one to tell this story through

Q: WAS IT A CHALLENGE TO GET 15 YEAR OLD VEDASTUS TO EXPRESS HIMSELF ON THE CIRCUMSTANCES HE FACES?

Many of those I interviewed including Vedastus had never spoken of their isolation before and for the first time someone wanted to listen to what they had to say. People were willing to tell their stories and to do so with unabated truth and raw honesty to the facts. They spoke of loneliness and a fear of harm, yet often people delivered them with insurmountable dignity. Telling a story and having it heard can be an empowering process, and because of this many people we found were keen to share their experiences with us. Veda was very young and was in a really bad state when we found him. Having such a small and intimate team helped to create a comfortable environment for him to open up to. I worked with a wonderful local translator who was able to communicate to Veda in his local dialect. I grew very close to Vedastus over the 6 years of filming and am still in regular contact with him now.

Q: JOSEPHAT IS KNOWN AS AN EXPERIENCED CAMPAIGNER FOR THE RIGHTS OF ALBINOS. WHAT DID PARTICIPATING IN THE FILM MEAN FOR HIM?

It gave him the platform he was looking for. He often says that we were 'looking for each other'. It was also a cathartic one for him, it took me a while to get past the 'campaigner' front he sometimes guards his emotions behind and it was a real battle to get past that and for him to open up about the stigma and discrimination that he himself endured while growing up. I think it was an empowering process for him. He saw the film for the first time at the world premiere in Holland last year. I was very nervous about what he would think about it. I think what amazed him the most was that after Six years of filming his life, it all came down to 85minutes on film. Watching the film was a real journey for him into his past and how far he has come in his life. It was emotional watching it sitting next to him after all this time. I was so pleased he loved it. He received standing ovations at all the screenings during that festival and we led the audience award all week, eventually finishing as Runner Up out of 305 films. He now views the film as 'his weapon' for the work he continues to do.

Q: DID YOU MEET ANY RESISTANCE WHILE FILMING? EITHER FROM AUTHORITIES OR THE COMMUNITY?

What we always tried to do when filming in a community was to show the correct levels of respect by going directly to the village Chairmen to gain their trust and support. I spent a long time with characters and communities before I picked up a camera to start filming. This was vital in gaining peoples trust and giving them a greater understanding of what I was doing.

There were times when people would react badly to the camera, but the most frightening thing for people living with albinism is that stigma and discrimination is so often hidden. Josephat and Veda do not know who their enemy is.

Q: WHY DID THE FILM TAKE AS LONG AS IT DID TO COMPLETE?

It was never my plan to make a film over 6 years, but I think there are two reasons really, the first one being I didn't have any money! For the first 4 years I largely self-funded the film through other jobs I was doing as a cameraman at the time. I would base myself in Tanzania and I would look for work in other African countries making films for International NGO's working in neighboring countries. I would then use that money I earned to live and keep filming in Tanzania. This was a long process and at times a real struggle to keep going. Once the BBC and ITVS International came on board I was finally financially able to focus all my efforts on completing the film.

The second reason was that I started filming before the killings were reported and I did not know how the story would progress and unfold. As the murders began to escalate it became very important to keep following their journey in the face of what was happening. Much of what I saw was horrific and what the characters have gone through in their life makes for a heavy watch, however I wanted to make a film that showed all these things but was equally empowering and positive. It had to capture the characters inner strength, their hope for a better future and their incredible dedication to validating their position within a society that rejects them. In order to capture these very personal journeys I wanted to give them the time and space to tell their stories and try my best to represent this subject in the correct way.

Q: HOW DID YOUR OWN RELATIONSHIP EVOLVE WITH THE SUBJECTS OF YOUR FILM OVER THE YEARS?

When I started making the film I knew I wanted to raise awareness for the issue, however I certainly didn't know the film and it's campaign would become such a big part of my life. Spending so much time as an imbedded filmmaker and living with my subjects for such a long time I witnessed first hand the stigma and daily struggle so many people with Albinism in Tanzania suffer. For most of the filming I worked alone, producing, shooting and editing the material. This intimate access was key in the making of this film, and in forging strong and lasting relationships with my subjects.

As I began filming before the killings were first reported I was the only one out there covering what was going on. It meant that I became actively involved with the cause. As mine and Josephat's friendship developed so did our aspirations. Since the filming finished we are still working together – we are now running a new registered charity called, Standing Voice that is working to support and improve the lives of people with albinism in Tanzania and across Africa.

As Josephat often says "I told Harry what I was doing, Harry told me what he was doing, and we decided then and there to travel together in one boat".

Q: WHAT WERE SOME OF YOUR MEMORABLE MOMENTS FROM THIS PROJECT?

There were so many. One of the most extraordinary moments in the film is a scene I filmed in Buhangija Albino camp that is now home to 148 children with albinism. I was filming an interview with two girls as they sat chatting in their dormitory. One of the girls, Kabula had lost her arm when it was viciously chopped off in an attack that took place in her own village. I wanted to avoid asking her questions about the attack, as she was so young, so I decided to leave the camera running as she and her friend, Ana sat chatting. After a while they became very relaxed and their conversation turned to who was responsible for the attack on Kabula. It materialised that Kabula felt it was her father who was responsible for the attack and spoke of how she will one day get her revenge on him. This ultimately made up one of the most powerful scenes in the film.

One of the funniest moments in the filming was when Josephat reached the summit of Mt Kilimanjaro and overwhelmed by his achievement and his long journey he broke down crying. Josephat very rarely cry's, so this moment of emotion in relation to all he had been through was an important moment to capture. However I had also been on a long journey to make this film and got caught up in the emotion as well. As I became caught up in the moment while I was filming the scene I walked straight into the frame, also now crying and completely ruined the shot.

Q: WHAT IMPACT DO YOU HOPE THE FILM WILL HAVE ESPECIALLY FOR PEOPLE WITH ALBINISM?

The responses from audiences so far have been extraordinary and people are really reaching out and asking how they can help after each screening. Myself and Josephat Torner have now set up a charity called Standing Voice. Standing Voice's primary focus will be in improving the lives of people living with albinism in Tanzania and across Africa. You can find out more about the work we will be doing here www.standingvoice.org

Q: HOW HAVE THE AUDIENCES WHO HAVE SEEN THE FILM REACTED TO THE STORY?

This is a subject that audiences outside Africa know very little about. The film has been screenings at film festivals all over the world this year. We have had an incredible response from all audiences that have seen the film. After the first BBC broadcast Josephat and I received hundreds of emails from people wanting to know how they could help. The extraordinary global audience reaction we have seen has led to us raising staggering funds for the work Standing Voice is doing in Tanzania. I believe passionately that Documentary Films are extremely powerful and persuasive tools when raising awareness and instigating change.

Q: I KNOW THE FILM IS DOING THE ROUNDS OF THE FILM FESTIVALS IN EUROPE BUT HAVE THE PEOPLE IN TANZANIA (AND ELSEWHERE IN AFRICA) GOTTEN TO SEE IT?

My priority has always been to use the documentary as a tool to try and help change common misconceptions and beliefs about albinism in Africa. Over the next year an outreach team will travel to some of the most isolated and rural communities in East Africa, where discrimination and misguided beliefs about albinism are most prominent.

The outreach program will engage directly with the communities, religious leaders, policy makes and those held largely responsible for spreading beliefs that have triggered the reported murder and mutilation of over 100 people with albinism in Tanzania alone.

These screenings of the film will be followed by community discussions led by the films lead protagonist, Josephat Torner, alongside a number of influential members of the Tanzanian Albino Society. These talks will engage communities, create dialogue and answer questions surrounding albinism that are not commonly addressed in Tanzanian society.

During the discussions a team of specialist doctors will be on hand to educate and distribute information about the dangers of skin cancer and explain the basic science of albinism. Our outreach programme will represent a unique opportunity to distribute sunscreen and protective clothing to vast numbers of people with albinism in some of the most rural areas across Tanzania and wider East Africa. We will provide information on how to use sunscreen and how it can protect the skin when used correctly.

We plan to document the effect our outreach has on local East African communities and develop structured workshops to instigate direct communication and learning. As well as physically screening the film in towns and remote villages, its content will be facilitated through schools, charities, radio, photography and other outlets.

We are working with local organisations who provide projection screens and transport to make screening films in some of the most remote areas of East Africa possible. I believe educating communities about albinism is essential in combating discrimination and dispelling myths surrounding the condition.

Q: WILL IN THE SHADOW OF THE SUN BE RELEASED ON DVD?

The film is currently traveling to film festivals all over the world this year. The film will be available on DVD, I-tunes and Pop-up Cinema later this year. You can find out more information about where the film will be playing at www.intheshadowofthesun.org

THE TEAM



HARRY FREELAND - DIRECTOR / PRODUCER / DOP

Harry is an award winning British Documentary filmmaker and Photographer. As a director and cinematographer Harry's passion is for human-interest, observational, issue based stories and his love of Africa in particular has led him to travel and work in 17 African countries. Harry has worked as a Director and Cameraman on films for the BBC, ITV, PBS, The British Council, MTV, Sky, EMI and EMAP.

Harry founded Inroad Films in 2010, to help co-produce his debut feature documentary 'In The Shadow Of The Sun', produced for BBC Storyville, ITVS International which had its world première at the International Documentary Festival Amsterdam 2012, finishing as the runner up for the IDFA audience award. The film has gone on to win a number of International awards including the 2013 Best Documentary Award at the One World Media Awards.

Inroad aims to make films for both the cinema and television. We have a unique trademark in making raw, personal and intimate observational films.

Harry has recently started production on his next documentary set in Cameroon.



OLLIE HUDDLESTON - FILM EDITOR

Ollie Huddleston is an Award winning British film editor. He has won numerous awards for his editing including a Best Editing BAFTA for Dunkirk and two Sundance Grand Jury Awards. Ollie is well known for his long term working partnership with British documentary filmmaker Kim Longinotto.

Ollie's impressive list of credits include award winning films such as Rough Aunties, Liberace of Bagdad, Knuckle, We Are Together, Sisters in Law, Pink Saris and Runaway.



SAMUEL SIM- COMPOSER

Samuel Sim is widely considered to be one of the most exceptional musical talents of his generation. Early in his career, Samuel quickly stood out from the crowd with his award winning score for the BBC's Dunkirk. A whirlwind success followed which soon saw him composing for the Hollywood feature film Awake for the Weinstein Company.

He went on to write the score for the Emmy and BAFTA Award winning House of Saddam and two RTS Award nominations for best musical score for the lavish BBC adaptation of Jane Austen's Emma and Tiger Aspects submarine thriller: The Deep, starring Minnie Driver and James Nesbitt.

Other career highlights include, Left Bank's flagship series Mad Dogs for Sky 1, the ITV drama series: The Reckoning, David Attenborough's Climate Chaos series and additional music for feature films: Bobby (Starring Antony Hopkins, Helen Hunt, Laurence Fishburne & Shia LaBeouf), Doogal, for the Weinstein Company, The Damned United (Michael Sheen & Timothy Spall) and ABC's primetime drama, Combat Hospital.



BRIAN HILL - EXECUTIVE PRODUCER

Brian Hill is an award winning British TV and Film Director. He is managing director of Century Films, a London-based independent film and television company. Brian has one numerous BAFTAS and a Grierson award for his documentaries. Brian has been executive and series producer on a long list of programmes and series including the BAFTA-winning 'Make Me Normal', 'Care House' and the BBC series 'Make Me Honest'. Brian Hill's latest film, 'Climate of Change' premiered at Tribeca film festival this year.



NICK FRASER - EXECUTIVE PRODUCER

Nick Fraser has been editor of *Storyville* since it started in 1997. After graduating from Oxford he worked as a reporter, television producer and editor. His publications include a biography of Eva Peron, *The Voice of Modern Hatred*, and *The Importance of Being Eton*. *Storyville* films have won more than two hundred awards, including 4 Oscars, a Sundance Grand Jury Prize and several Griersons, Emmys and Peabodys.



KATE TOWNSEND - EXECUTIVE PRODUCER

In December 2010, Kate Townsend was appointed executive producer for BBC Four's documentary strand *Storyville*. Kate Townsend's producing and directing credits included *Paddington Green*, *Louis Theroux's Weird Weekend* and films in the *This World* and *Cutting Edge* strands.

Before her *Storyville* post, Kate Townsend was series producer on *Horizon*.



SELECTED FESTIVALS AND AWARDS

- WINNER One World Media Award Best Documentary Award 2013
- WINNER Cleveland International Film Festival 2013 (Greg Gund Standing Up To Award)
- RUNNER UP Audience Award International Documentary Festival Amsterdam 2012
- Hot Docs 2013 (Top 15 Audience Award)
- Human Rights Watch Film Festival London
- Doc Aviv International Film Festival (Tel Aviv, Israel)
- Thessaloniki International Documentary Festival
- Docpoint Helsinki Documentary Festival
- Bermuda International Film Festival Closing Night
- Planete Doc+ Film Festival Warsaw
- Human Rights and Arts Film Festival (Closing night and opening night film Melbourne, Sydney, Brisbane, Canberra, Perth, Alice Springs)
- Sheffield International Documentary Festival
- Human Rights Watch Film Festival New York
- TRT Documentary Awards Turkey
- The Frontline Club London Screening
- Human Rights Watch Amsterdam
- Dokufest, Kosovo

KEY CREDITS

Director / Producer: Harry Freeland

Cinematography: Harry Freeland

Film Editor: Ollie Huddleston

Original Music by: Samuel Sim

Tanzanian Production coordinator: Alex Magaga

Associate Producers: Johanna Wise and Martin Webb

Executive Producer: Brian Hill

Executive Producers for BBC Storyville: Kate Townsend and Nick Fraser

Executive Producer for ITVS International: Sally Jo Fifer

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