

FALL 2013

# SANCTUARY

## WATCH



THE

# POWER

OF FILM



# the World

as we're transported to an underwater world without needing a wetsuit, fins or scuba gear.

Ocean films have the power to terrify, as the blockbuster film *Jaws* did in 1975, but they can also open eyes and minds to an unexplored world, as Jacques-Yves Cousteau was able to do through his many films and TV specials.

Jean-Michel Cousteau, son of Jacques-Yves and himself a renowned ocean filmmaker, says that part of the reason the elder Cousteau's films were so successful and produced such a lasting impact was that they took viewers along on an adventure. Rather than just showing images of a beautiful coral reef, for instance, they would show humans exploring the reef, which draws the audience into the scene and makes them more than just passive spectators.

"If you connect with other human beings on the screen, which is what my father started doing in the 1950s and I have done with my films, you feel you are part of the action,

part of the mission," Cousteau said. "I really believe that is the best way to communicate a message to the public."

## Voyage to Kure Makes a Splash

The power of images as a force for conservation was perhaps never more clear than in 2006, shortly after Jean-Michel and his team had wrapped up shooting a PBS special titled *Voyage to Kure* in the Northwestern Hawaiian Islands.

Cousteau recalls being struck by the beauty and isolation of this remote wilderness, but also by its fragility. What appeared at first glance to be a pristine place, unspoiled by humans, revealed the hallmark of our global impact upon closer inspection: on the beaches, in the water and in the stomachs of dead birds, Cousteau found bits of plastic debris. He sat on the sand and counted litter from 52 nations in total. "That was a shock for me," he says, "so

much so that I said, 'The world needs to know what's going on here.'"

He showed the footage to the governor of Hawaii, who was "very, very concerned," and decided to charter a plane to see the distant islands for herself. Jean-Michel and several others accompanied her on the 36-hour expedition, including then-Council on Environmental Quality Chairman James Connaughton.

Connaughton, an avid scuba diver, subsequently returned to Washington and arranged for a White House screening of *Voyage to Kure* with President George W. Bush, first lady Laura Bush, and special guests including Sylvia Earle. Cousteau says he was peppered with questions following the film and throughout the dinner that followed — clearly, the images had struck a chord.

That was April 6, 2006. On June 15, President Bush declared the Northwestern Hawaiian Islands a marine national monument

## Special Feature

*Throughout this issue, we've highlighted some of the major milestones in the history of film — both ocean-related and otherwise. Take a look!*

## 1880's TO 1940's

- 1895 – First movie ever made for projection
- 1925 Birth of the TV camera
- 1927 First feature film talkie: *The Jazz Singer*
- 1925 First movie theatre, 'The Nickelodeon,' opened in Pittsburgh
- 1942 Premiere of *Bambi*
- 1946 – First mass-produced television set
- 1944 First Golden Globe awards

## HARNESSING FILM'S POWER FOR CHANGE



Photo: Jaime Windon

By Daniel J. Basta

### IS THE POWER OF FILM REALLY THAT IMPORTANT TO OUR FUTURE?

Yes, yes, yes! We all now recognize that the problems of ocean degradation and sustainability, and, hence, our very well-being, are the result of human behaviors and actions. It's what we do every day that most impacts the world around us. Therefore, solutions must come from us, and the changes we can make in our behaviors and actions.

Film, in its various forms, has been shown to be the most effective way of communicating today. Studies show that, on average, people only retain 10% from reading text, but retain up to 95% from watching a film, especially a story. Further, when you see a film in a dark theater or even at home, you are able to shut out other distractions and focus on the sounds and images of the screen.

Although we are not aware of it, our brains process and store information and content even after a film has ended. These connections are very powerful. The more you see a film, the more its messages take root. Combine the images and messages with music, and a multidimensional relationship is created. If you hear two bars from a *Sound of Music* tune, your recall of images and messages from the film comes alive!

Film is the most effective medium today with the power to reach all individuals in their personal space, and that's why we are using film to concentrate attention on protecting special ocean areas. Protecting special places is our very best hope to protect the ocean. It's time to better harness the power of film.

(now co-managed by NOAA as Papahānaumokuākea Marine National Monument), which at the time was the largest protected piece of ocean in the world. Cousteau said he had hoped the film would change the world, but credits the raw power of the footage for contributing to this conservation milestone.

"It wasn't me, it was the images!" he says. "I never told [President Bush], 'You have to protect it.' It was what the president and his team were able to see on the screen that made him make that decision."

### Sharing Stories of Success

The story of *Voyage to Kure* is inspiring, but for every ocean film that creates a meaningful impact, there are 10 that mostly fall on deaf ears.

Karen Meyer, a 20-year veteran of environmental filmmaking, was contemplating this problem as she worked on a film about new strategies for ocean management around the U.S. She said she kept hearing about "ecosystem-based management," and "marine spatial planning," but knew that those terms would mean nothing to the vast majority of her audience. "We started to think about how we could convey these concepts in a tangible way that everyone could readily understand," Meyer says.

Her search for tangible stories led her to communities where people had put these ideas to the test and worked to create positive change for themselves and the environment. She met marine biologists who worked with ship captains and port authorities to protect endangered whales in the busy Boston shipping lanes that crisscross Stellwagen Bank National Marine Sanctuary. She met fishermen in Port Orford, Ore., who took bold action to protect their fisheries for the future by establishing Oregon's first marine reserve.

Those powerful stories — four in total — form the basis for *Ocean Frontiers*, a documentary released in 2011 that focuses on local solutions to problems facing the ocean. Meyer said emphasizing the good things that are happening in ocean conservation is critical at a time when people are constantly bombarded with bad news about the environment.

"I think it's vitally important to show and tell these positive stories," she said. "We rarely hear them, but they're happening all around us. If we focus just on the problems, you're left at the end of the film depressed and really not knowing what you can do about it."

But the power of *Ocean Frontiers* goes beyond its message of hope — it's who's watching the film that is truly making a difference. "From the outset, we saw that distribution was key," Meyer says. "You could tell the best story in the world, and if it sat on a shelf in somebody's office, it wasn't accomplishing anything." They've made the film available for free, with a focus on small screenings for decision makers ranging from city councils to coastal planners to recreational fishermen.

In just over a year, Meyer's team has worked with 400 partners to organize more than 200 screenings of *Ocean Frontiers* in 31 states, nine countries and two U.S. territories, drawing upwards of 10,000 people. Audience members are asked to fill out a survey at the end of the film, with 85 percent responding that they came away with a greater understanding of ocean management and 94 percent saying they were inspired to get involved — genuinely impressive numbers for an ocean documentary.

### Giant Screen, Giant Reach

If Karen Meyer and *Ocean Frontiers* are all about community-organized screenings and highly targeted outreach, then the giant-screen IMAX movies produced by MacGillivray Freeman Films fall somewhere near the other end of the communication spectrum.

Greg MacGillivray has shot and directed more than 35 IMAX films in his career, and his company was the first documentary filmmaking outfit to gross \$1 billion in ticket sales. "The way that we sustain ourselves is through profit from our films," MacGillivray says. "They have to be seen by a lot of people for us to succeed in our mission."

And indeed, with a goal of reaching at least 20-50 million viewers with each film, MacGillivray Freeman's films are a powerful platform for messages of ocean con-

“

“I never told [President Bush], ‘You have to protect it.’  
It was what the president and his team were

# ABLE TO SEE ON THE SCREEN

that made him make that decision.”

ervation and education through the company’s recently launched One World One Ocean campaign.

On top of reaching millions of people every year, MacGillivray says the IMAX experience leaves a stronger impression on audiences than traditional movie theaters. He says the sheer magnitude of the eight-story-tall screen makes it an arresting, deeply memorable experience.

“IMAX has a certain power, because it demands your attention. The lights are off, there are no distractions, and it takes you to places in a way that feels like a first-hand experience.”

## Looking to the Future

In today’s media-saturated environment, filmmakers face competition from myriad sources of information and entertainment, making it harder and harder to break through the noise and make an impact. But there are also opportunities to reach people in new ways, through new channels like streaming video and social media, something that One World One Ocean has used to great effect in its first year.

But while the venue, the audience, and the format of films may change over time, Jean-Michel Cousteau says, the core principle remains the same:

“You should always, always highlight the problem and present hope and solutions. I am a firm believer that as long as you never point a finger, you always have a dialogue, and you reach the heart, you will find a way to solve the problems we have created. We may have to do it differently than we did it in the past — but I don’t wear the same tie that used to wear 20 years ago, you know? We go through revolutions, and that’s part of it.”

**1950's**

**1956**  
Jacques-Yves Cousteau's  
The Silent World  
premieres

**1951** ▶  
First pay-per-view  
system

HEAVYWEIGHT  
BOXING

LE MONDE DU SILENCE

20000  
LEAGUES

PHONEVISION

# HOLLYWOOD

*on Location in*

## NATIONAL MARINE SANCTUARIES

Over the years, some of Hollywood's biggest films have used the breathtaking scenery found in national marine sanctuaries as a backdrop. From high-adrenaline action thrillers and slapstick comedies to classic love stories and chilling tales of horror, the movies are every bit as diverse as the sanctuaries they used for their settings.



### 2008 FORGETTING SARAH MARSHALL

Jason Segel's painfully awkward "dive" from the cliffs at La'ie Point was filmed on the north shore of Oahu, part of Hawaiian Islands Humpback Whale National Marine Sanctuary.



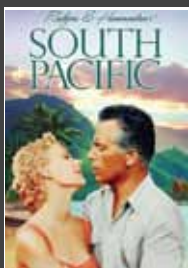
### 1994 TRUE LIES

Florida Keys National Marine Sanctuary gets lots of screen time in James Cameron's action-satire starring Arnold Schwarzenegger and Jamie Lee Curtis — especially during the climactic scene on the Keys' iconic Seven Mile Bridge.



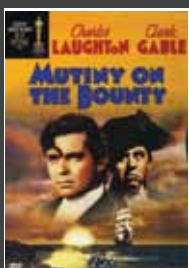
### 1980 THE FOG

Gulf of the Farallones National Marine Sanctuary provides the eerie backdrop for John Carpenter's creepy classic set around the historic Point Reyes Lighthouse in Northern California.



### 1958 SOUTH PACIFIC

In this screen adaptation of the Rodgers and Hammerstein musical, love blossoms on Lumahai Beach on Kauai's north shore, in full view of another section of Hawaiian Islands Humpback Whale National Marine Sanctuary.



### 1935 MUTINY ON THE BOUNTY

Scenes from this epic clash between Captain Bligh and Fletcher Christian were shot in Monterey Bay National Marine Sanctuary aboard the vessels HMS *Bounty* and HMS *Pandora*.



# The POW

*Filmmakers Put National Marine*

*By Cirse Gonzalez*

**T**he sun is setting over Monterey Bay National Marine Sanctuary, and Bob Talbot is out on the water. It's a calm evening, the clouds in the sky draped like a richly colored tapestry over the bay. The hue of the sky grows more intense as the sun goes down, mirrored by a shimmering blaze of reds and oranges reflected on the water.

With scenery like this, national marine sanctuaries have been go-to filming locations for cinematographers for decades. From the Florida Keys to Monterey Bay to Hawaii, the same special qualities that make these places worth protecting also make them ideal subjects for filmmakers looking to capture the majesty of our ocean. As a filmmaker who spends a great deal of time in and around national marine sanctuaries, Talbot says he always finds inspiration in their waters.

"Sanctuaries are very effective storytelling devices," he says. "They're these magnificent vistas inhabited by rich and diverse collections of wildlife; they're full of tales of exploitation and healing and preservation."

### Revealing a Hidden World

At Talbot's home in Santa Cruz, Calif., the Monterey Bay sanctuary is practically in his backyard, offering endless opportunities to experience the wonders of the sea firsthand. "On any given day, I can glide through a kelp forest, be mobbed by sea lions or watch otters forage as whales spout in the distance," he says. "It's impossible to spend time here without being deeply affected by the natural beauty."

Not everyone has that luxury, of course. For millions of people who live far from the coast, the ocean can seem distant and abstract — out of sight, out of mind. Even those who live along the shores of a national marine sanctuary may never venture beyond the beach, oblivious to the beautiful and fragile world under the waves. Unlike the national parks on land, for instance, marine sanctuaries don't have entrances with big welcome signs, or clearly visible boundaries, or rangers in tan wetsuits directing visitors to underwater points of interest.

# VIEWER of Projection

## Sanctuaries in the Limelight

Photo: ©1986 Dan Donley

“Sanctuaries are not always easily accessed, and for those that are, few users may know that they’re actually in one,” says Office of National Marine Sanctuaries Chief of Communications Matthew Stout. “We rely on films to help us spread the message — to share the story of our sanctuaries with those on shore.”

That’s what makes film such an important part of global efforts to save the ocean from catastrophe: it makes the invisible undersea world visible, bringing it into sight — and into the minds — of audiences worldwide.

### Images with Purpose

Capturing and sharing fantastic, imagination-defying images of that watery realm is Talbot’s specialty. The world-renowned photographer, filmmaker and environmentalist has shared his vision of the ocean with millions of people around the world through lithograph prints, TV shows and films including *Free Willy*, *Flipper* and the MacGillivray Freeman IMAX film *Dolphins*.

A member of the National Marine Sanctuary Foundation’s board of trustees since 2004, Talbot has also devoted a great deal of time and energy to promoting our national marine sanctuaries. He has directed beautiful short films like *Sanctuary in the Sea: A Gulf of the Farallones Experience* and *One Breath: A Monterey Bay Experience* that capture the beauty and power of the sanctuaries and feature prominently in sanctuary visitor centers and museums.

Talbot says his goal in filming ocean scenes is to do more than just entertain audiences — he wants to inspire them to take responsibility for protecting what they see on the screen. “The ocean is in trouble, and the window in which we have any hope of saving it is rapidly closing,” he says. “We now have the technology to reach millions of people with a keystroke, but the challenge is to punch through all the noise that technology creates and motivate people to act.”

Film special places. Share them with the world. Make a difference. It sounds simple enough, although Talbot knows as well as anyone how great a challenge it is. But as he glides across Monterey Bay in the fading twilight, the reflection of the moon wavering on the tranquil water, he finds hope — hope that with time, and hard work by those who care deeply about our ocean, the world will come to fully appreciate these special places before it is too late. 🐬



1969  
Sony introduces first home VCR

1965  
Thunderball, the fourth James Bond movie, is released



Flipper



# Film Festivals:

By Mary Jane Schramm  
and Matt Dozier

## BRINGING THE OCEAN TO COMMUNITIES

**L**ong-distance rower Roz Savage had just screened a film about her transatlantic voyage at the San Francisco International Ocean Film Festival, and the atmosphere was electric. Members of the audience, many of them teenagers, waved frantically for a chance to ask her a question. As Savage shared the fears, loneliness and triumphs of her 3,000-mile journey, captured in the documentary *Rowing the Atlantic*, the teens — some of them about to embark on new adventures of their own — listened to her every word with rapt attention.

“When you have a chance to hear firsthand from the person who made a film, they can provide all these interesting stories and insights you would never get otherwise,” said Ana Blanco, executive director of the San Francisco International Ocean Film Festival (SFIOFF, for short). “It really brings the audience that much closer to the message.

### More than Just Films

One of the oldest and best-known ocean film festivals in the world, SFIOFF has been showcasing powerful images and stories from the underwater world for the past decade. The festival was co-founded by Gulf of the Farallones National Marine Sanctuary in 2004 and celebrated its tenth anniversary in March, drawing more than 2,600 ocean-loving moviegoers to San Francisco’s Pier 39 for four days of festivities.

As evidenced by the throng of young attendees who flocked to see Roz Savage, the films on the screen are just part of the draw for SFIOFF. The 2012 festival was packed with events like filmmaker Q&A sessions, panel discussions and a student film competition. What makes it and other film festivals special, Blanco said, is the sense of community they create — the excitement and energy generated when so many passionate people gather to interact, engage and appreciate the wonders of the ocean.

“Where else do you go to get to talk to great filmmakers and great scientists doing amazing work [and] whose stories you want to tell?” said Debbie Kinder, founder of the BLUE Ocean Film Festival and Conservation Summit. “This is how we change the world. This is how we can get this information out on a wide scale.”

Following in the footsteps of SFIOFF, BLUE was started by Kinder and her husband in 2009 in the seaside town of Monterey, Calif. — another area with close ties to a national marine sanctuary. Their goal was to provide a forum where the film, conservation and industry communities could share ideas and resources while showcasing the world’s best ocean films. The event grew rapidly, featuring more than 100 films at its most recent festival in 2012 along with gala events, expert panels and keynote presentations by ocean champions like Sylvia Earle and Jean-Michel Cousteau.

But while these two prominent festivals are big draws in their respective cities, their reach doesn’t end at the city limits — not even close.





Notable celebrities in attendance at recent ocean film festivals have included James Cameron and Robert Ballard (top right), Jean-Michel Cousteau (top left), Prince Albert II of Monaco (middle left), and Edward James Olmos (bottom left).



Photos (left to right, top to bottom): Chad King/MBNMS; Kerry Belsar; Matt McIntosh/ONMS; Matt McIntosh/ONMS; Matt McIntosh/ONMS; Amy Ratty/GRNMS

## Ocean Film Festivals Go Global

Like the ocean-crossing rower Roz Savage, both SFIOFF and BLUE have become international travelers in recent years, sharing films and conservation messages with communities in such far-flung locations as Australia, Hong Kong and Russia.

“It’s been fantastic,” Kinder said of BLUE, which recently kicked off a tour of universities in China and is scheduled to debut in Monaco in the near future. “We actually aren’t able to keep up with all the demand.”

Blanco said ocean film festivals have helped boost the visibility of ocean films over the past decade, which in turn has led to a dramatic increase in the number of films submitted to SFIOFF in recent years. “By creating a broad platform for films to be shown globally,” she said, “we’re encouraging more and more filmmakers to focus on what’s happening in the world’s oceans.”

It’s important to note that by “global,” Blanco doesn’t just mean outside the U.S. Boulder, Colo. — one of several American cities to embrace traveling ocean film festivals — recently began screening films from SFIOFF at its annual Making Waves Symposium, with the goal of bringing ocean images to a landlocked audience.

“We want to create an inland ocean movement,” Blanco said. “The goal is getting people

to connect the dots that what they do in Boulder affects everything downstream, all the way to the ocean and coast.”

## From the Sanctuary to the Screen

Certainly, a film festival’s international reach isn’t the only measure of its success. Sometimes, the most important thing is the strong connection it creates with its local community.

Take the Gray’s Reef Ocean Film Festival in Savannah, Ga., for example. Sponsored by Gray’s Reef National Marine Sanctuary, the festival has played a special role in the sanctuary’s relationship to its local community for the past decade, linking visitors with the largely inaccessible underwater world.

“Gray’s Reef is too far away and too deep for most people to visit in person, so our film festival helps bring the ocean to the audience,” said Greg McFall, Gray’s Reef sanctuary superintendent.

More than 2,000 people attended the festival’s tenth anniversary event in 2012, which featured screenings and other events at venues including the Jepson Center for the Arts, the historic Trustees

Theatre, and the Savannah College of Art & Design’s Museum of Art.

“With a film festival, we are able to inspire, excite, educate and inform large numbers of local people and tourists,” McFall said. “The return on investment is incalculable.”



1976  
IMAX film *To Fly*  
Released

1973  
Debut of *The Undersea World of Jacques Cousteau*



Watch the full video of their responses on the Web at [youtube.com/sanctuaries](http://youtube.com/sanctuaries)

FILMMAKER PERSPECTIVES:

# MAKING FILMS COUNT

By Matt Dozier

Say you're an environmental filmmaker, and you want to make a film that will change the world. A film that will change people's minds, open their eyes to a problem, and motivate them to take action. Sounds good, right?

It's a noble goal, but with ever-increasing competition for the eyes of audiences around the globe, is just making a film really enough these days? The answer, increasingly, seems to be a resounding "no." We asked some world-renowned ocean filmmakers how they make their films count — in other words, how they ensure that their work creates the greatest possible impact on the largest possible audience. Here's what they had to say:



**JEAN-MICHEL COUSTEAU**  
*Ocean Futures Society*

"In my opinion, the best way to convey a message to the public and be successful in what that message is about, is not only to show the beauty, the extraordinary diversity, but to do that with a human presence, so people can relate to those in the ocean and feel a part of it. Showing what we depend upon, and how connected we are, is the best way to make people take action."



**BOB TALBOT**  
*Talbot Productions*

"The most important element in an environmental film is providing people with actions that will effect meaningful change. It's not just about getting them to feel sympathetic toward an animal, feel concerned about a habitat, or worried about their kids' futures. What's most important is that we give them the tools to make a real difference."



**KAREN MEYER**  
*Green Fire Productions*

"One of the most important ways that filmmakers can have an impact on today's world is to share success stories. What we've found is that these success stories are one of the most inspiring ways to motivate people to make similar changes in the communities where they live."



**CHRIS PALMER**  
*American University*

"The reason why I make environmental films is to make a difference — to make a palpable, tangible, measurable difference to society. If the films don't make a difference, either in people's behavior or social policy, then why bother to make them?"



# JAMES CAMERON

## Legendary Filmmaker Shifts Attention from Exploration to Conservation

By Matt Dozier



Photos: Matt McIntosh, ONMS

**B**y any measure, James Cameron is a pioneer. From his blockbuster motion pictures with groundbreaking special effects to his self-funded venture to the deepest point in the ocean, the world-renowned filmmaker-explorer has pushed boundaries throughout his career.

Now, Cameron says he's setting course for uncharted waters, as he plans to make ocean conservation a greater focus in his films. At last year's BLUE Ocean Film Festival in Monterey, where Cameron was honored with a Lifetime Achievement Award, he revealed a shift in his mindset, both as a filmmaker and an environmentalist:

"My epiphany recently, having made *Avatar* and accomplished the deep ocean exploration, is that I need to shift gears pretty radically," he said in his acceptance speech. "I need to put what I know about making films and about capturing the heart and mind of an audience toward the goal of helping our living planet — especially the ocean, which is my first love."

Cameron's past films have incorporated ocean settings to great effect — look no further than *Titanic* or *The Abyss* for evidence of that — but until now, they haven't actively championed conservation of the underwater world they portray.

"The ocean films that I've done have all been about deep exploration," he said. "That draws attention to the oceans, but I'm not really making films about ... the challenge that we need to embrace as a species in order to protect our biosphere."

Other highlights of Cameron's speech included a pledge to make the plans for the \$15 million Deepsea Challenger — the submersible he piloted solo to the bottom of the Mariana Trench in 2012 — open-source and freely available to the scientific community. In June, he visited Capitol Hill for a Senate hearing and public events promoting ocean science and exploration. The Deepsea Challenger, which Cameron donated to the Woods Hole Oceanographic Institution, also made the trip to D.C. to help spark interest in the cause.

So, is an "Avatar for the oceans" really on the horizon?

Cameron has revealed in interviews that *Avatar 2* will highlight the underwater world of Pandora, the fictional planet that provided the backdrop for the tremendously successful first film. He said the sequel will also continue the strong environmental themes that resonated throughout *Avatar*.

Whether it's through the masterful storytelling and captivating imagery of his films, or through future expeditions to the deepest and most remote corners of the sea, Cameron made it clear that he is committed to making a difference for our blue planet in the years to come.

"We care about the oceans. Our hearts are breaking for what's happening in the oceans, and we've got to do something about it." 🐠

1989  
James Cameron's *The Abyss* released

1987  
Discovery Channel premieres "Shark Week"

1980's

Splash

SHARK WEEK

BLOCKBUSTER

# Ocean for Life

Students Find their Voice through Film

By Taryn Ocko

A group of students huddles together on Hendry's Beach in Santa Barbara, Calif., marveling at a tiny sand crab as it burrows into the soft sand at the edge of the water.

Ten feet away, 16-year-old Noora stands behind a tripod and peers intently into a video camera. She's a long way from her home in Muharraq, Bahrain, surrounded by people she's only just met, but she doesn't seem the least bit shy or uncertain. While the camera rolls, she reaches in front of the lens and makes the shape of a heart with her fingers, framing the scene. These young men and women, all perfect strangers just two weeks ago, are her friends.

This is Ocean for Life.



Photos (left to right): Kate Thompson/OFL, Samaah Jaffer/OFL

## Many Nations, One Ocean

At its most basic level, Ocean for Life is an educational program hosted by NOAA's Office of National Marine Sanctuaries that brings together high school students from across the United States and the Middle East to learn about ocean science, conservation and filmmaking. But ask anyone who has participated in the program, and they will tell you it is much, much more than that.

The 2013 Ocean for Life field study took place from June 22 through July 4 at the UC Santa Barbara Marine Science Institute and on Santa Cruz Island, within the waters of

Channel Islands National Marine Sanctuary. The 30 participants hailed from all over the United States, including New York, California, Mississippi, Michigan, Hawaii and Washington, D.C., and from seven different Middle Eastern countries including Lebanon, Pakistan, Saudi Arabia, Egypt, Qatar, Bahrain and Oman.

Ocean for Life operates on the belief that through a shared interest in science and a joint effort to document their experiences on film, the differences between these culturally and ethnically diverse students begin to fade, leaving a group of teenagers who love the



Photo: Kate Thompson/OFL

same music, laugh at the same jokes, and work together to explore and protect something they all have in common: the ocean.

### Inspiration and Expression through Film

With the guidance of experienced mentors from ocean filmmaker Jean-Michel Cousteau's Ocean Futures Society, the students learned how to take photographs, shoot video and put together short films on concepts like environmental responsibility and interconnectedness. Despite the differences in their cultural upbringings, political backgrounds, religious beliefs and native languages, they showed impressive teamwork and a keen awareness of the power that film has to reach great distances and inspire broad audiences.

"Filming inspires me," said Haneen, a 16-year-old student from Qatar. "It's like writing — it's a way of expressing yourself. Even if you are shy, you can expose yourself to the world."

Tracy Hajduk, an education specialist at NOAA's Office of National Marine Sanctuaries, said filmmaking is an integral part of the Ocean for Life experience because it encourages the participants to think hard about what they have learned and how they would share those lessons with others.

"It really is a tremendous experience for the students," Hadjuk said. "Creating these films helps prepare them to become ambassadors for ocean conservation and cultural understanding wherever they go."

### Filming for the Future

As graduates of Ocean for Life share their films and messages with other young people in their local communities, creating a ripple effect that spreads far and wide, ocean filmmakers and scientists around the world are also seeking to capture the interest of a new generation of ocean stewards through film.

Mike Heithaus, a marine biologist and executive director of the School of Environment, Arts, and Society at Florida International University, explained that visual media are far and away the best tools for reaching young audiences. "If they watch a video, they'll get it. If they see a photo, they might get it. If they just read something, they probably won't," Heithaus said.

But how do we make the ocean relevant for someone who isn't near the ocean? Educational filmmakers Laura and Robert Sams of Oregon-based Sisbro Studios are trying to answer that question. The sister-broth-

er duo has created award-winning films like *The Shark Riddle* and *The Riddle in a Bottle*, which uses music and humor to teach children about how the ocean "connects us all together," no matter where you live, Laura Sams said.

The Ocean for Life students grasp that connection better than most. "We have to understand what's happening to our ocean, and why it needs to be saved now," said 17-year-old Nakoia from Hawaii. "I want to remind people, *mai poina ko 'oukou kuleana* — do not forget your responsibility."

For Nakoia and his fellow students, this responsibility is two-fold: learn to protect the ocean, and use the power of film to pass that knowledge on to others. 🐬



1990

1st episode of *Captain Planet* mentions National Marine Sanctuaries

# One World One Ocean

By Matt Dozier

When it comes to changing people's minds about the ocean, it all starts with a story. Just ask Greg MacGillivray, president of MacGillivray Freeman Films and the man behind some of the most successful giant-screen IMAX movies in history.

Greg's own story began on the sun-soaked beaches of Southern California in the 1960s, where he fell in love with surfing as a teenager and began shooting documentary films about surf culture, the first of which was released his freshman year in college. Today, he's an award-winning filmmaker with more than 35 IMAX titles to his credit, grossing more than \$1 billion in total.

It's safe to say that Greg knows a thing or two about telling a good story. But these days, it's not just about how you tell the story — it's how you share it. That's the idea behind One World One Ocean, a multimedia campaign launched by MacGillivray Freeman Films in 2012 that aims to tackle some of the biggest challenges facing the ocean.

One World One Ocean Managing Director Shaun MacGillivray, who started working for his father's company in high school, said the inspiration for a large-scale ocean education effort came from his father's deep connection to the ocean and his concern for the future of the planet.

"My dad has one major, major conservation

passion, and that's the ocean," Shaun MacGillivray said. "It stems from his roots, it stems from where he lives — he grew up in Newport Beach, and he's seen his own backyard change dramatically over the last 50 years."

Together with his father and his mother, Barbara, Shaun MacGillivray said the family decided they would use their filmmaking expertise and connections to try to do something that would "move the needle" of ocean awareness on an unprecedented scale.

With a budget of \$200 million over 20 years, the goals for One World One Ocean are ambitious — 10 ocean-themed IMAX films and 100 billion "impressions" in the first 10 years of the campaign. MacGillivray Freeman plans to release a new ocean film every year as part of the campaign, along with a steady stream of online videos, social media, television shows, and educational content for more than 250 museums and aquariums worldwide.

"We've created a huge network of partners, we have an online community that's continually growing, and we have all these different platforms to take our content that can all feed off of each other," Shaun MacGillivray said.

The results of One World One Ocean's first year have been impressive. The campaign's award-winning first film, *To the Arctic*, was the top-grossing IMAX film of 2012, and its YouTube channel received 3.2 million views over the course of the year. In June 2012, the team conducted a six-day expedition titled "Mission: Aquarius" to the undersea research habitat of the same name in Florida Keys National Marine Sanctuary, gaining national media attention for the one-of-a-kind facility. In total, One World One Ocean's combined outreach efforts for the year tallied 5.9 billion potential impressions.

It's a good start, but the road to global appreciation of the ocean is a long uphill climb. Greg MacGillivray said his next ocean film will feature the coral reefs of Raja Ampat in Indonesia, followed by a movie about humpback whales that will include footage shot in Hawaiian Islands Humpback Whale National Marine Sanctuary.

There's hardly time for the team to stop and take a breath, but Greg emphasized their commitment to the cause. "Ultimately," he said, "we hope to get a billion people to say, 'The ocean is as important as land — the ocean is critical to our lives, and we'd better pay attention.'" 🐻

“Ultimately, we hope to get a billion people to say, **‘THE OCEAN IS AS IMPORTANT AS LAND.’**”



Photo: Florian Schulz/Visions of The Wild

# THE NEXT GENERATION

By Erin Powell

## Aspiring Filmmakers Share their Goals & Inspiration



Meet the future of environmental filmmaking.

### SARAH GULICK

"I think filmmaking is really just another way of communicating. It's a way of closing gaps and bringing people together and sharing experiences. The more that we can do that, the more I think that we understand ourselves, but also our relationship with our environment. Film helps bring an understanding, and understanding contributes to solutions."

### BRIAN KELLEY

"Right now we're at a critical time in making decisions about how we as humans interact with the planet, and filmmakers have an incredible responsibility to connect the next generation to solutions and make positive changes. My goal is to get the people who maybe aren't that interested or aren't that knowledgeable about things like climate change, who wouldn't normally be interested in those issues, to watch environmental films."

### SYLVIA JOHNSON

"Film reaches people on an emotional level that other kinds of writing, texts and facts can't really do. It has the ability to really move people in a way that's different. It's also much more accessible in today's world."

There may be no demographic better-equipped or more motivated to drive the medium forward than these energetic young men and women, all current or recent students of increasingly popular graduate programs that revolve around telling environmental stories through film. Armed with technical savvy, an eye for storytelling, and a keen awareness of our rapidly changing environment, they are ready to take the film world by storm. Here's what these rising stars had to say about the need for, and challenges of, environmental filmmaking in today's world.



WATCH THE FULL INTERVIEWS AT [YOUTUBE.COM/SANCTUARIES](http://YOUTUBE.COM/SANCTUARIES)

### GARETH BURGES

"There are so many places in the world that not everybody can get to, not everybody can see, but a lot of those places are in danger or need to be protected. I'm fortunate that I've been able to see some of these places, and I want to share what I've seen with everybody else."

### LAUREN NEVILLE

"I think we owe a bit of ourselves to the world around us. We need to give back in a positive light. I myself want to leave the world a little bit better than it was when I first came into it, and I think that film is the best way to do that."

### TARYN OCKO

"There are so many crucial issues that people need to know about and understand, especially when it comes to ocean conservation. I would love to make films that help raise awareness about these issues and open people's eyes, while at the same time showing them something that's really artistic and beautiful, but also entertaining."

### ERIN FINICANE

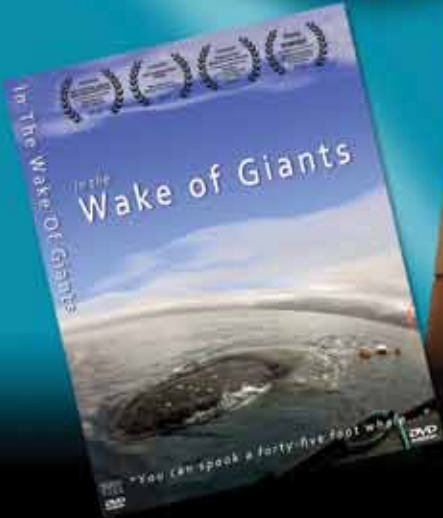
"Nowadays you don't have to be rich and you don't have to be powerful or in a position of authority to be a change-maker. I think that everyone, you and I, we all have these tools at our disposal to bring about positive change. Film is one of those tools. As filmmakers, we're in a better position than most to advocate for our planet."





# TEMPLE

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The National Marine Sanctuary Foundation, the charitable non-profit partner organization to NOAA's National Marine Sanctuary System, has been a major supporter of ocean films for decades. The foundation has worked with numerous filmmakers and film festivals around the world to produce and screen conservation-oriented films like the ones shown above.

To find out how you can play an active role in helping the foundation protect and promote our national marine sanctuaries, contact [Katie@nmsfocean.org](mailto:Katie@nmsfocean.org) or find them on the Web at [www.NMSFocean.org](http://www.NMSFocean.org).