

POLAR STAR FILMS / BLTV
PRESENT

GOOGLE AND THE WORLD BRAIN

DIRECTED BY BEN LEWIS

PRESS KIT

GOOGLE AND THE WORLD BRAIN

DIRECTED BY **BEN LEWIS**

PRODUCERS

Executive Producer: **Carles Brugueras**

Producer: **Bettina Walter**

TECHNICAL INFORMATION

Duration: **89 and 52 minutes**

Screening Format: **HDCAM**

Shooting Format: **XDCAM 1080p25**

Video/Audio: **Colour/Stereo**

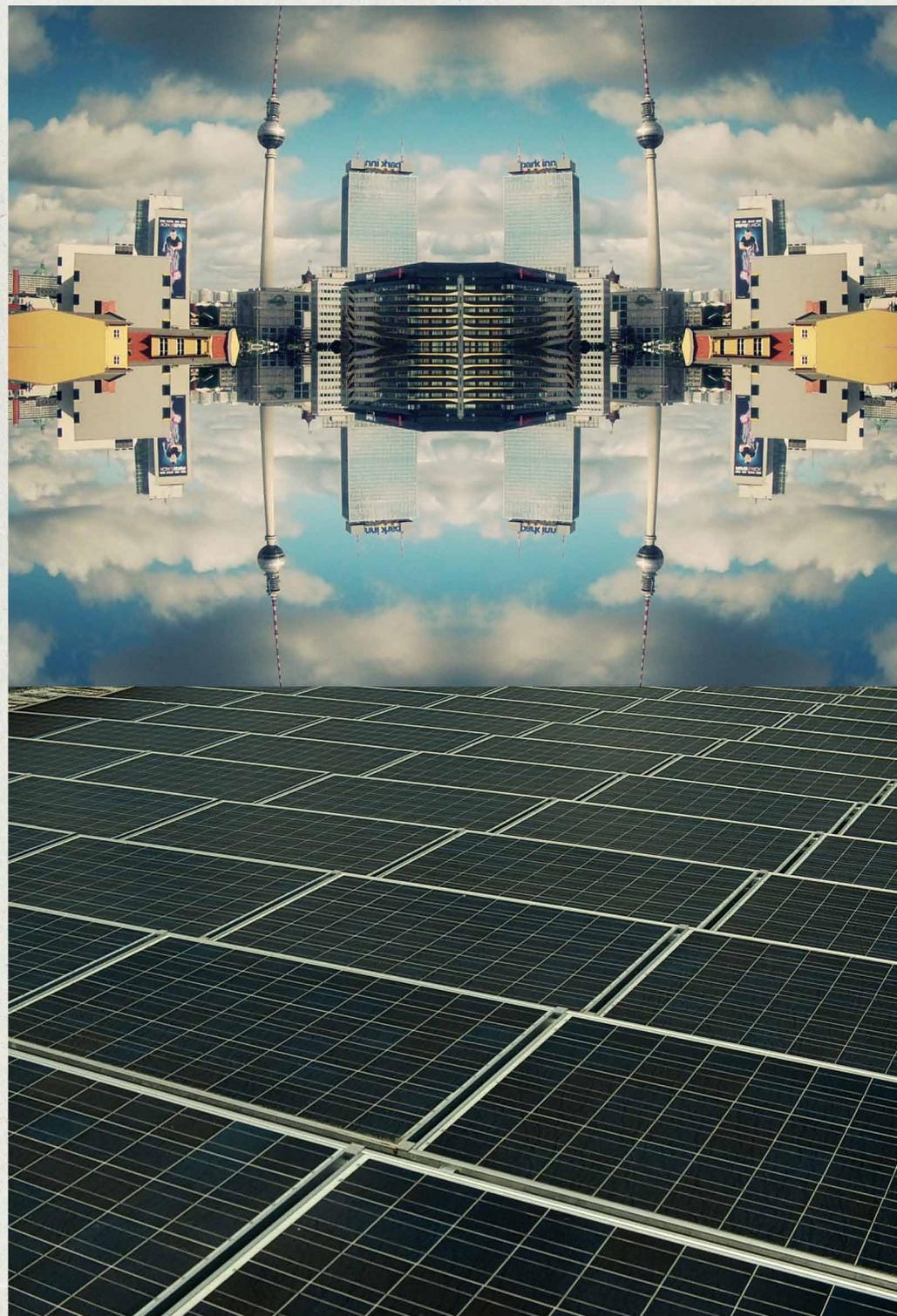
WORLD SALES: FILMS TRANSIT INTERNATIONAL

USA: **Diana Holtzberg**

Contact: diana@filmstransit.com

Europe: **Jan Rofekamp**

Contact: jan@filmstransit.com



INDEX

LOG LINE	05
SYNOPSIS - 40 words	05
SYNOPSIS - 100 words	05
SYNOPSIS - 125 words	05
SYNOPSIS - one page	06
SYNOPSIS - two pages	08
DIRECTOR'S MOTIVATION	11
DIRECTOR Ben Lewis	14
PRODUCTION COMPANY Polar Star Films	17
PRODUCER Bettina Walter	21
CREDITS	24
PARTNERS	26
INTERVIEWEES & PHOTOS	28
FILM STILLS, LOCATIONS & BEHIND THE SCENES	30
PRESS	32

LOG LINE

The story of Google's most ambitious project ever and the people who are trying to stop it.

SYNOPSIS - 40 WORDS

The most ambitious project ever conceived on the Internet: Google's master plan to scan every book in the world and the people trying to stop them. Google says they are building a library for mankind, but some say they also have other intentions.

SYNOPSIS - 100 WORDS

The story of the most ambitious project ever conceived on the Internet. In 2002 Google began to scan millions of books in an effort to create a giant global library, containing every book in existence. They had an even greater purpose - to create a higher form of intelligence, something that HG Wells had predicted in his 1937 essay "*World Brain*". But over half the books Google scanned were in copyright, and authors across the world launched a campaign to stop Google, which climaxed in a New York courtroom in 2011. A film about the dreams, dilemmas and dangers of the Internet.

SYNOPSIS - 125 WORDS

The story of the most ambitious project ever conceived on the Internet, and the people who tried to stop it. In 1937 HG Wells predicted the creation of the "*World Brain*", a giant global library that contained all human knowledge which would lead to a new form of higher intelligence. Seventy year later the realisation of that dream was underway, as Google scanned millions and millions of books for its Google Books website. But over half those books were still in copyright, and authors across the world launched a campaign to stop them, climaxing in a New York courtroom in 2011. A film about the dreams, dilemmas and dangers of the Internet, set in spectacular locations in China, USA, Europe and Latin America.

SYNOPSIS - ONE PAGE

In 1937 the science fiction writer HG Wells predicted the creation of a “*World Brain*”, which would contain all the world's knowledge and be accessible to all of mankind. This all-knowing entity would replace nation states and governments. Prophetically, HG Wells anticipated that the quantity of information that it would possess, would allow it to monitor every human being on the planet.

Today this World Brain is being brought into existence on the Internet. Wikipedia, Facebook, Baidu in China and other search engines around the world are all trying to build their own world brains - but none had a plan as bold, far-reaching and transformative as Google did with its Google Books project.

In 2002, Google began scanning the world's books. They signed deals with major university libraries - Michigan, Harvard and Stanford in America, the Bodleian library in Britain and the Catalonian National Library in Spain. Their goal was not just to create a giant global library, but to use all that knowledge for a higher and more secretive purpose: to help them develop a new form of Artificial Intelligence.

Google scanned ten million books, but there was one big problem: over half those books, six million of them, were in copyright. Across the world, authors launched a campaign against Google. In Autumn 2005, The Authors Guild of America and the Association of American Publishers filed lawsuits. Soon they and Google sat down to try to work out an agreement. Three years later, the result was the Google Book Settlement, all 350 pages of it, unveiled in October 2008.

But the \$125m Google Book Settlement conferred on Google dramatic new powers. The Google Books Website was to become both the world's biggest book store and a commercialised library, giving Google a monopoly over the majority of books published in the twentieth century. Harvard library withdrew its support. The German and French governments spoke out against it. The American Department of Justice began an anti-trust investigation.

From Autumn 2009 onwards, Judge Denny Chin held hearings in New York to assess the validity of the Google Book Settlement. In March 2011, he ruled against it.

Since then Google has signed individual deals with many publishers allowing them to show parts of their books on-line with links to websites. Google are also still scanning out-of-copyright books as well, but their master plan to create an exclusive library whose terms and conditions they could determine has been effectively stopped. Today, the Authors Guild is suing Google for up to \$2bn in damages for scanning copyrighted books.

In the end a ragbag army of authors helped by the occasional librarian defeated one of the world's most powerful corporations.

In this film the central story of Google Books is woven into the broader fabric of the Internet, with its issues of data-mining and privacy, downloading and copyright, freedom and surveillance.



SYNOPSIS - TWO PAGES

This is the story of the most ambitious project ever attempted on the Internet: Google's project to scan every book in the world and create not just a giant digital global library, but a higher form of intelligence.

In 1937 the science fiction writer HG Wells predicted the creation of a "World Brain", which would contain all the world's knowledge and be accessible to all of mankind. This all-knowing entity would replace nation states and governments. Prophetically, HG Wells anticipated that the quantity of information that it would possess, would allow it to monitor every human being on the planet.

Today this World Brain is being brought into existence on the Internet. Wikipedia, Facebook, Baidu in China and other search engines around the world are all trying to build their own world brains - but none had a plan as bold, far-reaching and transformative as Google did with its Google Books project.

In 2002, Google began scanning the world's books. They signed deals with major university libraries - Michigan, Harvard and Stanford in America, the Bodleian library in Britain and the Catalan National Library in Spain. Their goal was not just to create a giant global library, but to use all that knowledge for a higher and more secretive purpose: to help them develop a new form of Artificial Intelligence.

Google scanned ten million books, but there was one big problem: over half those books, six million of them, were in copyright. Across the world, authors, publishers and the occasional librarian, launched a campaign against Google. In Autumn 2005, The Authors Guild of America and the Association of American Publishers filed lawsuits. Soon they and Google sat down to try to work out an agreement. Three years later, the result was the Google Book Settlement, all 350 pages of it, unveiled in October 2008.

But the \$125m Google Book Settlement conferred on Google dramatic new powers. The Google Books Website was to become both the world's biggest book store and a commercialised library. It gave Google the exclusive right to sell scans of all the out-of-print, but in-copyright books.

That meant Google had a monopoly over the majority of books published in the twentieth century.

Harvard library withdrew its support. Authors in China and Japan joined the opponents of the scanning. The German and French governments spoke out against it. The American Department of Justice began an anti-trust investigation.

From Autumn 2009 onwards, Judge Denny Chin held hearings in New York to

assess the validity of the Google Book Settlement. In March 2011, he ruled against it.

Since then Google has signed individual deals with many publishers allowing them to show parts of their books on-line with links to websites. Google are also still scanning out-of-copyright books, as well but their masterplan to create an exclusive library whose terms and conditions they could determine has been effectively stopped. Today, the Authors Guild is suing Google for up to \$2bn in damages for scanning copyrighted books.

In the end a ragbag army of authors helped by the occasional librarian defeated one of the world's most powerful corporations.

In this film the central story of Google Books is woven into the broader fabric of the Internet, with its issues of data-mining and privacy, downloading and copyright, freedom and surveillance.

This tale is told through dramatic personal stories - the Japanese author who filed a criminal complaint against Google Books with the Tokyo Police Department followed the case all the way to the New York courtroom where he won his battle; the Harvard academic who was initially an enthusiastic participant in Google's book scanning, but later became a key critic; the director of the National Library of France who was not impressed when two Google Reps came to see him, bearing the gift of a Google thermo flask.

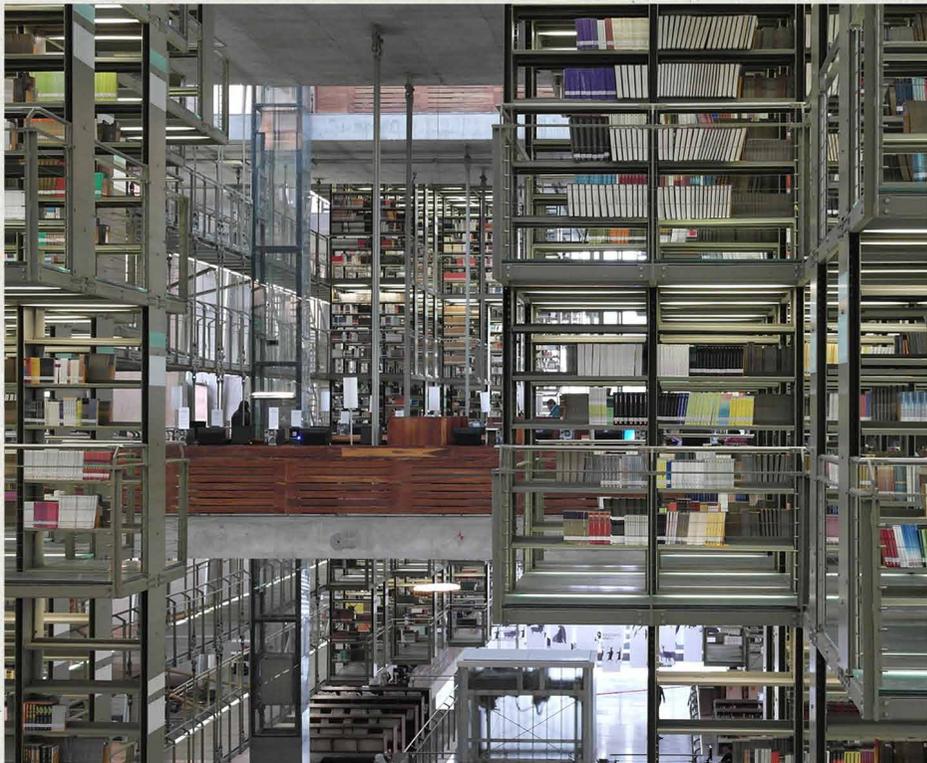
Filmed across the world in America, China, Japan, Germany, Mexico, France, Spain and the UK, this documentary looks at the creation of the World Brain on a global scale and within the futuristic prism of HG Wells' Science Fiction.

Shot in epic locations from Beijing to Boston, Tokyo, Paris and San Francisco, with special crane and tracking shots through some of the world's most amazing libraries, taking in on the way Internet churches and scanning factories, this film explores the nature of the Internet and the future of knowledge.

The film's interviewees include leading Internet thinkers, Jaron Lanier, Kevin Kelly, Pamela Samuelson and Evgeny Morosov, as well as the librarians of the world's most important libraries - Robert Darton (Harvard), Reginald Carr and Richard Ovendon (Bodleian), Jean-Noel Jeanneney (French National Library) and authors involved in the struggle over Google Books, including Charles Seife, Roland Reuss and the best-selling Chinese author Mian Mian.

“Google and the World Brain” is first film that examines the impact of the Internet critically. Incisive, colourful, challenging but balanced, *World Brain* shows that the Internet is not simply the utopian technology spreading democracy, freedom, information and culture around the world, that so many of us have long believed it to be. Instead, this film shows that the Internet, despite bringing us so many undeniable benefits, is simultaneously undermining our civil liberties, free markets and human rights, while concentrating power and wealth in the hands of powerful new monopolies over which we have little influence.

Humanity now stands at a crossroads. We can either take action to ensure that all the information and knowledge that the Internet is providing serves us, or we can remain passive consumers, and wait for all that information to take control over us. Whatever we do in the next few years will shape society for centuries to come.



DIRECTOR'S MOTIVATION

For as long as I can remember, I always wanted to make a film about libraries. They are my favourite places to be. Serene, beautiful repositories of the best thoughts that men and women have ever had. Free to use. Far from the din of modern capitalism, libraries are the epitome of the public institution. There is simply nothing bad about a library. It is my paradise.

For three years, I thought long and hard about how to make a film about the Internet. The Net is a unique phenomenon, unprecedented in history. It has brought us many marvellous things - instant access to all kinds of information, culture and communities. But I have also been struck by how the Internet also takes things from us, without asking - and for a long time, nobody has seemed to notice that. I wanted to make a film that alerted an audience to perils, as well as the paradise of the Internet. But how? The Internet is difficult to visualise - its



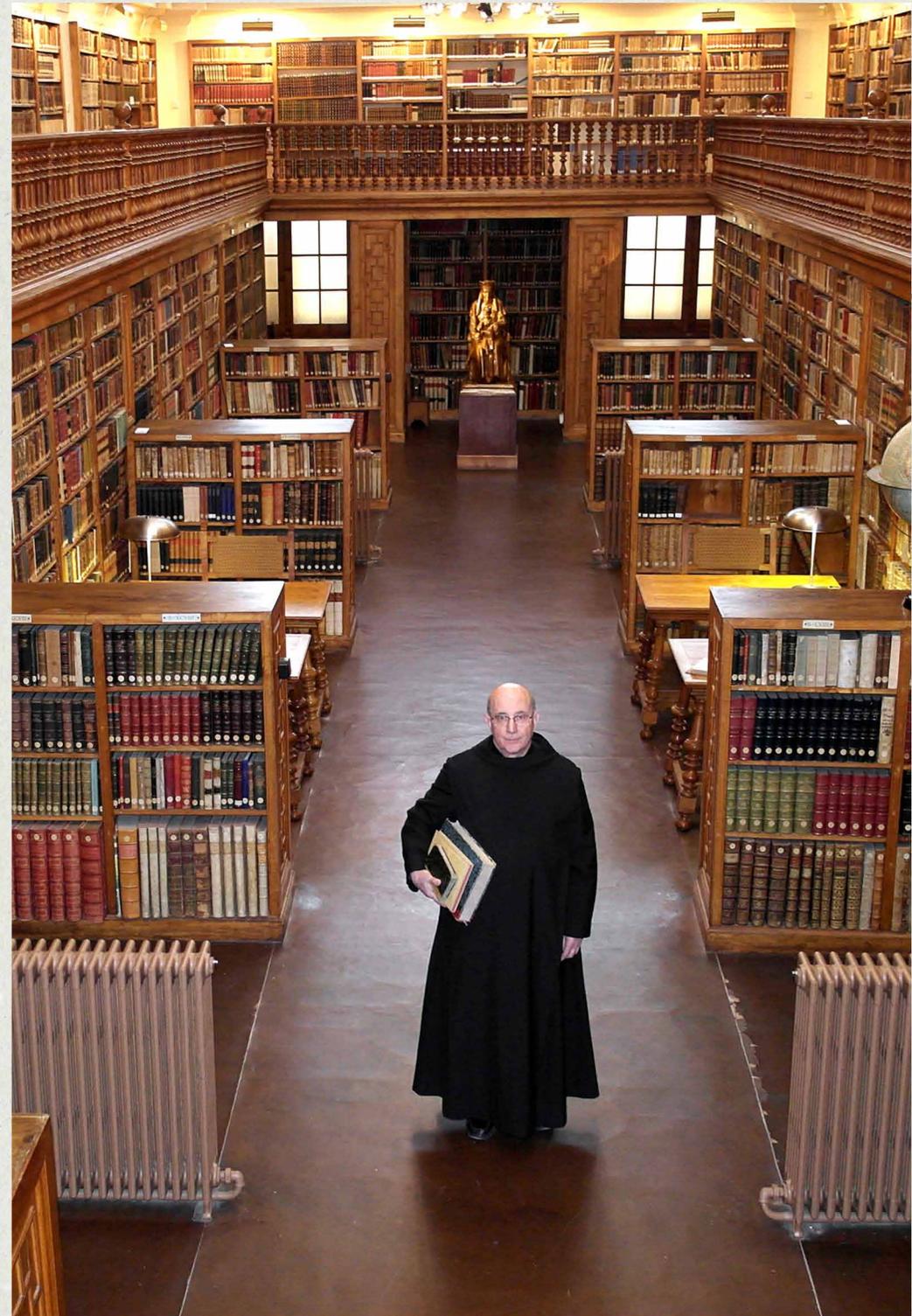
stories revolve around emails, blogs and servers. Many of the newspaper articles that criticise it are sensationalist and written in the future tense or the subjunctive, i.e. they imagine a danger that might arise one day in the future. Documentaries need concrete stories, with personal testimonies, as well as explanation and polemic from theorists and commentators.

The ten-year story of Google Books offered me a narrative that acts as a spine for the film as well as a strong vocabulary of visual images. In terms of the narrative, there is a terrific arc. Google started out scanning amidst huge enthusiasm for the idea of creating a universal digital library. Gradually problems emerged - about copyright, national cultures and surveillance. Then there is a handful of heroes, authors and academics in America, Germany, France, China and Japan, who dared to take on the giant Google, the world's most successful corporation ever! It is like David v Goliath. In a kind of ending, an American judge ruled that Google's scanning project was illegal in March 2011, although the creation of a

universal digital library continues, largely in the hands of the libraries themselves. As for images, I chose to fill this film with magnificent tracking and crane shots of the world's most beautiful libraries. Beyond that, there are hi-tech scanning factories, book depositories and book pulping centres, the precincts of ancient universities and the Tokyo Police Department.

The film is inspired by the camerawork in *"Bladerunner"* and *"Rampart"*. I have been looking for saturated out-of-focus artificial lights in the background, slowly moving where possible. I filmed on a Sony F3 to achieve a narrow cinematic depth of field. In this way, I wanted to make the film glow with a sense of the future, by turns hi-tech and makeshift, just like the scanning machines. My key visual motif is the slow passage of that strip of white light that we know from scanners.

Google Books offered me a narrative spine for the film, but it is not the only story I wanted to tell. I used it as a 'washing line' on which to hang other tales of uploading vast amounts of knowledge onto the net - Gutenberg Project, Wikipedia, Baidu's Library, and Brewster Kahle's Internet Archive, as well as way to discuss the big themes of the Net, privacy, surveillance, monopoly and so on. Finally, I have been drawn to this subject by the combination of the ancient - the library - and the new - the Internet. There is a rare combination in this film of yesterday and tomorrow. A library is a repository of the past. The Internet is the technology of the future. Two worlds collide in this story which evokes the dramatic dawn of a new technological era for mankind, but one which might have its price.





DIRECTOR BEN LEWIS

Ben Lewis is an award-winning documentary film-maker, author and art critic, whose films are commissioned by the BBC, Arte and a long list of broadcasters from Europe, North America and Australia.

Ben studied history and history of art in Cambridge and Berlin. In his twenties he worked at MTV, DJ-ed and briefly ran a record label before working on numerous magazine programmes for the BBC and Channel 4. In 2001 he established his own documentary and film production company, BLTV.

Ben Lewis has made feature documentaries and series on highly topical subjects, which have provoked public debate and influenced political decision-making. *"The Great Contemporary Art Bubble"* stimulated an international controversy about the fairness of the art market in 2009, while *"Blowing Up Paradise: French Nuclear Testing in the Pacific"* (2004) is credited with influencing the French government's decision to compensate its soldiers and citizens who suffered illnesses after working for on atomic installations in Tahiti.

Ben is has just finished making *"Poor Us: An Animated History of Poverty"* for the global *"Why Poverty?"* documentary season and online campaign. The film will be shown on over 70 TV channels and is in competition at the IDFA documentary festival. His most recent project is a feature documentary about the control of knowledge called *"Google and the World Brain"*.

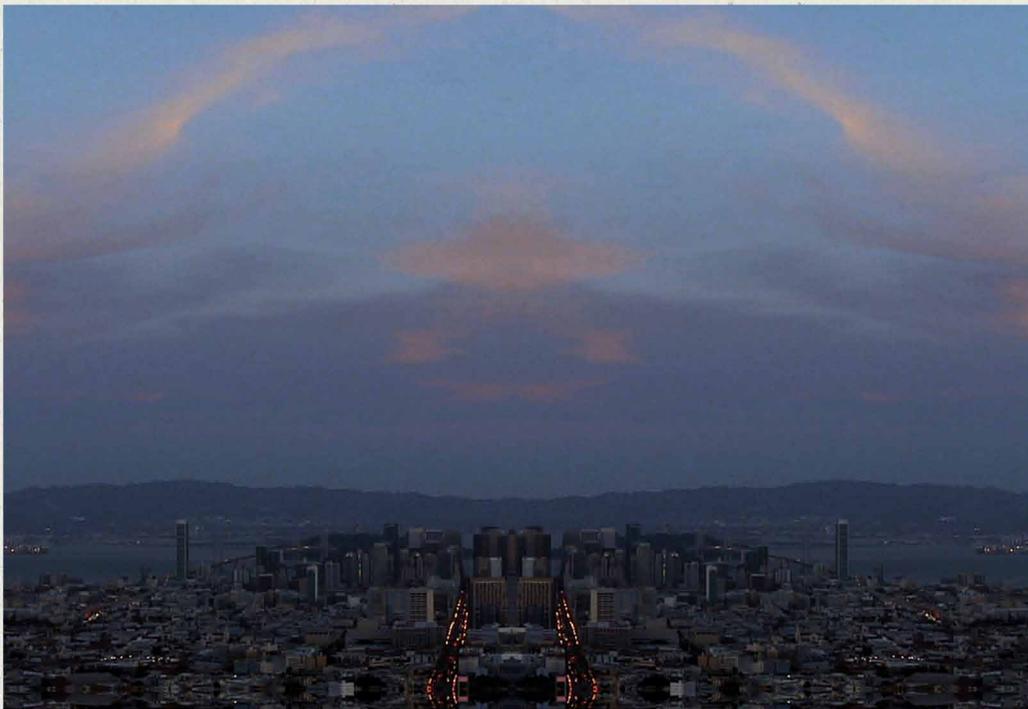
Among his credits are *"The Great Contemporary Art Bubble"* (shown on BBC, Arte, and at film festivals in Montreal, Vancouver, San Francisco, Palm Springs, Copenhagen, Florence (Lo Schermo del Arte), Cleveland, Minneapolis, Mendocino, Newport Beach, it opened the inaugural Tel Aviv Arts Film Festival and won best feature documentary at the Foyle International Film Festival), *"The King of Communism: the pomp and pageantry Nicolae Ceausescu"* (Grierson Award 2002); *"What Brits Love"*, a five-part series for Arte about Britishness; *"Hammer and Tickle: the Communist Joke Book"* (premiered at the New York Tribeca Film

Festival 2006 and won best documentary at the Zurich Film Festival in the same year). *"Art Safari"* (shown in the UK, Europe, Australia and America, winner of a bronze at the New York Television Awards and a German Grimme Prize in 2007). *"Art Safari"* featured films on Maurizio Cattelan, Takashi Murakami, Matthew Barney, Sophie Calle and Wim Delvoye, among others. He also produced a limited edition *"Art Safari"* film on DVD, commissioned by the Deutsche Bank for their exhibition *"Affinities"* at the Deutsche Guggenheim in 2007.

Ben wrote a monthly column on art for Prospect magazine 2004-2010. His articles have also been widely published in the Evening Standard, The Times, Sunday Times, Observer, Financial Times and Sunday Telegraph in the UK, Monopol magazine in Germany and Programma in Israel.

Finally, his first book, *"Hammer and Tickle"*, a history of humour under Communism, based on his eponymously titled documentary, was published by Weidenfeld and Nicholson in 2008. It has so far been published in America, Germany, Portugal, Poland, Slovenia and Italy.





PRODUCTION COMPANY POLAR STAR FILMS

Polar Star Films is an independent film production company founded in 1997 by Carles Brugueras that produces documentaries, fiction and commercials. It is a dynamic and creative production company that has built a reputation over a decade for the intelligence, imagination and innovation of its feature documentaries. Polar Star Films is a member of the EDN Network.

Our films have been co-produced with broadcasters such as ARTE, BBC, TVE, TVC and PBS and presented at international festivals (Hot Docs, Tribeca, Sao Paolo etc) We have won awards all over Europe and USA, including the FIPRESCI, PBS Ind Lens, Prix Europa and the Max Ophüls prizes.

PRODUCED

► **Google and the World Brain**

2012. Ben Lewis.

A POLAR STAR FILMS & BLTV production in co-production with ZDF/ARTE, BBC, TVE, TVC with support from MEDIA Development + Distribution and EURODOC and with the collaboration of LICHTPUNT, SVT, NRK, DR2, VPRO, Knowledge Network, World Premiere Sundance 2013. Distribution: Films Transit.

► **The Lithium Revolution**

2012. Andreas Pichler.

A Gebrueder Beetz Filmproduktion production in co-production with POLAR STAR FILMS, WDR/ARTE, financed by FSTNRW, EED and developed with the support of the MEDIA Programme.

► **Hairdressers in the Raval**

2012. Inés Thomsen.

A POLAR STAR FILMS and Filmtank, co-production with the support HFF Hamburger Filmförderung and TVC and developed with the support of the MEDIA Programme.

► **The Devil's Miner**

2006. Richard Ladkani & Kief Davidson.

An Urban Landscape production in co-production with POLAR STAR FILMS, TVE Televisión Española I arte I BR I PBS. Screened at 32 International Festivals. World Premiere - Rotterdam International Film Festival 2005. Tribeca Film Festival - Best Documentary Filmmakers Special Mention. Hot Docs Toronto. Nominated by European Film Academy Prix art. Award nomination for Outstanding Achievement in Documentary Directing, won the coveted FIPRESCI - Film Critics Award and the PBS Independent Lens Audience Award.

► **Mañana al mar**

2007. Ines Thomsen.

A POLAR STAR FILMS and Gop03 co-production, for ZDF and TVC. Prix Europa, Doc. FF Sao Paulo. Best documentary Festival Max Ophüls.



IN DEVELOPMENT

► **The Base**

Director: Denis Delestrac

The United States plan to build a new naval base on Jeju Island, one of the last remaining “paradises on earth”, located off the Southwestern Coast of South Korea. Jeju is considered UNESCO World Natural Heritage and denominated “Island of Global Peace”. The islanders fear the destruction of their peaceful life and their ecological balance.

Based on exclusive material accumulated since the beginning of the islanders' uprising in 2006, our documentary, THE BASE is a unique story of the resistance of one small village to the bulimic military-industrial appetite. Shot in Korea, China and the US the film offers an unprecedented look at the US global military expansion and exposes the dark side of Samsung, the largest electronics company in the world as a weapons manufacturer. A fight like David's against Goliath: Men, women and children determined to fight military and corporate giants with their bare hands.

► **From Zero to Zara**

Director: Cosima Dannoritzer

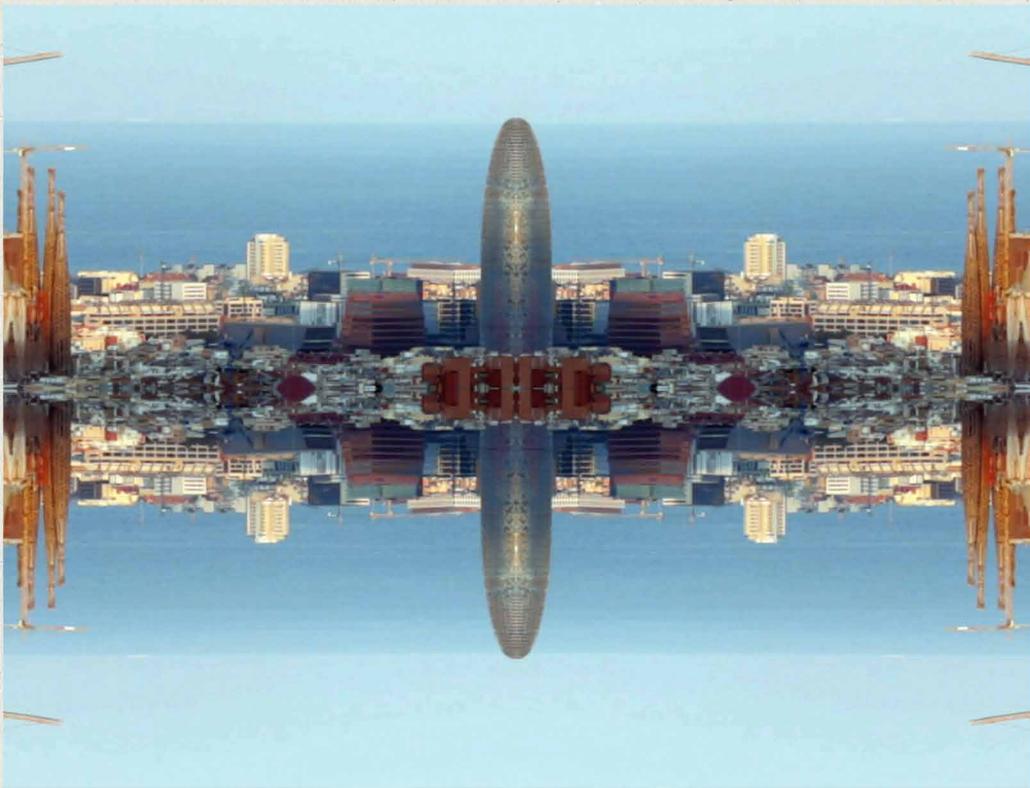
What do Princess Leticia, Kate Middleton, former Spanish president Zapatero, numerous show-business celebrities, a lawyer, an anonymous housewife and you and me have in common? We all wear Zara.

The intention of Zara is to provide something for every style, every age and every occasion. The target market is as varied as society can be.

A Goldman Sachs business analyst described this “niche-filling strategy” as offering “Armani at affordable prices” for everyone.

Zara has also become a key representative of what is called “instant fashion”, an essential part of our “instant culture” of quick throw-away consumerism.

The phenomenon is a worldwide one - other examples are IKEA, H&M and MANGO - and reflects our modern shopping culture. Everybody wears Zara, because it is fashion for very affordable prices. FROM ZERO TO ZARA is an investigative documentary that will look at the success story of Zara to ask: What is the price of cheap and fast?



PRODUCER BETTINA WALTER

Bettina Walter is a producer committed to producing documentaries for the international market. Bettina Walter has run the documentary department of the Barcelona-based production company Polar Star Films for the last five years.

She has participated with her projects in the training workshops DOCUMENTARY CAMPUS 2006 and EURODOC 2010.

Her films *“My Life with Carlos”*, *“Mañana al mar”*, *“Devil’s Miner”*, *“Light Bulb Conspiracy”*, and *“World Brain”* have been co-produced with-broadcasters such as ARTE, BBC, TVE, TVC and PBS and presented at festivals as Hot Docs, Tribeca, It’s all true and have won awards all over Europe and USA, incl. the FIPRESCI, PBS Ind Lens, Prix Europa, the Max Ophüls and a nomination for the Grimme Award.

Bettina Walter has a degree in Latin American Anthropology, Literature, Linguistics, Politics and Economics from the University of Hamburg, as well as studies undertaken at the Universities of Málaga and Buenos Aires.

Over more than fifteen years in this field, she has garnered extensive experience in international co-productions while working with various production companies in Berlin, Hamburg, Buenos Aires and Barcelona, and maintains strong relationships with creative and experienced screenwriters, filmmakers, directors, producers and distributors.

Bettina Walter has worked on the following productions that have been selected and awarded at prestigious international festivals:

- ▶ **Google and the World Brain**
- ▶ **The Lithium Revolution**

▶ **Hairdressers in the Raval**

▶ **The Devil's Miner**

▶ **Mañana al mar**

▶ **The Light Bulb Conspiracy**

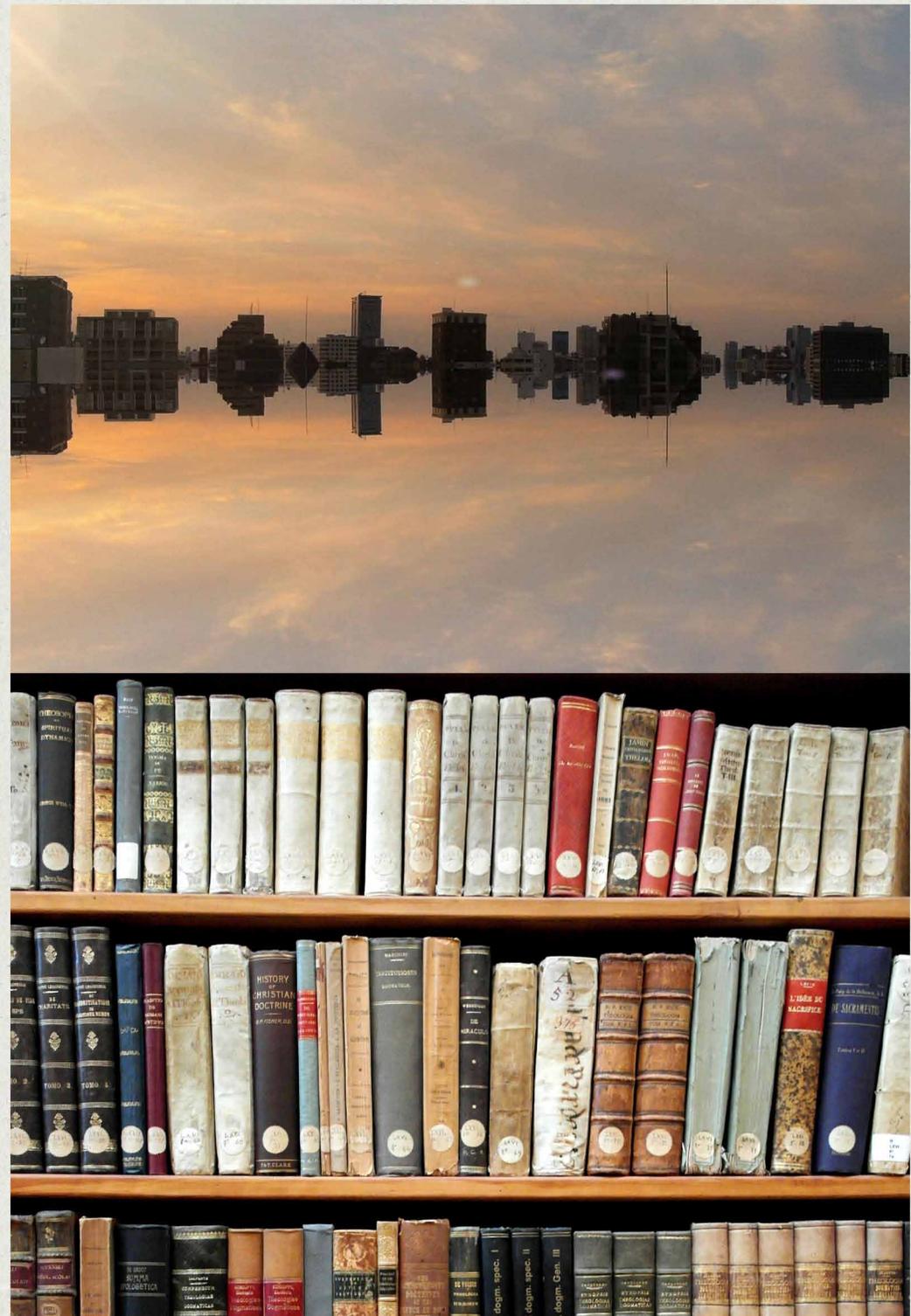
2010. Cosima Dannoritzer.

Media3.14-Article Z, ARTE-TVC-MEDIA-YLE-TSR-SBS-RTBF-NKR-TG4, sold to 16 territories and has won six international awards incl. Spanish Television Academy Awards and ONDAS.

▶ **My Life With Carlos**

2008. German Berger, Co autor: Joaquim Jorda.

Developed by BWP with Discovery Campus Masterschool, A co-production of Todo por las niñas/Gebrueder Beetz/ZDF/Arte/TVE supported by MEDIA, IBERMEDIA, FONDART, CORFO, NRW Filmstiftung, CEEC, Festivals&Awards: HotDocs, award TOP TEN - audience favorite, Best documentary/audience award of Festival de Biarritz Amerique Latine, Festival Rotterdam, Magnifianct/Belgrado, Best Film/Audience Award of San Diego Latino Film Festival, International Gramado Filmfestival, Brazil Best foreign documentare. PRESTIGIOUS GRIMME AWARD NOMINATION.



FULL CREDITS

Director

Ben Lewis

Executive Producer

Carles Brugueras

Producer

Bettina Walter

Editor

Simon Barker

Director of Photography

Frank-Peter Lehmann

Music

Lucas Ariel Vallejos

UK Producer

Viva Van Loock

Production Executive

Madeleine Sheahan

Line Producer

Liz Roberts

Junior Production Manager

Júlia Aragay

Post-Production Manager

Rose Kowalski

Associate Development Producer

Melanie Horkan

Development Producer BLTV

Fiona O'Doherty

Editorial Adviser

Danielle Schleif

Production Accountants

Georgia Simon (Spain)
Norman Clarke (UK)

Production Assistants

Katharina Harnack, Anton Corbal,
Iva Boytcheva, Anna Ibañez

Delegate Producer for TVC

Ruth Llòria

Archive Researcher

Gordon King

Researchers

Isabel Andrés-Porti (Spain)
Lisa Berger (Spain)
Sonia Tercero (Spain)
Ignasi Brugueras (Internet)
Daniel Nehm (French)
Emma He (China)

Fixers on location

Clara Aymami (Mexico)
Heath Cozens (Japan)
Victor Ruiperez (Spain)

Additional Photography

Juan Luis Cabellos
Aitor Echeverría
Rose Kowalski
Ben Lewis

H.G. Wells Actor

Brendan Price

Make-up

Pilartxo Diez

Wardrobe

Ana Morera

Character Voices

Nicolas Chapman
Joshua Zamrycki
Molly Malcom

Animation Artwork

Lucas Riess

Motion Graphics

Alexis Gallardo
Peter van der Zee

Assistant Editor

Judith Miralles

Edit Assistants

Raquel Martinez
Ignasi Brugueras

Picture Grader

Aaron Pedraza

Sound Mixer

Carlos Jiménez

Post-Production Facilities

Apuntolapospo
Polar Star Films

Programme lawyer

Jan Tomalin

Production Insurance

Aon Risk Solutions

Locations

Vasconcelos Library (Mexico City), Ghent University Library (Belgium), National Library of China (Beijing), Barcelona Airport (Spain), National Assembly (Paris, France), The National and University Library of Iceland, The Book Storage Facility (Swindon, UK), Caixa Forum (Madrid, Spain), Heidelberg University Library

Archive

NASA, BBC Motion Gallery, FreemantleMedia North America, James Griffioen, IDI Images, Krissy Wilson, Andrew Norman Wilson, IBM, Bundeskanzlerin, Atsuko Masako, Sue Kim

Thanks to

Paul Malcom Allen from the H.G. Wells Society, Carles Feliu, Juan Antonio Garcia, Patrici Tixis, Stephen Burgen, Jonas Benarroch, JimJak, Cosima van Dannoritzer, Ramón Blanqué

In co-production with

BBC - Nick Fraser
ARTE / ZDF - Martin Pieper
TVE - Andrés Luque
TVC - Jordi Ambrós and Joan Salvat

In association with

LICHPUNT - Wim Van Rompaey
KNOWLEDGE - Murray Battle
SVT - Emelie Persson
DR 2 - Mette Hoffmann Meyer
NRK - Tore Tomter
VPRO - Nathalie Windhorst
ERT - Ariana Meintana

With support from

MEDIA Development and Distribution

And developed with

EURODOC 2010

World Sales

Films Transit International, Inc.

PARTNERS

The film is a POLAR STAR FILMS and BLTV production in co-production with ZDF/ARTE, BBC, TVE (Televisión Española), TVC (Televisió de Catalunya) with support from MEDIA Development and Distribution, EURODOC 2010 and ICAA (Instituto de Cinematografía y de las Artes Audiovisuales) and with the collaboration of LICHTPUNT, SVT, NRK, DR2, VPRO, Knowledge Network and ERT. Developed with Eurodoc 2010.

© MMXIII Polar Star Films & B.L.T.V. Ltd

INTERVIEWEES

AUSTRALIA W. Boyd Rayward

CHINA Kaiser Kuo
Mian Mian

FRANCE Jean-Noël Jeanneney

GERMANY Roland Reuss

INDIA Amit Singhal

JAPAN Shojiro Akashi

RUSSIA Evgeny Morozov

SPAIN Luis Collado
Damià Roure
Jordi Torres

UK Reginald Carr
Richard Ovenden

USA Robert Darnton
Lewis Hyde
Kevin Kelly
Brewster Kahle
Jaron Lanier
Lawrence Lessig
Pamela Samuelson
Clay Shirky
Sidney Verba



PHOTOS INTERVIEWEES



Jaron Lanier
INTERNET PIONEER AND CRITIC



Evgeny Morozov
INTERNET ANALYST



Reginald Carr
FORMER DIRECTOR, BEDOLEIAN LIBRARY



Roland Reuss
PROFESSOR OF GERMAN LITERATURE, HEIDELBERG



Amit Singhal
SENIOR VICE PRESIDENT, GOOGLE



Robert Darnton
DIRECTOR, HARVARD UNIVERSITY LIBRARY



Father Damià Roure
LIBRARY DIRECTOR, MONASTERY OF MONTSERRAT



Jean-Noël Jeanneney
FORMER DIRECTOR, FRENCH NATIONAL LIBRARY



Shojiro Akashi
AUTHOR & JOURNALIST



Kevin Kelly
CO-FOUNDER WIRED MAGAZINE



Luis Collado
HEAD OF GOOGLE BOOKS, SPAIN AND PORTUGAL



Sidney Verba
FORMER DIRECTOR, HARVARD LIBRARY



Kaiser Kuo
COMMUNICATIONS DIRECTOR, BAIDU



Pamela Samuelson
PROFESSOR OF LAW, BERKELEY



Laurence Lessig
FOUNDER, CREATIVE COMMONS



Mian Mian
BEST SELLING CHINESE AUTHOR

FILM STILLS, LOCATIONS & BEHIND THE SCENES

LOCATIONS

- ▶ Vasconcelos Library - Mexico DF
- ▶ National Library of China
- ▶ Barcelona Airport
- ▶ Ghent University Library - Belgium
- ▶ National Assembly - Paris
- ▶ Bibliothèque Nationale de France - Paris
- ▶ Google Plex, Mountain View - USA
- ▶ Harvard University - USA
- ▶ Bodleian Library, University of Oxford
- ▶ Caixa Forum - Madrid
- ▶ Monastery of Montserrat - Barcelona
- ▶ MareNostrum, Barcelona Supercomputing Center
- ▶ Heidelberg University - Germany



NATIONAL LIBRARY OF CHINA



VASCONCELOS LIBRARY - Mexico DF



Film Still: SUPER STAR SCANNING FACTORY
Beijing, China



DIRECTOR BEN LEWIS FILMING



Film Still: BRENDAN PRICE AS HG WELLS



Film Still: ANIMATED NEWSREADERS



Film Still: BERLIN CITY TIMELAPSE



DOP FRANK LEHMANN AND FATHER
DAMIÀ ROURE
Library Director, Monastery of Montserrat



BIBLIOTHÈQUE NATIONALE DE FRANCE,
PARIS



BEN LEWIS AT MONASTERY OF MONTSERRAT

HUFF POST ENTERTAINMENT

Lucas McNelly

"Endlessly fascinating and engaging...It's probably the best documentary you'll see all year...I'll be stunned if this doesn't end up on the Oscar doc short-list."

http://www.huffingtonpost.com/tumstyle/sundance-review-google-an_b_2537785.html

Indiewire

Julie Fischer

"The message of this beautifully crafted film is that the Internet is exactly half of what you think it is... 'Google and the World Brain' is a masterful documentary. It will undoubtedly have an effect on anyone who sees it."

<http://blogs.indiewire.com/critwire/how-i-stopped-worrying-and-learned-to-love-the-world-brain>

SCREEN DAILY

Anthony Kaufman

"...well-constructed...The documentary convincingly points out that Google's ambitions aren't entirely philanthropic, but meant to continue to improve their Search algorithms, and find ways to monetise their enormous stores of information...surprisingly effective."

<http://www.screendaily.com/reviews/the-latest/google-and-the-world-brain/5050755.article>

THE PRECURSOR BLOG
FORWARD THINKING AT THE NEXUS OF POLICY, MARKETS AND CHANGE

Scott Cleland

"...Anyone interested in the future, Google, books, Artificial Intelligence, where science fiction collides with reality, or a culturally-relevant story well told, should see this documentary gem. It will get your mind racing."

<http://precursorblog.com/?q=content/movie-review-%E2%80%9Cgoogle-and-world-brain%E2%80%9D>

ff

Los Angeles Times

Kenneth Turan, Critic's Notebook

"Whatever Sundance is, it has fine documentaries. 'Google and the World Brain'. A whip-smart examination of the pros and cons of Google's desire to digitize every book on Earth."

<http://www.latimes.com/entertainment/movies/movie%2Fnews/la-et-mn-sundance-preview-20130117,0,4898966,full.story>

THE HOLLYWOOD REPORTER

John DeFore

"A useful step forward in a conversation most of us don't realize we should be having... Doc offers convincing reasons to pay more attention to Google's utopian schemes."

<http://www.hollywoodreporter.com/review/google-world-brain-sundance-review-414085>

hollywood

Hollywood.com - Matt Patches

"...intriguing...H.G. Wells wasn't far off when he imagined the future being home to a 'world brain'. Lewis' documentary isn't that different from the science fiction author's own forward thinking."

http://www.hollywood.com/news/google_and_the_world_brain_sundance_2013_review_google_books_lawsuits/48423971

* Polar Star Films

POLAR STAR FILMS S.L.

Carles Brugueras

Rosselló 320, local 1

08025-BARCELONA (Spain)

Cell. +34 610 22 55 13

T: +34 932 00 47 77

carles@polarstarfilms.com

www.polarstarfilms.com

B.L.T.V

BLTV LTD.

Ben Lewis

302 Beaux Arts Building

10-18 Manor Gardens

London N7 6JW (UK)

T: +44 207 281 9624

ben@benlewis.tv

www.benlewis.tv



arte

BBC

3

tve

LICHTPUNT
Televizie voor mensen met visie

svt

NRK

DR

vpro

K:
Kunstenpunt

ERT

MEDIA
EUROPE LOVES CINEMA

euro DOC

films transit
INTERNATIONAL