



CORRA

FILMS

CAPABILITIES BOOK

A close-up, low-angle portrait of a man's face, focusing on his eyes, nose, and mouth. He is wearing dark, reflective sunglasses. He has a mustache and a goatee. The background is a soft, out-of-focus yellow and green. On the left side of the image, there is a white text menu for a table of contents, preceded by a short orange diagonal line.

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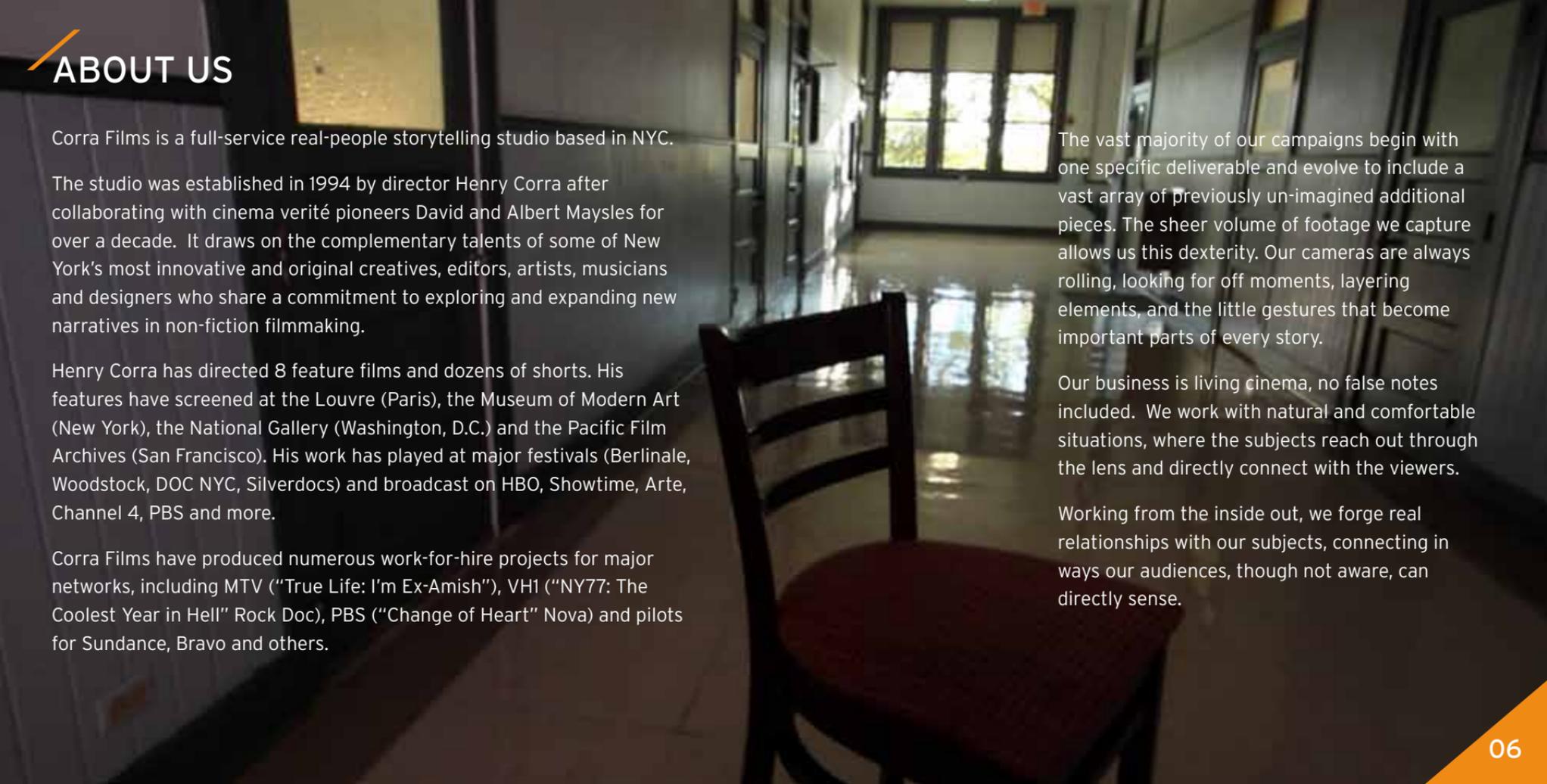
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A photograph of a hallway with a wooden chair in the foreground and a window at the end.

ABOUT US

Corra Films is a full-service real-people storytelling studio based in NYC.

The studio was established in 1994 by director Henry Corra after collaborating with cinema vérité pioneers David and Albert Maysles for over a decade. It draws on the complementary talents of some of New York's most innovative and original creatives, editors, artists, musicians and designers who share a commitment to exploring and expanding new narratives in non-fiction filmmaking.

Henry Corra has directed 8 feature films and dozens of shorts. His features have screened at the Louvre (Paris), the Museum of Modern Art (New York), the National Gallery (Washington, D.C.) and the Pacific Film Archives (San Francisco). His work has played at major festivals (Berlinale, Woodstock, DOC NYC, Silverdocs) and broadcast on HBO, Showtime, Arte, Channel 4, PBS and more.

Corra Films have produced numerous work-for-hire projects for major networks, including MTV ("True Life: I'm Ex-Amish"), VH1 ("NY77: The Coolest Year in Hell" Rock Doc), PBS ("Change of Heart" Nova) and pilots for Sundance, Bravo and others.

The vast majority of our campaigns begin with one specific deliverable and evolve to include a vast array of previously un-imagined additional pieces. The sheer volume of footage we capture allows us this dexterity. Our cameras are always rolling, looking for off moments, layering elements, and the little gestures that become important parts of every story.

Our business is living cinema, no false notes included. We work with natural and comfortable situations, where the subjects reach out through the lens and directly connect with the viewers.

Working from the inside out, we forge real relationships with our subjects, connecting in ways our audiences, though not aware, can directly sense.



SERVICES

REAL PEOPLE CASTING

We work with an Academy-Award nominated Casting Director who brings in and engages the best possible people to represent our clients.

LOCATION SCOUTING

Every shoot begins with a conversation with our subjects, in locations that will speak to who they are and what they do. providing a warmth and intimacy that cannot be art-directed. We complete our footage with stunning visuals of the iconic places around them.

PRODUCTION

Director Henry Corra creates the spine of every piece with a direct-to-camera conversation. If a client writes it, he gets it, often in the subject's voice, in ways we could never have predicted or written. He then captures verite "day in the life" and "follow-doc" footage to fill out the story.

POST-PRODUCTION

We've established an in-house four-suite post-production studio & team of top non-fiction and unscripted editors which means we begin the offline editing process as soon as the first frame is captured. We tend to shoot hours instead of frames, and consider the process of whittling these hours down to their very essence to be "writing in the edit room."

MUSIC

We regularly work with a team of cutting-edge original composers and musicians, from John Zorn to Set Fire to Flames, classical to indie and every imaginable instrument and voice.

PHOTOGRAPHY

Our producer, Jeremy Amar, is a highly skilled and recognized still photographer. On every production, he shoots stills that can be used in a myriad of ways. From print ads, to billboards, to behind-the-scenes shots for social media, our clients don't miss a moment.

THE NUMBERS

500M

OVERALL VIEWS
OF WORK

100+

FILM FESTIVALS

17

YEARS IN
BUSINESS

DOZENS

OF AWARDS WON

200

HAPPY CLIENTS

1,000

FLIGHTS TAKEN

6

NETWORKS
SCREENED ON

100,000

CINEMA SEATS FILLED

11 MIN.

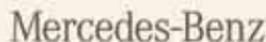
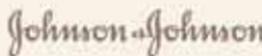
AVERAGE TIME SPENT
ON OUR PROJECT SITES

100+

FILMS MADE
THIS YEAR

MANY MINDS **CHANGED**

WHO WE'VE WORKED WITH





"Our client actually sent us an email, saying it was the **best** shoot ever. The entire Corra Films team was amazing."

- Tricia Lentini,
Producer, BBDO

WHAT PEOPLE SAY ABOUT US

"I've worked with a lot of creative people in my day, but none can match Henry Corra's ability to capture the **real essence** of something or someone on film."

- Ted Waitt, CEO/Founder, Gateway computers

"We loved your work. It was better than we even expected!"

- Vic Gundotra, Senior Vice President of Social, Google

"Corra's work is natural, *intelligent*, artful and authentic."

- Scott Zacaroli, Senior Creative, Merkle + Partners

"Exquisite, unusual, great."

- Josh Sapan, CEO Rainbow Media & New School Trustee

"A *serious* talent...he tries it nine other ways and his way is always the one you fall in love with and end up airing."

- Alison Gragnano, Saatchi & Saatchi NY

"Nobody gets performances out of real people the way Henry Corra does."

- Mark Dimassimo, President / Creative Director, Dimassimo Goldstein



RECENT WORK BRANDED CONTENT

MERCEDES

With a massive Toyota recall bringing safety to the forefront of consumers' minds, Mercedes-Benz USA sought to underscore the extraordinary levels of occupant protection in its vehicles. Razorfish, MBUSA's digital AOR created an immersive, interactive experience that engaged consumers on an emotional level.

The "Impact" campaign featured a series of unscripted video testimonials from actual Mercedes-Benz drivers who survived life-threatening accidents. The subjects recount their unique stories of survival and newfound perspective, describing in detail how "my Mercedes saved my life."

Razorfish felt it was important for the films to have the feel of a documentary, not an advertisement, in order to properly convey the authenticity of the people and their stories. It was also clear from the outset that the success of the campaign hinged on the individuals

featured in the films - viewers had to trust and identify with them. Thus, acclaimed filmmaker Henry Corra was selected as the director of the project. He worked with Razorfish and MBUSA's traditional agency Merkle + Partners to select, film and edit the stories featured in the campaign.

With little to no paid media to help raise awareness of the campaign, Razorfish executed a Facebook-centric launch strategy.

RESULTS

Within one month the "Impact" videos received 37,000+ views. Visitors stay on the site for an average of 11:20, blowing away the industry average of 3:00 "Impact" wall posts on MBUSA's Facebook Page have generated nearly 140,000 impressions and prompted comments such as: "I am alive today because of a 1975 300 D"

www.mbusa.com/impact



RECENT WORK FEATURE DOC

THE REGGIE PROJECT is both a documentary film, called *Regina Likes to Fly*, and a transmedia project. Both are currently in production.

Shortly after her sixteenth birthday, Regina (Reggie) Nicholson stumbled over her dog Cherry and bruised her leg. Weeks later, still in pain, her mother took her to the hospital. The diagnosis leveled them both: it was the first time Regina had heard the word “osteosarcoma.”

Regina Likes to Fly is the story of a Los Angeles teenager fighting for her life when she is just beginning to experience what life is. Filmmaker Henry Corra takes us inside a fierce battle against cancer through the lens of an emerging artist, an independent spirit, and most essentially, a brilliant young woman. As her family struggles to stay together while dealing with this life-altering diagnosis, Reggie asks the fundamental questions about existence with the perspective of a girl finding her voice at the eleventh hour.

www.thereggieproject.com



IT'S PERSONAL

Telling other people's stories is a responsibility.
So we don't stop till we get it just right.



ONE VISION, AN ENSEMBLE MOVE

A team that works as one. Like musicians or dancers, our studio is based on the ensemble and the virtuosity of each player.



WE DON'T WANT TO BE BIG

We touch every part of the process.

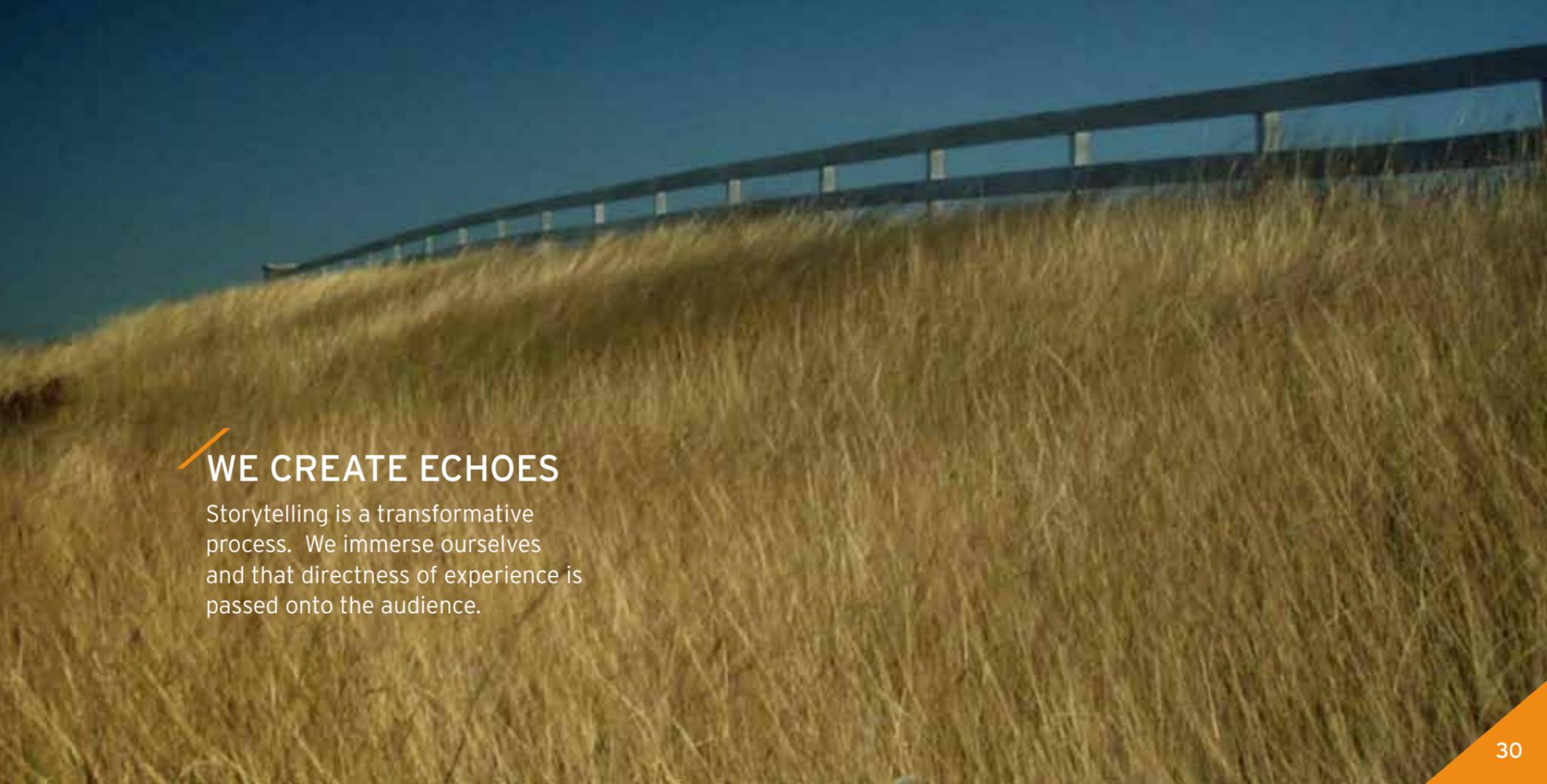
So there's no room for managers.

The result? Being small and feeling small has a huge effect on the performances we capture.

OUR BUSINESS IS UNDERSTANDING OTHERS

And to do that you have to understand yourself,
work on yourself. Contemplate.
We don't shy away from the difficult.





WE CREATE ECHOES

Storytelling is a transformative process. We immerse ourselves and that directness of experience is passed onto the audience.



— THERE'S NO BETTER STORY
THAN REAL LIFE

That's why we never fake it. We only work
with real people and real stories.



WE BELIEVE IN FUN

Life is short. There's no point in doing something unless you truly love it. Also, our coffee is really good.





HONESTY IS ALL

Inclusivity underpins everything we do.
We're not interested in being the cool kids.
We know that transparency and openness is
reciprocal, and that trust is earned.



WE BREATHE NEW YORK

From the air that fizzes with the excitement of possibility, to the street smarts of the sidewalk, we're New York to the bone. It's an attitude. It's a question. It's a walk.

IDEA EVOLUTION

We don't see boundaries between screen type, platform or industry: a commercial can evolve into a series or feature, a feature into a transmedia experience. Our immersion in the story allows us to work fluidly across mediums and create the previously unimagined from the same storyworld.



SEE HOW WE PUT THIS
INTO PRACTICE AT
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