

PRESS KIT



WISDOM OF HAPPINESS

A HEART-TO-HEART WITH
THE DALAI LAMA

A FILM BY BARBARA MILLER PHILIP DELAQUIS MANUEL BAUER
IN COLLABORATION WITH RICHARD GERE OREN MOVERMAN

DAS KOLLEKTIV FÜR AUDIOVISUELLE WERKE GMBH • MONS VENERIS FILMS GMBH PRESENT ON THE INITIATIVE OF WALO KAMM
WITH HIS HOLINESS THE 14TH DALAI LAMA IN COOPERATION WITH TASHI ALBERTINI - KAISER AND GENEROUS SUPPORT OF GIUSEPPE KAISER STIFTUNG
EXECUTIVE PRODUCERS WALO KAMM • TASHI ALBERTINI-KAISER • MONLAM & HANSPETER MAURER-ADOTSANG • RICHARD GERE • OREN MOVERMAN

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DAS KOLLEKTIV FÜR AUDIOVISUELLE WERKE, MONS VENERIS FILMS

COMING SOON IN THEATERS

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SYNOPSIS

SYNOPSIS (short)

WISDOM OF HAPPINESS is a deeply intimate and highly cinematic documentary featuring the Dalai Lama, who, at nearly 90 years old, offers practical advice for navigating the 21st century's challenges. The film captures the Dalai Lama speaking directly to viewers, creating a sense of a private audience, and shares his timeless wisdom on achieving inner peace and happiness for everyone.

SYNOPSIS

WISDOM OF HAPPINESS is a profound, new cinematic exploration of the innermost world of the Dalai Lama, perfectly attuned to our times. In an intimate heart-to-heart, the world's greatest ambassador of compassion invites everyone along for a journey to the source of happiness.

At the pinnacle of nine exceptionally challenging decades in the world spotlight that began at the age of four, the Dalai Lama reflects on balancing millennia-old Tibetan Buddhist traditions with contemporary values of our globalized society that now struggles to overcome violence and war while standing on the brink of environmental collapse. The first Nobel Peace Laureate to be recognized for an early call to preserve our planet shows us that it is possible to build a healthier, happier world for all living beings and that the tools necessary to do so are, in fact, already in the palms of our hands.

Thanks to his expansive mind and disarming wit, the Dalai Lama's incredibly complex path to a healthy, happy life is finely distilled and inspires us to see how simple it could be to build to a peaceful, prosperous society for all to thrive. While happiness is born in each of us, only the cultivation of unconditional compassion for one another will transform the world.

In what is likely to be the Dalai Lama's last appearance in a film, the extraordinary collaboration between Barbara Miller, Philip Delaquis, Manuel Bauer, Oren Moverman and Richard Gere creates a remarkable and timely offering to viewers. The filmmakers weave captivating access with contemplative visuals and never-before-seen archival film to take viewers on a generous meditative climb- from the base of suffering to the peak of human intelligence where the view is simply transformational.

WISDOM OF HAPPINESS is an unforgettable, meditative experience for the 21st Century that not only unlocks a door to genuine, lasting happiness but reveals that each and every one of Earth's 8 billion beings holds their very own key to it in the palm of their hand.

NEWS RELEASE

“WISDOM OF HAPPINESS is a very special film that we hope will have a profound effect on how we think and feel about ourselves and others with whom we share this beautiful planet.”

— Richard Gere

This film is a Swiss–American collaboration between Barbara Miller, Philip Delaquis, and Manuel Bauer with Oren Moverman and Richard Gere. It offers a portrait of the Dalai Lama that is more human, up close and personal than ever before. The filmmakers break new ground in form and content by blending the Dalai Lama’s reflections with stirring images of our planet and newly unearthed archival footage. The result is a highly topical portrait of his thinking and knowledge.

WISDOM OF HAPPINESS is a film as much as it is a legacy. It deals with the heritage of a man who was born into a farming family in northern Tibet, who was chosen as a child to carry a great burden and has worked tirelessly throughout his long life to proclaim a silent, non-violent revolution. To this day, that revolution has challenged people of disparate faiths and persuasions to view politics, globalization, the climate crisis, and the nature of human relationships in an all-encompassing light.

WISDOM OF HAPPINESS reveals rare footage of the brutal invasion of Tibet by the Chinese People’s Liberation Army in the 1950s. These events prompted the Dalai Lama’s decision—out of fear for his own safety and that of the thousands of Tibetans fighting to protect him—to flee from the Tibetan capital of Lhasa, choosing a life of exile in the Indian mountain town of Dharamsala along with now more than 150,000 other refugees of Tibet. The film invites us to witness everyday life with the Dalai Lama at his house on a mountain ridge, where he receives guests and advocates restlessly for the Tibetan cause and peace in the world.

WISDOM OF HAPPINESS is also a film about the state of our planet. Guided by the words of the Dalai Lama, it uses poignant images to expose both the beauty and peril of a world so strongly influenced by our human activity. In this film, the Dalai Lama describes small steps anyone can take to develop their own consciousness in a way that transcends the zeitgeist or political currents of the day. Instead, our awareness unfolds its tremendous power through the single most important sentiment according to the Dalai Lama: profound compassion for all living beings.

THE PROTAGONIST

THE 14TH DALAI LAMA

THE 14th DALAI LAMA is now 90 years old and looks back on a life that has, perhaps unsurprisingly, been the subject of various Hollywood film productions. Jetsun Jamphel Ngawang Lobsang Yeshe Tenzin Gyatso, the Dalai Lama's full spiritual name, is one of the most well-known figures of our time. His tenure as the head of Tibetan Buddhists has lasted longer than the reign of Queen Elizabeth II, given that he was enthroned at the age of five.

When he was forced to flee his country in 1959, it was the beginning of a lifelong journey that took him from a secluded kingdom, steeped in tradition, and thrust him straight into the modern age with all its political entanglements and subsequent spread of globalization. Hundreds of books have been written about—and by—this extraordinary man, whose famously smiling face has become an icon of our times. That remains an astounding feat for someone who refrains from dogmatic doctrines, who does not aspire to worldly power, and who is skeptical of any cult of personality around himself.

What makes the Dalai Lama so significant to millions of people is his very being: his daily practice of active compassion, his persistent adherence to non-violent principles, and his firm conviction that we are masters of our own future whenever humanity tackles global problems together. His pragmatism is striking, coupled with a deeply held Buddhist belief that our spirit is an active part of creating reality as we know it. This implies that we cannot lose hope in trying times, since it is up to us to work towards a livable future for all. Happiness is in our own hands.

THE FILM

WISDOM OF HAPPINESS might be the last great testimony of the 14th Dalai Lama, who has always maintained that death for him is “rather like changing one’s clothes.” The film impactfully gives a deep, personal encounter with a timeless spiritual figure. Steady-handed cinematography captures every movement, every tiny shift in expression, to create a true sense of closeness to this special person—almost as if you were sitting across from him in real life.

His Holiness the Dalai Lama speaks with composure about the essence of his philosophy and being, while a second cinematic layer uses powerful allegorical imagery to depict the entirety of conscious and unconscious life on planet Earth—with all its moments of happiness, suffering, becoming, and passing. The Dalai Lama addresses some of the most pressing issues of our time, but his tone is full of hope. He delivers his remarks with the conviction of someone who understands that fear leads nowhere and that any form of change, be it small or world-changing, begins with the self.

In that sense, the Dalai Lama’s Buddhist-inspired thinking tells us that we are all our own agents of possibility. As we navigate the threads of our existence, we often find ourselves in situations where we have to decide who to be. We forge a path that transforms us from beings who can imagine anything into ones who must choose, from a myriad of conceivable thoughts, the options that benefit the world as a whole.

For the Dalai Lama, self-awareness lies at the heart of this choice: seeing through our own motives in order to arrive at actions that are free from selfish thoughts, whether in a personal or social context. It is the only way for humanity to shape a future worth living. Quaint as it may seem, it can be enriching to set aside cynicism and despair, to engage with the Dalai Lama’s thoughts, and to embark on an inner journey to the true source of happiness.

As such, **WISDOM OF HAPPINESS** is less a movie *about* the Dalai Lama and more a testament to this world experience. It is a grand work of hope for all humankind.

PRINCIPAL CREW

A FILM BY **Barbara MILLER, Philip DELAQUIS, Manuel
BAUER**
IN COOPERATION WITH **Richard GERE, Oren MOVERMAN**
DIRECTORS **Barbara MILLER, Philip DELAQUIS**
PRODUCERS **Philip DELAQUIS, Das Kollektiv für
audiovisuelle Werke, Mons Veneris Films**
EXECUTIVE PRODUCERS **Richard GERE, Oren MOVERMAN,
Walo KAMM, Tashi ALBERTINI-KAISER,
Hanspeter & Monlam MAURER-
ADOTSANG, Tobias ASCH, Anette
Werenfels**
DIRECTOR OF PHOTOGRAPHY **Manuel BAUER**
EDITING **Isai OSWALD, Mike SELEMON**
MUSIC **Ariel MARX**

TECHNICAL DATA

Switzerland 2024
Runtime: 90 minutes
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Sound format: 5.1 mix

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Walo Kamm
Hanspeter & Monlam Maurer-Adotsang
Regula Curti
Bettina Reimers
Annette Werenfels

INTERVIEW WITH EXECUTIVE PRODUCER RICHARD GERE

When did you meet the Dalai Lama for the first time, and what impact did this encounter have on your life?

I first met His Holiness the Dalai Lama in 1982. I had been studying Buddhism for some time, mostly with Zen Masters. Japanese was my orientation, but I became fascinated with the Tibetan lineage. I had a letter of introduction to meet His Holiness in Dharamsala, Northern India, where he continues to live after his 1959 escape from the Chinese invasion of Tibet.

The meeting was momentous. His compassion, his wisdom, his insight into people, his insight into me were all very powerful — even though he's completely down to earth and normal, whatever that is. I've been his student for almost 45 years now, so obviously he's had an enormous impact on me.

Why did you decide to contribute your knowledge to WISDOM OF HAPPINESS and become part of the film team?

I saw a rough cut of the film and felt that it was extraordinary footage. What it was trying to do was vast, but also very personal. I had never seen footage of His Holiness looking directly into the camera and sharing his worldview like that. Amazing footage.

I found the movie to be bold and adventurous in its approach, trying to tell the story of His Holiness, of Buddhism and our questions about creating happiness for ourselves and others. But I also felt that my knowledge of His Holiness and my many decades of involvement with Buddhism could be of some help. So they asked me and I said yes.

Then I brought in Oren Moverman, the director, writer and producer who is my longtime friend and collaborator. He was also very moved by what he saw, and we both jumped in and started re-editing, adding new material, and honing the message to clarify some things. We had a wonderful time working on this.

I think there's a real need for us to reacquaint ourselves with a vaster understanding of who we are as individuals, what reality is, and how we're all trying to achieve some degree of happiness, if not complete or absolute happiness. And there are ways to do that. Buddhism teaches this. The Dalai Lama teaches this. And I think throughout his life, despite the problems he's faced for himself and his people, he has maintained his openness and his composure and his vast commitment to help *all* beings. He doesn't see anyone as an enemy. We're all in this together.

When people ask you about Buddhism and the Dalai Lama's wisdom, are there any aspects you consider to be most helpful?

Certainly. I think what the Buddha offered us 2,500 years ago was an exploration of the question, "Is there a self? What is this thing we take to be our self?" There's this whole cloud of self-cherishing that forms a protective cocoon around the self we take for granted. But through Buddhist practice and a courageous exploration of that assumed self, we discover that it cannot really be found or is somehow empty of inherent existence. Sure, it has a *kind* of existence — but ultimately it cannot be found.

Now, from the point of view of Buddhism and His Holiness, there's a path you can follow to break free from the hallucination that we normally take for reality. It can dissolve that hallucination until we expand to the size of the universe and recognize how we live in a relative world with other beings. We can achieve that kind of vastness if we do the work. The

Buddha laid out a path to that vast openness of freedom, of liberation and bliss. And the Dalai Lama reinforces it and shows how it's possible in our lifetime — but again, you have to do the work. It's your responsibility to achieve your own happiness.

There's a famous work by Je Tsongkhapa called "Liberation in the Palm of Your Hand." That's what His Holiness always says: "Your liberation is in the palm of your own hands." It's really important, a message for us all: We're responsible for our experience of ourselves and the world.

What long-term impact do you wish for the film to have on Tibet and humanity?

Obviously, Tibetans are living in a martial state right now. It's extremely difficult for anyone to get into the country and see what's going on. A journalist friend once told me "it's easier to get into North Korea than Tibet." It's locked up: No one gets in, no one gets out. We want to tell the story of the people of Tibet: the true history of a separate, unique, independent culture — and of a people who have not been part of China since ancient times; that's a falsehood promoted by the Chinese government.

I also think we need to see that His Holiness and Tibetan culture have an enormous amount to offer all of us. In a world that seems so complicated on the surface — look at what's happened with media, with computers, with... distractions, frankly. They make it difficult to see reality and embrace the higher qualities of being human, being kind, being generous, being loving, being patient, being wise, being open. I think the path that Tibetans have followed for many centuries, high up in the Himalayas, can help us a lot these days. They're extraordinary people with an extraordinary culture. In many ways, they're a teacher to us, and I'd like to see them embraced that way. It can only be good for us. It'll help all of us: every country, every people.

INTERVIEW WITH DIRECTOR BARBARA MILLER

What was your relationship to Buddhism and the Dalai Lama before starting this film project?

Ever since I was a kid, I've seen the Dalai Lama as someone who stands for love, peace, and hope. When I was a young girl, my mother would take me to yoga lessons, Zen meditation sessions, and events with the Dalai Lama. What I always found very touching was this sense of love and openness towards all people, no matter what their faith. That anti-dogmatic streak, that keen spirit of the Dalai Lama and his tireless commitment to peace and justice, that has been deeply inspiring for my own path in life.

How did the idea of making a movie with the Dalai Lama come about?

It was a happy coincidence that Walo Kamm, who is best known as the founder of the Globetrotter Group, approached the producer Philip Delaquis and me with this idea of shooting a movie about the search for meaning and the quest for answers to life's biggest questions. We immediately understood that this had to be a documentary involving the Dalai Lama because of his unique ability to combine ancient spiritual wisdom with our modern world, which is unfortunately full of uncertainties.

What was your thinking behind making a film that doesn't follow any classic documentary format? What film genre would you ascribe to WISDOM OF HAPPINESS?

WISDOM OF HAPPINESS is a grandiose and immersive cinematic experience. Its goal is a retelling of the Dalai Lama's knowledge and wisdom on the big screen for our 21st century. The Dalai Lama guides us through the film by asking how we "modern" people can manage to find peace of mind and even happiness despite all the stresses of everyday life, the uncertainties of our climate crisis, and the anxiety caused by ongoing wars. It's that very ease of mind which helps us create peace and justice on the outside, which lets us take action together. This tracks with my deep-seated motivation to realize films that stand up for justice and a better world for everyone. That goal is completely separate from how the film was made.

What was the process for shooting the scenes where His Holiness is speaking? Can you describe to us your personal encounter with the Dalai Lama?

For us, it was important to capture the Dalai Lama speaking directly to the audience so that they can experience that close connection. We had permission to film the interview on the Dalai Lama's premises, so we spent two days setting up an elaborate set with support from an Indian film crew. A special camera accessory allowed the Dalai Lama and I to have a personal conversation while the camera was able to capture his gaze directly. There's an aura of warmth and love that emanates from the Dalai Lama. It's incredibly moving. The personal encounter with him was impressive and very affectionate. He's quite straightforward, approachable, and always up for a laugh.

What was it like working with two titans of Hollywood, Richard Gere and Oren Moverman? And what was their contribution to the making of this film?

It's been a great privilege to work with two such committed and experienced Hollywood greats. As a Buddhist, Richard Gere has known the Dalai Lama personally for many years; and as a human rights activist, he went against a ban on political remarks at the 1993 Oscars to give a stirring speech for Tibet. It had a dramatic impact on his career. The fact that we could incorporate Richard Gere's tremendous experience into WISDOM OF HAPPINESS is a great dream come true. Our close collaboration with him and Emmy Award-winner Oren Moverman was incredibly exciting, always good fun, and very amicable.

INTERVIEW WITH PHOTOGRAPHER & CINEMATOGRAPHER MANUEL BAUER

When was your first encounter with the Dalai Lama?

My first time photographing the Dalai Lama was in February 1990 in Dharamsala for an exhibition called *Tibetische Kultur auf fremder Erde*, or “*Tibetan culture on foreign soil*” in English. In June, the Dalai Lama opened that photo exhibition for the Ethnographic Museum at the University of Zurich. That experience left its mark, because the campus had to be evacuated due to a bomb threat against the Dalai Lama.

How did His Holiness come to trust you and let you be so close to him?

The Dalai Lama once said about me: “I have known him for many years, and he has also shown me a great, deeply felt closeness over all these years. He is a true friend to me.” I don’t feel like I’m living up to that. But I’ve always tried to bring a measure of restraint and respect to my work. That requires a basic level of understanding about Tibetan culture and their way of life. The Dalai Lama is an excellent observer. Apparently, he never perceived me all too negatively!

Does the Dalai Lama see your photographs before they’re made public?

Mostly not. One exception was the book *Unterwegs für den Frieden*, or “*Journey for Peace*” in English. He saw all 200 photos. The private photography wasn’t an issue for him either; he released that for publication. There was just one image where he briefly hesitated. The photo in question shows the Dalai Lama as a student sitting across from the scholar Rezhong Rinpoche while studying a text. Because of the perspective, it was a little unclear who was seated higher. The Dalai Lama had to confirm with a folding ruler that Rezhong Rinpoche’s pillow really was thicker than his own, and only then would he authorize the image. In Buddhism, the Dalai Lama is one of the world’s most respected teachers. But he still describes himself as a student. There was no way he was going to sit higher than Rezhong Rinpoche, who for once in this situation was his senior.

What sort of challenges did you face in making this film, given that it was your first time working not only as a photographer but also as the cinematographer?

I had a great deal of respect for the distinctive approach. When it comes to storytelling, I need a different kind of visual material to edit a movie than if I’m telling a story in photos. I was very lucky to have Peter Indergand as my coach. With Peter’s help, I soon realized that the most important thing remains the same in both media: to anticipate what’s going to happen next. Everything else is more of a technical issue and therefore solvable.

What is it about the Dalai Lama’s personality that moves you the most?

His all-encompassing compassion. He treats all people, all living beings really, with the same reverence. With great discipline, he gets up every morning at 3:30 and engages in analytical meditation, training his ability to recognize his emotions within seconds and channel them into something positive. He’s always working to examine his own motivations and let compassion guide all his thoughts and actions. Compassion is the most important basis for our coexistence.

INTERVIEW WITH PRODUCER & DIRECTOR PHILIP DELAQUIS

How did the idea of making a movie with the Dalai Lama come about?

Following the 2014 film “Yalom’s Cure,” which is based on a biography of the psychotherapist and best-selling author Irvin Yalom and which offers viewers an existential journey through the human mind, I wanted to further develop the form. That is: The screen is not in the movie theater, it’s in the viewer’s mind. We wanted to try a direct approach where the protagonist speaks directly to the audience, allowing us to create an even more powerful impact through those words.

As always with the birth of a new idea, it requires the fortuitous collaboration of several people. For WISDOM OF HAPPINESS, it was Walo Kamm in particular. I had already produced various films with him—Bruno Manser, #Female Pleasure—and he gave the decisive push by bringing us together with Manuel Bauer. But of course, it was also the director Barbara Miller, a long-time authority on the Dalai Lama, who caught fire shortly before the world premiere of #Female Pleasure and immediately set to work on a concept.

This work is not a film *about* the Dalai Lama, but a film *with* the Dalai Lama. What distinguishes it from other works on the Dalai Lama?

From the outset, we had definitely ruled out that it would be a classic biography or documentary, since there really are a lot of films about the Dalai Lama already out there. For us it was important for his wisdom to take center stage.

Has your work on this film, your being in the presence of the Dalai Lama, changed you at all?

Oh yes, definitely. I like to think that I’m much more aware of what’s important in life and what isn’t. There’s so much wisdom to be gleaned from this trove of ancient knowledge, insights that you can apply directly to everyday life.

What can you tell us about the cinematic balancing act between the Dalai Lama’s words and the footage of human activity in today’s society?

That is certainly a fine line to walk. On the one hand, you want to reinforce what the Dalai Lama is saying, visually and through the musical score; but on the other hand, you want so much more than to simply visualize his words. The editing process took a very long time precisely because there’s such a fine line between doing the Dalai Lama justice while at the same time addressing the audience directly through the lens of their everyday lives.

Ideally, what feeling do you want viewers to have when they’re leaving the theater?

Hopeful, serene, optimistic in the knowledge that not only can your thoughts and actions make you happier, but they can also make a contribution to a positive future.

INTERVIEW WITH EXECUTIVE PRODUCER OREN MOVERMAN

You have written screenplays for Hollywood stars and directed films with stars. What was different to work on a movie with the Dalai Lama, who is also a star in a way?

I wouldn't call the Dalai Lama a star because he is not an actor. He is someone who is absolutely, truthfully himself at all times. What he is delivering in WISDOM OF HAPPINESS is not a performance. It is genuinely a representation of his mind and heart and his philosophy. If anything, he wants us to know he is not a star. He is right here on earth, just like any other human being. Nothing special. We are all the same. And it is worth listening to that non-star philosophy.

How would you describe the plot of WISOM OF HAPPINESS?

The film goes beyond plot into a teaching. That is not to say it is plotless or didactic. There's a certain associative editing that goes on in telling the Dalai Lama's personal narrative, interwoven with his outlook on life, compassion, war, the environment, happiness and so much more. It's a visual collage of the plot of being human.

Do you consider WISOM OF HAPPINESS to be a political movie?

I consider everything to be political. Which means everything we say or do has a connotation based in ideas and point of view that someone will find political. But not everything is about politics. This film is not a polemic. It addresses everyone, friend or foe, as a person deserving of positive experiences, health, peace and happiness. It may sound simplistic, but it's very deep and hard-earned.

What is your relationship with Buddhism? Is there a teaching of the Dalai Lama that helps you when making a movie?

I have no relationship to Buddhism. I have an openness to compassion and love. A fascination with emotion and experience. And I have a lot of respect for Buddhist ideas in that department.

The score of the film is composed by Ariel Marx. Why did you choose to work with her for this movie?

The team was very excited about Ariel's music. I've worked with her before several times and found her to be absolutely brilliant, an incredible talent and a fantastic human. Her sensitivity and sensibility, warmth and depth, versatility and knowledge are perfect for WISDOM OF HAPPINESS.

ON CAMERA: THE 14TH DALAI LAMA

The 14th Dalai Lama was born into a farming family in north-eastern Tibet as one of sixteen children, only seven of whom survived childhood. He was two years old when a search party was roaming the country in search of a child who embodied the latest incarnation of the Dalai Lama.

The group eventually reached his parents' house, observed the boy for days, and then put him through a series of tests. They laid out prayer beads, drums, and other objects in front of him, then asked him to identify which of them had once belonged to the former Dalai Lama. Having chosen correctly every time, he was brought to the capital Lhasa, where he spent his childhood in a magnificent palace, hidden away in solitary splendor. Apart from contact with his teachers, his daily routines were only occasionally punctuated by visits to his parents.

The Dalai Lama was fifteen years old when the Red Army invaded Tibet in 1950 under the guise of "liberating" the country. China was refusing to recognize Tibet as an independent country, arguing that the Mongol lords of China had already ruled Tibet in the 13th century. Meanwhile, Tibetans held fast to the notion that the Mongols did not represent the Chinese. However, the small Tibetan army was greatly outmatched in its resistance to the mighty People's Liberation Army. The Dalai Lama faced the choice of remaining in Tibet or fleeing into exile. One night in May of 1959, aides helped to disguise the young man and smuggle him out of the palace on a march over the high mountains to the Indian border. Once in exile, the Tibetan Buddhists' spiritual leader and political head—it would be decades before the Dalai Lama renounced his worldly powers—searched far and wide for allies. But no country in the world would recognize Tibet's claim to independence.

As the 1960s wore on, the Tibetan population endured increasing hardship under Chinese occupation. China's agricultural experiments led to bouts of famine, and occupying forces subjected the Tibetan people to brutal ideological campaigns. Working in exile in Dharamsala, the Dalai Lama focused on taking in as many refugees as possible and promoting the Tibetan cause on the global stage.

At the same time, he immersed himself in religious studies, specifically the study of Buddhist texts. As the political and spiritual leader of Tibet, he received a growing number of invitations from around the world to give lectures and hold meetings in subsequent years. But none of this changed the fact that the international community had left Tibet to fend for itself. Not a single country would recognize independent status for Tibet. The United States at first offered covert support for the Tibetan resistance—without the blessing of the Dalai Lama, who always rejects violence—but President Richard Nixon's policy of rapprochement with China quickly put an end to the secret CIA program.

The following decades would see repeated attempts at a negotiated settlement brokered by the Dalai Lama, the West, and China. But these efforts invariably collapsed as no Western nation dared to jeopardize their own economic interests by upsetting an economically prospering China.

In the late 1970s, the Dalai Lama ultimately concluded that the quest for Tibet's independent statehood was doomed to fail. This partly owed to his belief in non-violence, but another reason was demographics, as he later confided in the *New Yorker's* China correspondent. In his telling, China was a vast country and a great power, so the best way to meet them was through reason, not confrontation. With that, he would advocate for the greatest achievable autonomy for Tibet. Still, even that goal proved elusive.

In the mid-1980s, with multi-party negotiations once again stalled, China put forward an extortionate plan: If the Dalai Lama refused to return to China, Beijing would buy Tibet's

political stability through economic development. China proceeded to underwrite huge construction projects, invest in modern roads and bridges, and build schools and factories all throughout Tibet. Likewise, China encouraged people of other ethnicities to seek employment in Tibet. It was this influx of non-Tibetans that became a major source of renewed unrest. In March 1989, Tibetans gathered in Lhasa for the largest anti-Chinese demonstration in decades to mark the anniversary of the Dalai Lama's flight into exile. That same year, the Dalai Lama was awarded a Nobel Peace Prize. Hu Jintao, then a cadre member of the Chinese Communist Party and later President of China, imposed martial law to suppress the uprising by force. China was rapidly hardening its Tibet doctrine. One reason was that leaders in Beijing blamed the collapse of the Soviet Union on policies that ostensibly granted too much ethnic autonomy to the empire's subordinate territories.

The Dalai Lama had long since become a globally respected and revered personality. His face became an icon alongside the likes of Nelson Mandela, Mahatma Ghandi, Mother Theresa, or Martin Luther King Jr. His worldwide reputation notwithstanding, the Dalai Lama decided voluntarily and without external coercion to gradually relinquish his historical role as the political head of Tibet to a democratically elected government. This process of democratization culminated in 2011 and stands in opposition to Chinese propaganda, which holds that he merely sought to restore feudal structures and privileges. In fact, his aim was to democratize the Tibetan people in exile and separate political power from religious leadership.

With ever-characteristic restraint towards the personality cult around him, he concluded that many people are not religious, and that some of the more complex teachings of Tibetan Buddhism would find but a limited audience in the West. By contrast, the Buddha himself was known for giving public teachings in a way that anyone, including ordinary people, could follow. That is why the Dalai Lama often talks about "secular ethics": not because Buddhist teachings are too complex, but because basic moral values should be accessible to everyone regardless of religion. Moreover, he never wants to proselytize, neither to people of other faiths nor to non-believers. He stresses that ethics are not dependent on religion; instead, they are rooted in our nature as social beings. Religion merely emphasizes these ethical values, but it does not own them. In short: Ethics are universally necessary, religion is not.

In all his appearances to this day, the Dalai Lama strives to enrich people with practical advice—a kind of toolkit of the mind—to help them cope with everyday life: a constant interplay of emerging needs and their satisfaction. These foundational principles are to Buddhists as gravity is to physicists: for example, the idea that anger reflects back on the one who feels it; or that kindness helps, even when it goes unanswered and only makes us feel better; that turning a blind eye to another person's perspective merely creates new problems in the long run. The Dalai Lama is neither interested in speculative metaphysics, nor in answering philosophical questions, nor in the guru-like recitation of dogma as we know it from other religious leaders. From his standpoint, such pursuits hardly contribute to a person's spiritual or personal development and well-being.

What the Dalai Lama instead wants to convey is pragmatic, useful knowledge that transcends the times we find ourselves living in. His advice and his support are not bound to a person's particular culture and way of life or to prevailing customs, rituals and traditions. The Dalai Lama always emphasizes that nobody must become a Buddhist, that nobody should give up their adherence to another religion. His concern is far more universal: Live your life consciously, for we can only recognize the self through complete awareness—a conscious mind free of expectations—giving our full attention to everything that exists in the present moment and within ourselves. It is hard to change other people; it is easier to change oneself. Only when we are capable of understanding ourselves can we develop genuine compassion for others and be open to the commonalities that bind us together. Compassion: a singular word he uses time and again. For the Dalai Lama, it is a living, practiced reality. Perhaps that is the source of his great appeal, our fascination for him: a man who is neither a saint nor an all-knowing being but merely a "simple monk" as he likes to say. Someone whose life keeps reminding us to discover what we have been given all along

BEHIND THE CAMERA



BARBARA MILLER (Director and Author)

Barbara Miller is an award-winning independent documentary Director and since 2017 the President of the Swiss Directors Guild and Screenwriters Association. She has a background as a Lawyer and has been working in the film industry since 2000, starting by working on the Oscar-nominated documentary WAR PHOTOGRAPHER by Christian Frei.

Since 2001 she directed over twenty acclaimed documentaries for Swiss National Television and the big screen, ranging from the ANTI-GLOBALIZATION MOVEMENT to DOMESTIC VIOLENCE, SEX IN THE INTERNET and THE CLITORIS. Barbara Miller also directed a variety of human-rights documentaries, helping to raise the voices of the poorest in Brazil, Cambodia, Colombia, Kosovo, Lebanon and India.

Her award-winning feature-length documentary FORBIDDEN VOICES was show at over 70 festivals worldwide. Her latest prizewinning documentary #FEMALE PLEASURE was a huge theatrical success, 2018 & 2019 the most successful documentary in Switzerland and in 2019 the most successful Swiss documentary worldwide and toured several years as a crowd-pleaser around the globe.

Barbara Miller is a member of the Swiss Film Academy and the European Film Academy EFA.

2025 #UNITED PLEASURE (in Production)	(95') Documentary
2024 WISDOM OF HAPPINESS	(90') Documentary
2022 TWO DREAMS - AN ISRAELI -PALESTINIAN VILLAGE STORY	(52') Human Rights
2019 KORENKOMBU - HOPE FOR THE ABORIGINE OF INDIA	(52') Human Rights
2018 #FEMALE PLEASURE	(95') Documentary
2018 GLORIA – WOMEN FOR PEACE IN COLOMBIA	(52') Human Rights Documentary
2017 PHILIPP GURT – RISE FROM HELL	(50') Swiss National TV Documentary
2017 THE CHILDREN OF SHATILA - Lebanon	(50') Human Rights Documentary
2015 CIDO - A FUTURE IN THE CERRADO - Brazil	(52') Human Rights Documentary
2014 SEED OF HOPE IN THE LAND OF FLOOD - Cambodia	(52') Human Rights Doc
2013 NAA BOOMI – MY LAND - India	(52') Human Rights Documentary
2012 FORBIDDEN VOICES	(97') Documentary
2009 VIRTUAL ADULTERY...and its impact in reality	(50') Swiss National TV Documentary
2008 SEX IN THE INTERNET - Kids watch porn, parents look away	(49') TV-Documentary

2008 EMERGENCY ROOM DAVOS (Docu-series in 5 captures) Swiss National TV
 2008 CROSSING PATHS (35') Fiction, Short
 2007 DIVORCED MOTHERS (52') Swiss National TV Documentary
 2006 YOUTH VIOLENCE (52') Swiss National TV Documentary
 2005 KLITORIS - The unknown beauty (52') Swiss National TV Documentary
 2005 HOTEL MANAGEMENT SCHOOL (Docu-series in 7 captures) Swiss National TV
 2005 DOMESTIC VIOLENCE- When family becomes hell (52') Swiss National TV Doc
 2004 BLINDMAN'S BUFF - When blind people start seeing (52') Swiss National TV Doc
 2003 FULL-FAT - Slim down at all costs? (52') TV documentary
 2003 ELISABETH KOPP - Rise & fall of the first Federal councilor (11') TV documentary
 2002 THE SUMMIT STORMERS - On the road with anti-globalizers (52') TV documentary



PHILIP DELAQUIS (Director and Producer)

Philip Delaquis, Master of Science, from Spiez, studied economics and media science. Having worked as a journalist and producer for Swiss television, he is now an independent film producer with his Zurich-based companies *Das Kollektiv* and *Mons Veneris Films*. Philip Delaquis is responsible for successful international cinematic productions such as the award-winning feature film BRUNO MANSER, crowd favorites such as #FEMALE PLEASURE, GURU, YALOM's CURE, or DÜRRENMATT, and now WISDOM OF HAPPINESS. He is a member of the Swiss and European Film Academies.

Productions (Film, TV)

2024 WISDOM OF HAPPINESS – cinematic documentary, 90' / Directors: Barbara Miller, Philip Delaquis

2024 E.1027 – Eileen Gray and the House by the Sea by Beatrice Minger, Christoph Schaub

2020 SAUDI RUNAWAY / 88', cinematic doc, Executive Producer / Director: Susa Meures

2019 WHEN HITLER STOLE PINK RABBIT 119', feature film, Executive Producer / Director: Caroline Link

2019 Paradise War: The Story of Bruno Manser 144', feature film coproduced with *A Film Company* / Director: Niklaus Hilber

2018 #FEMALE PLEASURE 98' cinematic documentary coproduced with *Mons Veneris*

Films / Director: Barbara Miller

2016 EMILY KEMPIN-SPIRY 52', TV documentary / Director: Rahel Grunder

2015 Dürrenmatt – A Love Story 76', cinematic documentary / Director: Sabine Gisiger

2014 FRIEDRICH DÜRRENMATT IM LABYRINTH / 52', TV doc / Director: Sabine Gisiger

2014 YALOM'S CURE / 77', cinematic documentary / Director: Sabine Gisiger

2012 FORBIDDEN VOICES / 97', cinematic documentary / Director: Barbara Miller

2010 GURU: Bhagwan, His Secretary & His Bodyguard 98', cinematic documentary /
Directors: Sabine Gisiger, Beat Häner

2009 Molly Monster / 52 episodes each 5', animated TV series / Director: Ted Sieger

2009 SOUNDLESS WIND CHIME / 110', feature film / Director: Kit Hung

2008 SUNNY HILL / 90', feature film / Director: Luzius Rüedi

2008 FC MURMELI / 4', animated short / Directors: Dustin Rees, Jochen Ehmann

2006 ONE LOVE: JÜRIG HALTER VS KUTTI MC 52', TV documentary / Directors: Susanna
Hübscher, Hannes Hug



MANUEL BAUER (Cinematographer and Photographer)

Manuel Bauer, born 1966 in Zurich, is a Swiss photographer (1983–87 apprenticeship with Thomas Cugini), book author, cinematographer, and lecturer in photojournalism.

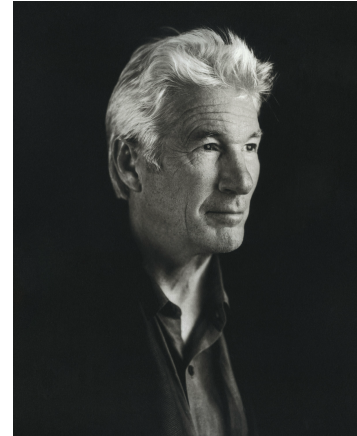
His work as a photographer features long-term reportages on subjects of social justice, human rights, and environmental causes. His photo essays have been published in international magazines and journals as well as in galleries at home and abroad.

Manuel Bauer has earned major international awards, including World Press Photo and Picture of the Year, for his photo stories and outstanding commitment. He is the only photographer to have successfully accompanied Tibetan exiles on their perilous escape across the Himalayas.

Manuel Bauer has been documenting the life of the 14th Dalai Lama since 1990 through photography that captures the Tibetan leader's commitment to peace on countless journeys. He dedicated 10 years of his life to the village of Sam Dzong in Mustang, Nepal, which was affected by climate change, empowering climate refugees there to build a new village for

their livelihood.

Manuel Bauer is a founding member of the photographer agency *Lookat Photos* in Zurich (1990–2005). Today he is represented by the Hamburg agency *Focus*. His archive is managed by *Fotostiftung Schweiz*. He is the founder of TruePicture, a support program for talented photojournalists. WISDOM OF HAPPINESS was Manuel Bauer's first time working as a cinematographer.



RICHARD GERE (Executive Producer)

Humanitarian, actor, producer and Golden Globe winner, Richard Gere is known for his roles in films such as *An Officer and a Gentleman*, *Days of Heaven*, *American Gigolo*, *Breathless*, *Pretty Woman*, *First Knight*, *Primal Fear*, *Chicago*, *Unfaithful*, *Looking for Mr. Goodbar*, *The Cotton Club*, *Shall We Dance* and *Internal Affairs*.

Recently, Gere starred as Max in the psycho-thriller, *MotherFatherSon*, an eight-part series which aired on BBC Two. The series was created and written by Tom Rob Smith. Gere's most recent film credits include *Three Christs*, co-starring Peter Dinklage, Walton Goggins and Bradley Whitford; *The Dinner*, which was based on a novel written by Herman Koch and *MAYBE I DO* alongside Diane Keaton, Susan Sarandon, Luke Bracey and Emma Roberts.

He also starred in Joseph Cedar's film *Norman: The Moderate Rise and Tragic Fall of a New York Fixer*, co-starring Charlotte Gainsbourg, Dan Stevens, Michael Sheen, and Steve Buscemi. In 2015, he appeared in Andrew Renzi's *The Benefactor*, alongside Dakota Fanning and Theo James.

Among his recent projects are the highly acclaimed art house film *Time Out of Mind*, directed by Oren Moverman; and *The Second Best Exotic Marigold Hotel*, directed by John Madden. Gere also appeared with Susan Sarandon in *Arbitrage*, directed by Nicolas Jarecki which brought him his second Golden Globe nomination for Best Actor.

In 2009, he starred in and produced Lasse Hallström's *Hachi: A Dog's Tale*, based on the true story of a college professor's bond with the abandoned dog he takes into his home. In the same year, he starred in *Brooklyn's Finest* alongside Don Cheadle and Ethan Hawke.

In 2007, he starred in Lasse Hallström's critically praised film *The Hoax* based on the true story of Clifford Irving (Gere) who sells his bogus biography of Howard Hughes to a premiere publishing house in the early 1970s. In 2007, Mr. Gere appeared as one of the seven Bob Dylans in Todd Haines' highly acclaimed *I'm Not There*. The all-star cast included Cate Blanchett, Christian Bale and Heath Ledger.

In 2003, Gere won his first Golden Globe Award as Best Actor for his portrayal of the infamous tap dancing lawyer Billy Flynn in the musical *Chicago*.

Mr. Gere has won numerous humanitarian awards acknowledging his commitment to human and civil rights, health, education and the plight of those disenfranchised everywhere. For the last two decades, he has served as Chairman of the International Campaign for Tibet.

Most recently, Gere was seen alongside Diane Kruger in their drama, *LONGING*. Next up, he will star in *Oh' Canada* from director Paul Schrader, alongside Jacob Elordi and Uma Thurman. Other upcoming projects include *THE MAKING OF*.



O R E N M O V E R M A N (Executive Producer)

Oren Moverman is an Academy Award-nominated screenwriter, an Emmy Award-winning producer and a feature film and documentary director.

Moverman wrote and directed *THE MESSENGER* (Oscilloscope) and *RAMPART* (Millennium), both starring Woody Harrelson. He was nominated for an Oscar for the screenplay of *THE MESSENGER* as was Harrelson for supporting actor.

He next wrote and directed *TIME OUT OF MIND* (IFC) and *THE DINNER* (The Orchard), both starring Richard Gere.

As a screenwriter, Moverman wrote Bill Pohlad's Brian Wilson biopic *LOVES & MERCY* (Roadside Attractions); Ira Sachs' *MARRIED LIFE* (Sony Pictures Classics); Marc Turtletaub's *PUZZLE* (SPC); Berlinale Audience Award-winner *JUNCTION 48* (The Orchard); and Todd Haynes' Bob Dylan biopic *I'M NOT THERE* (Weinstein Company), which earned an Oscar nomination for Cate Blanchett; among other films.

Oren won an Emmy Award for producing *BAD EDUCATION* (HBO), starring Hugh Jackman. He also produced Kent Jones' Tribeca Film Festival winner *DIANE* (IFC), executive produced by Martin Scorsese; Jennifer Fox' *THE TALE* (HBO); Academy-Award winner Guy Nattiv's *SKIN* (A24); Paul Dano's *WILDLIFE* (IFC); Steve Buscemi's *THE LISTENER* (Vertical); among others.

Oren most recently directed the documentary series, *WILLIE NELSON & FAMILY* (Paramount +), which is nominated for the 2024 Outstanding Arts and Culture documentary Emmy.

WORLD SALES

Autlook Filmsales is one of the leading sales agents for feature documentaries, hybrids and doc series.

Autlook offers a full spectrum of customized festival, sales and distribution strategies maximizing audience engagement and revenue as well as fostering filmmakers' careers. We have an endless passion for the art of documentaries.

We are currently representing: WISDOM OF HAPPINESS by Barbara Miller & Philip Delaquis, NO OTHER LAND (Berlinale awarded 2024) by Basel Adra, Hamdan Ballal, Yuval Abraham, Rachel Szor, IBELIN (Sundance 2024) by Benjamin Ree, SMOKE SAUNA SISTERHOOD (Sundance awarded) by Anna Hints, THE MOTHER OF ALL LIES (Cannes awarded) by Asmae El Moudir, THE CORRIDORS OF POWER by Dror Moreh, THREE MINUTES - A LENGTHENING (Giornate degli Autori, Telluride, TIFF, Sundance) by Bianca Stigter, A COMPASSIONATE SPY by Steve James, BELUSHI by R.J. Cutler, WRITING WITH FIRE by Rintu Thomas & Sushmit Ghosh (94rd OSCARS® nominee), FOR SAMA by Waad Al Kateab & Edward Watts (Emmy® Awarded, 92nd OSCARS® nominee) and OF FATHERS AND SONS by Talal Derki (91st OSCARS® nominee).

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