

GET A
CAMERA...

GET SOME
STOCK...

GO SHOOT A
DOC...

THE DOCUMENTARY
FILMMAKERS HANDBOOK
INTRODUCTION TO 2ND EDITION

It's hard to believe nearly six years have passed since the first edition of this book. But what a six years it has been! In 2006, shooting HD was considered a luxury, no one had ever heard of Facebook or Twitter and streaming was something you did by a small river. Alternative distribution was the exception instead of the rule. Crowd funding was in its infancy. Things have truly changed dramatically for the documentary filmmaker – for the better! No longer is one tied to old models of distribution. No longer does one have to wait months for their film to be released. No longer does one have to worry if they will see any royalties from selling their film. Technology has made it possible for the documentary filmmaker to have more control over their work, more opportunities to monetize it and the ability to have it seen across the world instantaneously.

Given all of this, we've had to adapt with the times as well. While we still have our classic Q & A format with industry experts and working filmmakers (by the way – don't expect formal, grammatically correct interviews – they are conversational and colloquial and always have been since 1995), we've slanted our questioning towards dealing with social media, digital technology and new distribution models. And since filmmaking has gotten leaner and meaner with smaller HD cameras, DSLRs, compact flash audio recorders and editing systems on laptops, we've trimmed down too with a streamlined format that's more "user friendly" to the mobile APP wielding filmmaker.

So it is with great pleasure that we introduce the *The Documentary Filmmakers Handbook, 2nd edition*. We hope it will enlighten, educate and inspire a whole new generation of filmmakers – who will blog and tweet their hearts out about it!

Genevieve Jolliffe and Andrew Zinnes

3:26am, November 14, 2011

CONTENTS

INTRODUCTION

Acknowledgements.....	4
Legal Disclaimer.....	4
Introduction to 2nd Edition.....	5
Words of Wisdom From Our Friends.....	12

CHAPTER ONE - GETTING STARTED

FINDING YOUR SUBJECT - MARK HARRIS.....	18
Characters.....	20
THE DOCUMENTARY DOCTOR - FERNANDA ROSSI.....	22
3 Act Structure.....	24
Trailer Mechanics.....	27
NBC NEWS ARCHIVES - CLARA FONG-SING.....	30
Archival Houses.....	32
WRITING PROPOSALS - MORRIE WARSHAWSKI.....	34
Casting Your Characters.....	37
What Goes In A Proposal.....	38
The Treatment.....	40
HOT DOCS PITCHING FORUM - ELIZABETH RADSHAW.....	42
Pitching Forums.....	44
PITCHING GURU - CAROLE DEAN.....	46
Pitching Tips.....	50
Fundraising Parties.....	52
ETHICS AND BALANCE - KEES BAKKER.....	54
JON ELSE ON ETHICS.....	58

CHAPTER TWO - LEGAL

THE LAWYER - MICHAEL DONALDSON.....	64
Copyright & Trademark.....	67
Fair Use Guide.....	68
Fair Use Tests.....	68
Exceptions to Limited Liability.....	69
Making A Contract.....	70
LEGAL ISSUES - STEPHEN SHEPPARD.....	72
MUSIC RIGHTS - BROOKE WENTZ.....	74

INTRODUCTION

Music Rights.....	76
Music Tips.....	79
Public Domain.....	80
Sample Personal Release Form.....	82

CHAPTER THREE - ORGANIZATIONS

IFP-NY - MILTON TABBOT.....	86
IFP Membership and Other IFP Locations.....	88
Independent Filmmaker Lab & Project Forum Ind. Film Week.....	88
501 (c) 3.....	90
WOMEN MAKE MOVIES - DEBBIE ZIMMERMAN.....	92
Women Make Movies Production Assistance Program.....	94
Online Doc Communities.....	95
International Documentary Association (IDA).....	96
THE EAST BAY MEDIA CENTER - MEL VAPOUR.....	98

CHAPTER FOUR - FUNDING

ITVS - CLAIRE AGUILAR.....	102
ITVS Funding Initiatives.....	104
LINCS.....	105
Fundraising Tips.....	106
Keeping Funders Sweet.....	108
CALIFORNIA DOCUMENTARY PROJECT - JOHN LIGHTFOOT.....	110
CCH Documentary Grants.....	112
Activist Media Organizations.....	114
NEA - ALYCE MYATT.....	116
Applying for an NEA Grant.....	118
DANAE RINGELMANN - INDIEGOGO.....	120
5 Benefits of Crowdsourcing.....	122
Running a Successful Campaign.....	125
Funding Organizations.....	126

CHAPTER FIVE - BROADCASTERS

HBO - NANCY ABRAHAM.....	130
Co-Productions.....	133
REALITY TV - STEVE HARRIS.....	134
National Geographic TV International and TRU-TV.....	136
SUNDANCE CHANNEL - CHRISTIAN VESPER.....	138

SUPER CHANNEL - JUSTIN REBELO	142
CAVCO.....	144
Canadian Film Commissions.....	146
DOCUMENTARY CHANNEL - KATE PEARSON	148
WGBH-Boston.....	150

CHAPTER SIX - PRODUCTION COMPANIES

NFL FILMS - STEVE SABOL	154
Shooting Sports.....	159
HBO Archives - Sports.....	160
POV - SIMON KILMURRY	162
Networking.....	164
Minority Filmmaking Websites.....	166
INDEPENDENT LENS - LOIS VOSSSEN	168

CHAPTER SEVEN - GLOBAL PERSPECTIVE

EDN - OVE JENSEN	176
Helpful European Websites.....	178
BBC STORYVILLE - JO LAPPING	180
Helpful UK & Ireland Websites.....	182
CHANNEL 4 UK - SIMON DICKSEN	184
Shooting People.....	185
Talent Circle.....	185
Film London/British Film Institute.....	186
DENMARK DR-TV - METTE HOFFMAN MEYER	188
Essential Television Statistics (ETS).....	189
Helpful Scandanavian Websites.....	190
ISRAEL - CINEPHIL - PHILIPPA KOWARSKI	192
Helpful Middle East Websites.....	194
What To Do If Arrested Overseas.....	196
Helpful African Websites.....	198
THAILAND - FILMMAKER - THUNSKA PANSITTIVORAKUL	200
Traveling in Underdeveloped Countries.....	202
Helpful Asian Websites.....	204
MEXICO - AMBULANTE - ELENA FONTES	206
Mexico, Central & South American Film Websites.....	210
AUSTRALIA - SBS - JOHN GODFREY	212
Helpful Australian & New Zealand Websites.....	216

INTRODUCTION

INTERNATIONAL - MERCURY MEDIA - TIM SPARKE.....218

CHAPTER EIGHT - PRODUCTION

THE PRODUCER - AGI ORSI.....	224
Production Binders.....	227
Budget Tips.....	228
Negotiating Good Deals.....	230
THE DP - MELISSA HOLT.....	234
Working with Animals.....	236
Working with Children.....	237
IMAX - GREG MACGILLIVRAY.....	240
Location Tips.....	242
Working from Home.....	246
PRODUCTION SOUND - GIOVANNI DI SIMONE.....	248
Getting Good Sound.....	250
Shooting Overseas.....	252
INTERVIEW TECHNIQUES - IAN WRIGHT.....	254
Keep Your Receipts.....	256
Interview Tips.....	258
Carnets.....	260
INSURANCE - KENT HAMILTON.....	262
Crew Hire Websites.....	266
Insurance Types.....	268
THE DIGITAL LAB - LARRY SCHMITT.....	270
Shooting on HD.....	272
Your Master Footage.....	276
EDITOR - ENAT SIDI.....	278
Track Laying.....	281
THE COMPOSER - MIRIAM CUTLER.....	284
Temp Music.....	286
Sound Effects Libraries.....	289
Music Libraries.....	290
THE RE-RECORDING MIXER - MARK ROZETT.....	292
The Final Mix.....	293
Post Production Sound.....	294

CHAPTER NINE - FILM FESTIVALS

FULL FRAME - SADIE TILLERY.....300

Sunny Side of the Doc.....	302
IDFA - MARTIJN TE PAS.....	304
Festival Do's and Don'ts.....	386
IDFA'S JAN VRIJMAN FUND - ISABEL ARRATE.....	308
IDFA FORUM - DAAN VERMEULEN.....	310
Main International Doc Markets.....	313
Q&A at Festivals.....	314
SILVERDOCS - SKY SITNEY.....	316
Film Festival Necessities.....	318
SUNDANCE - CAROLINE LIBRESCO.....	322
The Next Project.....	324
THE PRODUCER'S REP - JOSH BRAUN.....	328
What Goes on a Website?.....	330
PUBLICITY - DAVID MAGDAEL.....	332
Press Kit.....	334
The EPK.....	335
Handling the Press.....	336
Global Film Festival Chart.....	338

CHAPTER TEN - SALES AND DISTRIBUTION

SALES REP - JAN ROFEKAMP.....	342
Sales Agent Tips.....	344
10 Things to Look for in an Agreement.....	346
THE DISTRIBUTOR - EAMONN BOWLES.....	350
Sales & Distribution Agreement Tips.....	353
DVD DISTRIBUTION - APRIL BENEVIDES.....	356
Test Screenings.....	358
Going Under.....	360
EDUCATION MARKET - CYNTHIA CLOSE.....	362
Human Rights Organizations.....	364
INDIE THEATER - JOHN VANCO.....	366
DIY DISTRIBUTION - ROBERT GREENWALD.....	370
INTERNET DISTRIBUTION - ROB MILLIS.....	372
Grass Roots Distribution.....	374
When Disaster Strikes.....	376
ALTERNATIVE DISTRIBUTION - PETER BRODERICK.....	378
Start Early.....	381
The Q/C Report.....	382

INTRODUCTION

CHAPTER ELEVEN - DOCUMENTARY MASTERS

NICK BROOMFIELD.....	386
BARBARA KOPPLE.....	392
ST. CLAIR BOURNE.....	396
R.J. CUTLER.....	404
KEN BURNS.....	410
MICHAEL APTED.....	416
Originality.....	418

CHAPTER TWELVE - CASE STUDIES

MARWENCOL - JEFF MALMBERG.....	422
PAPER PROMISES - SHANE HARVEY.....	428
HEIDI EWING/RACHEL GRADY - JESUS CAMP & 12TH & DELWARE.....	434
QUEST FOR HONOR - MARY ANN BRUNI.....	442
GASLAND - JOSH FOX.....	448
A SMALL ACT - JESSICA ARNOLD.....	456
45365 - BILL & TURNER ROSS.....	466
TWO SPIRITS - LYDIA NIBLEY.....	474
MY PERESTROIKA - ROBIN HESSMAN.....	482
THE WEATHER UNDERGROUND & UTOPIA IN FOUR MOVEMENTS - SAM GREEN.....	492
INDEX.....	500

JOIN THE WEBSITES

www.guerillafilm.com
www.film-makerjunction.com

The web component of this book is where you can go to:

- Watch videos of the filmmakers interviewed in this book.
- Listen to podcasts of filmmakers and experts.
- Download contracts and forms for use in your projects.
- Find links to cool filmmaking sites to help you make better films.

We plan for both sites to be so much more as they evolve with you, the filmmakers. So stop on by and get involved. Also check out our blogs at www.guerillagal.com and www.chrisjonesblog.com. Join our Facebook group **Guerilla Film Maker**.

WORDS OF WISDOM FROM OUR FRIENDS



"Documentary - its a journey that can change you forever - what makes the journey possible is the collaboration you have with other directors, camera people, editors, sound people and the subjects of your film."

BARBARA KOPPLE, Director

"One third of your work comes from your own emotion; one third comes from your energy; and one third comes from pure work!"

LUC JACQUET,
Director, *March of the Penguins*



"Stay within yourself and embrace the unknowing."

STACY PERALTA
Director, *Dogtown & Z-Boys*, *Riding Giants*



"Be tenacious, persistant and just keep with it."

ROSS KAUFFMAN,
Director, *Born Into Brothels*



INTRODUCTION

"Find a subject that you are passionate about because it can take many years to make a film and you want to be able to stick to it."

Jessica Sanders
Director, *After Innocence*



"Surround yourself with as good a team as you can. You don't have to have everything figured out - the documentary process is one of a discovery as you go along. Collaboration is the key."

MARILYN AGRELO,
Director, *Mad Hot Ballroom*

"To make real insightful documentaries you have to give your life, family, bank balance, sanity and day to day existence as an ordinary human being."

SEAN MCALLISTER,
Director, *The Liberace of Baghdad*



"Don't compromise your own personal integrity and your own personal ethic when you're making a film."

CATHY HENKEL,
Director, *The Man Who Stole My Mother's Face*

"To make a film you need an army and in order to be a good filmmaker you have to work with all the members of that army."

STEVE SABOL,
NFL Films



"Documentary is a new wave of social activism. No longer do you have to speak about the atrocities that exist in the community. You can tell these stories visually and that hits people more. That's a lot of power."

KEITH BEAUCHAMP,
Director, "The Untold Story of Emmitt
Louis Till"

"The best films I've seen weren't necessarily made by professional filmmakers, but were films where people really got involved."

ANAND PATWARDHAN,
Director, "War and Peace"



"My tip to any filmmaker is never give up. That's the key to your success."

ELLEN PERRY,
Director, "The Fall of Fujimori"

INTRODUCTION



"To make a great film, you need life experience, so travel and engage in life. Working in a coal mine is better than learning the Avid at age 18. Life experience is huge in becoming a great filmmaker."

NINA SEAVY

The Documentary Center

"Pick up a camera and go out and shoot it. It's accessible and affordable. Just make sure you have a good story. Story is king."

KERRY DAVID,

Producer, "My Date with Drew"



"Don't be afraid to take a point of view. It's an illusion to think that you can know how to shape a story if you don't commit to your point of view."

ROSE ROSENBLATT,

Co-director, "The Education of Shelby Knox"

"This is your film. Trust your gut. Make your voice heard. Even after you sell the film, never be afraid to speak out on decisions that are being made - you know your film better than anyone."

SHEENA JOYCE,

Producer, "Rock School"

