

**IMPACT IS A DESTINATION.
DISTRIBUTION IS THE MAP.**

Impact
Distribution
Lab



From Ideas to Action: Guides, Tools & Support for Impact Filmmakers

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is Female and GIPA



GIPA



Impact guide

www.impactguide.org



The Impact Field Guide & Toolkit

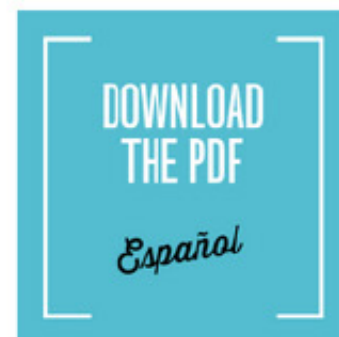
A set of tools and guides designed to help all of us who are working with film make even greater impact than we do already.

impactguide.org

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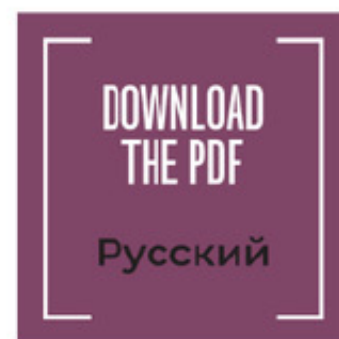
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Content

This covers all stages of impact.

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You also can find...

Sample budgets

| | | | | | |
|--------------------------|--------------------------|-------------------|-----------|--------------------------|----------------|
| CAMPAIGN FUNDING | | | | | |
| | | | | | |
| CAMPAIGN EXPENSES | US Environmental Justice | Public Health Doc | Ping Pong | US Environmental Justice | Int'l Educatio |
| CAMPAIGN BUDGET | \$ 325.000 | | | | |
| Foundations | | | | | |
| BERTHA | | \$ 16.000 | | | |
| Chicken and Egg | \$ 90.000 | | | | |
| Nedgling | | | | | |
| ord Foundation | | \$ 110.000 | | | |
| Sates | | | | | |
| mpact Partners | | | | | |
| TVS | | | | | |
| fecArthur | | | | | |
| Open Society Foundations | | \$ 50.000 | | | |
| undance Doc Fund | \$ 50.000 | | | | |
| Other | \$ 17.000 | \$ 75.000 | | | |
| Other | \$ 20.000 | | | | |
| Other | \$ 2.500 | | | | |
| Other | | | | | |
| INDIVIDUAL DONORS | \$ 17.000 | \$ 35.000 | | | |
| CORPORATE | | | | | |
| EARNED INCOME | \$ 0 | | | | |
| UNDING SUBTOTAL | \$ 196.500 | \$ 286.000 | \$ - | | |

| | | | | | |
|--------------------------------------|--------------|----------|-----------|------------|-----------|
| Strategy - Research & Development | 2 months | 1 | \$ 5.000 | \$ 10.000 | |
| Campaign Oversight- during release | 6 months | 1 | \$ 6.000 | \$ 36.000 | |
| Campaign Oversight - post release | 3 months | 1 | \$ 3.000 | \$ 9.000 | |
| Film Director | 3 months | 1 | \$ 1.500 | \$ 4.500 | |
| Film Producer | 12 months | 1 | \$ - | \$ - | |
| Campaign Coordinator | 8 months | 1 | \$ 5.000 | \$ 40.000 | |
| Assistants & Interns | 6 months | 1 | \$ 1.000 | \$ 6.000 | |
| PERSONNEL TOTAL | | | | \$ 105.500 | |
| 2 ADMINISTRATIVE & TRAVEL | | | | | |
| Travel - Airfares | 2 people | 2 | \$ 600 | \$ 2.400 | |
| Travel - train | 1 people | 2 | \$ 300 | \$ 600 | |
| Travel - Hotel | 8 room nigh | 2 | \$ 125 | \$ 2.000 | |
| Travel - local | 12 per month | 2 | \$ 20 | \$ 480 | |
| Travel - meals | 12 person da | 2 | \$ 50 | \$ 1.200 | |
| | trips ^ | people ^ | | | |
| Campaign HQ (office, phone/internet) | 12 months | 1 | \$ 250 | \$ 3.000 | |
| Admin supplies & Shipping | 12 months | 1 | \$ 75 | \$ 900 | |
| Legal & Accounting | 12 months | 1 | \$ 200 | \$ 2.400 | |
| Crowd-source & card fees | 50000 | % fee | 1 | 9 % | \$ 4.500 |
| Fiscal sponsorship fees | 180000 | % fee | 1 | 7 % | \$ 12.600 |
| ADMINISTRATIVE SUBTOTAL | | | | \$ 30.080 | |
| 3 DELIVERABLES | | | | | |
| Web design & build | 1 allow | 1 | \$ 10.000 | \$ 10.000 | \$ 11.500 |
| Creative design (fee) | 1 allow | 1 | \$ 1.500 | \$ 1.500 | |
| Viewers Guide | | | | | \$ 7.900 |
| Editorial - writing/editi | 1 fees | 1 | \$ 5.000 | \$ 5.000 | |
| Campaign Production & Activation | 6 months | | \$ 8.000 | \$ 48.000 | |
| Production Oversight | 6 months | | \$ 3.500 | \$ 25.000 | |
| Editorial Oversight | 6 months | | \$ 3.500 | \$ 22.000 | |
| Outreach Coordinator | 8 months | | \$ 2.600 | \$ 20.000 | |
| Assistants & Interns | 20 weeks | | \$ 900 | \$ 5.000 | |
| Media Content & Curation | 7 months | | \$ 2.000 | \$ 14.000 | |
| PERSONNEL TOTAL | | | | \$ 144.000 | |
| 2 ADMINISTRATIVE | | | | | |
| Travel/lodging | 1 allow | | \$ 14.268 | \$ 14.268 | |
| Campaign HQ (office, phone/internet) | 8 months | | \$ 500 | \$ 4.000 | |
| Admin supplies & Shipping | 8 months | | \$ 427 | \$ 3.417 | |
| Legal & Accounting | 8 months | | \$ 1 | \$ 8 | |
| Fiscal sponsorship fees | 200000 | | 5,00 % | \$ 10.000 | |
| ADMINISTRATIVE SUBTOTAL | | | | \$ 31.693 | |
| 3 DELIVERABLES | | | | | |
| Web design & build | 1 allow | | \$ 12.000 | \$ 12.000 | \$ 17.000 |
| Creative design (fee) | 1 allow | | \$ 5.000 | \$ 5.000 | |
| Viewers Guide | 2 fees | | \$ 5.000 | \$ 10.000 | \$ 10.500 |
| Custom Printing | 50 allow | | \$ 10 | \$ 500 | |
| Educational Guide & Outreach | 1 allow | | \$ 5.000 | \$ 5.000 | \$ 9.500 |
| Print Run | 1500 copies | | \$ 3 | \$ 4.500 | |
| International Guide & Outreach | 1 allow | | \$ 5.000 | \$ 5.000 | \$ 16.600 |
| Travel (filmmaker to represent film) | 2 trips | | \$ 5.000 | \$ 10.000 | |
| Versions & Direct Distribution | 600 copies | | \$ 6 | \$ 3.600 | |
| Materials - print and create | | | | | |
| Specialized Relations | 20 allow | | \$ 20 | \$ 400 | \$ 2.725 |

| | | | | | |
|--------------------------------------|--------------------------|-----------------|-------|------------|--|
| | | | | | |
| | | | | | |
| CAMPAIGN EXPENSES | US Environmental Justice | Int'l Education | US Ed | | |
| PERSONNEL & CONSULTANTS | | | | | |
| Campaign Lead Consultant | \$ 10.000 | \$ 5.000 | \$ | | |
| Filmmaker | \$ 10.000 | | \$ | | |
| Coordinators | \$ 10.000 | \$ 48.000 | \$ | | |
| Assistant / Paid Interns | | \$ 3.000 | \$ | | |
| Social Media | | | \$ | | |
| Media Content & Curation | | | \$ | | |
| PERSONNEL TOTAL | \$ 30.000 | \$ 56.000 | \$ | | |
| ADMINISTRATIVE | | | | | |
| Travel/lodging/ meals | \$ 16.000 | | \$ | | |
| Campaign HQ (office, phone/internet) | \$ 1.500 | | \$ | | |
| Admin supplies & Shipping | \$ 1.500 | | | | |
| Legal & Accounting | | | \$ | | |
| Fiscal sponsorship fees | | | \$ | | |
| ADMINISTRATIVE SUBTOTAL | \$ 19.000 | \$ 33.600 | \$ | | |
| DELIVERABLES | | | | | |
| Web design & build | \$ 27.500 | \$ 16.200 | \$ | | |
| Creative design (fee) | | | \$ | | |
| Viewers/Education Guides | \$ 8.000 | \$ 18.600 | | | |
| Custom Printing | | | \$ | | |
| International Outreach | | | | | |
| Travel (filmmaker to represent film) | \$ 6.000 | | | | |
| Versions & Direct Distribution | | | | | |
| Materials Development | | | | | |
| Special Printing | | | | | |
| Print Materials - e.g. postcards | | | | | |
| T-Shirts for volunteers | | | | | |
| Texting Campaign | | | | | |
| Video Content | | \$ 12.200 | | | |
| DELIVERABLES SUBTOTAL | | | \$ | | |
| Partnership Development | | | | in staff a | |
| Special Screenings& Events | \$ 10.000 | \$ 10.000 | | | |
| (community screenings) | | | \$ | | |



IFG work sheets

Strategic plan.
Evaluation plan.

1

THE IMPACT
FIELD GUIDE
& TOOLKIT
From Art to Impact

MY STRATEGIC PLAN

NAME OF FILM:
IMPACT VISION:

| FILM'S MESSAGES | IMPACT GOAL | KEY AGENTS | IMPACT DYNAMIC | IMPACT TASKS |
|----------------------------------------|---------------------------------------------------|---------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|
| That audiences take away from the film | Concrete solution that your project could aim for | Who can make this happen? | <ul style="list-style-type: none">• Changing minds• Changing behaviours• Building communities• Changing structures | What needs to happen with your film/campaign to make the agent deliver |
| | | | | |

THE IMPACT
FIELD GUIDE
& TOOLKIT
From Art to Impact

2

MY EVALUATION PLAN

NAME OF FILM:
IMPACT VISION:

| IMPACT GOAL | IMPACT INDICATOR | TOOL/TECHNIQUE | BASE LINE | DATE 1/2/3/4 |
|--------------------------------|-----------------------------------|----------------------------|---------------------------------------------------------------|-----------------------------------------------------------|
| From your Strategic Plan above | evidence you have been successful | For capturing the evidence | Any relevant data from before release you can measure against | Evidence collected over time to reveal patterns of change |
| | | | | |
| | | | | |
| | | | | |
| | | | | |


THE IMPACT
FIELD GUIDE
& TOOLKIT
From Art to Impact

SAMPLE EVALUATION PLAN

| IMPACT GOAL | IMPACT INDICATOR | TOOL/TECHNIQUE | BASE LINE | DATE 1/2/3/4 |
|----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|--------------|
| Change in policy towards sustainable fish in corporates from global suppliers to small restaurants | Number of relevant corporates who have seen the film Qualitative response of corporates Number of corporates taken action | <ul style="list-style-type: none">* Press releases from corporates.* Quotes from speeches.* Commentary in Annual Reviews.* Monitoring Budget changes* Monitoring release of new data | | |
| Get the general public asking for sustainable fish | <ul style="list-style-type: none">* Change in purchasing behavior associated with the films campaign* Claimed likelihood to demand sustainable fish amongst viewers of the film as well as the general public* Social media/press discussion of problem of overfishing* Increase in requests for information or for referrals to services associated with the film campaign | <ul style="list-style-type: none">* Commission press evaluation & sentiment analysis to show frame change in the media* For behavioural change in your target groups, commission qualitative surveying with focus groups and repeat with same sample after 12 months to track longitudinal behaviour change* For evidence of population change commission a quantitative survey before films release and repeat after a period for comparison | | |

MOU / partnership contact list

WORKING FILMS



The following is a sample Memorandum of Understanding, which can be used to define and commit to partnerships between filmmakers and nonprofit or other organizations. Agreements should be further tailored to reference the specific goals of the partnership and include information about what will be offered by each party to achieve mutual benefit.

Sample Memorandum of Understanding

Overview
This Memorandum of Understanding is between (Name of Organization) and (Name of Production Company) represented by the filmmakers of (Film Title), (Filmmakers' names). This Memorandum of Understanding will define the agreement between (Name of Organization) and (Name of Film) and identify the responsibilities of each entity.

Background
Brief descriptive statement of the film and engagement campaign

Purpose
Why have you decided to work together? What are you hoping to achieve? What is your overall goal?

Statement of Work
(Name of Organization) and (Name of Film) agree to collaborate on the following activities:

(Name of Non-profit) will identify upcoming calendar dates within the next (span of time) that represent opportunities to screen the film to critical audiences, such as within trainings and events with youth leaders, self advocates, diversity advocates, service providers, educators, NGOs, and policymakers, among others. Said list will be provided to (Name of Production Company) by (Date).

(Name of Non-profit) and (name of Production Company) will work together to hone, package and promote the film. There may be more than one program or use devised and designed for different issues/topics and audiences.

(Name of Non-profit) will compile and share a list of allied organizations and agencies

| Organisation | Target outcome | Contact name | Email | Telephone | Date of latest contact | Notes |
|--------------|----------------|--------------|-------|-----------|------------------------|-------|
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
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| | | | | | | |
| | | | | | | |



As a result of increased awareness about the risks to which documentary filmmakers expose themselves — and their crews, subjects and sources — in order to bring important stories to the world.



www.safeandsecure.film



Content

Handbook

A resource-rich handbook and issue-checklists containing the best resources we could find on safety and security issues facing documentary filmmakers and where to go to get more information and / or training

[Click to download the Handbook](#)

[Browse Handbook Online](#)

Checklist

A checklist for use by filmmaking teams and their funders to anticipate and minimise possible risks and together, work out a contingency plan for the rest (for use with the handbook)

[Click to download the Checklist](#)

Hostile Filming Protocol

This protocol is intended as a more extensive companion piece to the Checklist for those who have identified they will be filming in a hostile environment. (for use with the handbook)

[Click to download the Protocol](#)



Handbook



<https://safeandsecure.film>

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Acknowledgments and Credits

Thanks to everyone who has contributed so far

Edition 2.2 October 2019



Checklist



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Digital & Rushes Security

It is possible to make a film without going anywhere, but it's pretty hard to do so without communicating with anyone. To make your film, you're going to co-ordinate with your team and then some combination of advisors, suppliers, subjects, funders, festivals etc. And in some contexts, unless you opt for having your communications under surveillance, you will need a digital security plan! That's why we've put this section first, to start assessing together whether your communications are sufficiently secure to protect yourself, your subjects, your team and ensure that your important work can reach the public and be as influential as possible.

Can you currently foresee any reason why you might be targeted for surveillance by national governments or international organisations, law enforcement, hackers, corporations or other actors?

☐ Yes - Definitely

☐ Yes - Possibly

☐ No - Unlikely

☐ I can't assess this

What digital security tools do you use?

☐ Email *e.g. gmail*

☒ Web browser *e.g. chrome*

☒ Messaging apps *e.g. whatsapp*

☒ Computer drives *e.g. USB sticks*

How often do you use them?

☐ Daily

☐ Weekly

☐ Monthly

☐ Occasionally


What additional security tools beyond digital are already in use to assist with the safety of this film project? (e.g. a burner phone etc)

e.g. GPG encrypted email when needed

e.g. a burner phone (see [S+S Handbook](#) section 1.2)

If yes or possibly, please provide details of why and outline the current status of your digital security: *(please refer to and fill in the Digital Security Tools table, below)*

Please provide details:



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Beyond your immediate project team, are there other contractors, advisors/consultants or co-producers who have access to sensitive project data?

☐ Yes

☐ No

If yes, please provide details: How would you rate their current level of experience with digital security?

☐ Total newbies

☐ Basic knowledge

☐ Proficient

☐ Ninja

2: Rushes Security:

Are there risks in getting your material out of this country/location without it being confiscated, copied or incriminating you, your local team or subjects?

☐ Yes


☐ No

If yes:

1. What are the risks in doing this?

2. How likely are the risks?

3. What measures are you taking to reduce the chances and severity of the risks?



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Journalistic Accountability

Documentary filmmakers may see themselves as journalists, and may have previous work experience or training in journalism. Equally, a documentary filmmaker may regard themselves as fulfilling a totally different role. It's true that docs are often made with different goals in mind than traditional journalism. But regardless of whether you regard your work as journalism or not, if your film puts forward facts that are inaccurate—either because they didn't seem important to you or were not properly checked—that can have repercussions for you, the film and those involved.

How are you intending to fact-check your film?

Please provide details:

Are you reliant on a single (potentially anonymous) source for your story? If so, how will you check the veracity of their story?

Please provide details:

If any of your sources are anonymous, is the information or evidence they provide corroborated by any other information or evidence that is not anonymous?

☐ Yes

☐ No

Will you be using leaked documents at any point during filming?

Please provide details:

What are the journalistic implications of

a) quoting these documents (have they been verified)?

b) holding these documents (will it threaten the security of your project)?

The legal considerations are equally as serious as the journalistic ones. Go to the legal section to reflect on how best to mitigate.

Would your project benefit from having a journalist assist with research (helping to strengthen the journalistic content of your film project)?

Please provide details:

Legal Security

We encourage all film teams to think about their legal needs early on in a production and engage a lawyer to advise as the production unfolds, rather than waiting until deep in the edit to consult, at which point it may be too late or very expensive to get the film legally safe and the Errors & Omissions (E&O) insurance in place. An E&O policy is usually a mandatory requirement for many funders and distributors who will require evidence of such a policy being in place before a film is published or otherwise exploited.

Use this document as a guide and discussion point and, in particular, section 3 of the [Safe + Secure Handbook](#) to complete it.

| | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Prior to this film project being granted, do you have an development materials (such as proposals, recce tapes, rushes or sizzlers) that could be seen as unfair to the subject matter and therefore legally prejudicial?</p> <div><input type="checkbox"/> Yes</div> <div><input type="checkbox"/> No</div> | <p>If yes, please provide details:</p> |
| <p>If you have a lawyer, are they advising on all aspects of the project or only on some - and are there aspects of the project that you really need advice on that they don't cover?</p> <div><input type="checkbox"/> Yes</div> <div><input type="checkbox"/> No</div> | <p>If yes, what is their name, their field of expertise and is this adviser formal (paid), informal or pro-bono? If you need legal advice, on what particular aspects of the project?</p> |
| <p>Do you know where to seek pro bono legal advice?</p> <div><input type="checkbox"/> Yes</div> <div><input type="checkbox"/> No</div> | <p>If yes, please provide details:</p> |
| <p>Have you identified the jurisdiction - and do you understand the relevant aspects of its laws - in the areas or countries where filming and production activities are taking place?</p> <div><input type="checkbox"/> Yes</div> <div><input type="checkbox"/> No</div> | <p>If yes, please give details:</p> |
| <p>Does your film contain any accusations/offer any potentially defamatory portraits of any individuals, corporations, public authorities or other organisations?</p> <div><input type="checkbox"/> Yes</div> <div><input type="checkbox"/> No</div> | <div><p>If yes, please give details:</p></div> <div><p>If yes, are they aware of the film:</p></div> |

High Risk Locations

The definition of 'Hostile environment' is often taken to be an overseas location that presents unique challenges such as conflict and /or violence. However it should be underlined that hostile environments can occur in any country. Hostile environments do not necessarily entail traditional war and conflict. Filming in a 'deep state' where surveillance may be prevalent, or filming a volatile and violent domestic protest or civil unrest, where tensions can run high, especially if you are in a vulnerable demographic, presents similar risks and benefits from similar planning.

If you are planning on filming in a hostile environment you will need to complete a full, separate, [Hostile Filming Protocol](#).

So what is a hostile (or dangerous) country?

A hostile or dangerous country will vary according to the nature of the project and the proposed country to be visited.

It is not possible to provide a definitive list of all countries which may be hostile, but a helpful starting point is the Foreign and Commonwealth Office website, which has an up-to-date list of countries where it advises against travel to (in whole or in part) or save for all but essential travel.

<http://www.fco.gov.uk/en/travelling-and-living-overseas/travel-advice-by-country>

Your own country's foreign affairs ministry is likely to have a similar list, which may list specific risks for nationals of your country.

If you are still unsure what constitutes a hostile environment, please keep reading and filling out this section.

If you have answered "yes" to any number of questions 1-8 in this section you will almost certainly need to complete a full, separate, [Hostile Filming Protocol](#).

Use this document as a guide and discussion point and, in particular, section 4 of the [Safe + Secure Handbook](#) to compete it.

| | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| <p>1. Please list high risk locations, activities or events where you are considering filming:</p> | <p>Please give details:</p> |
| <p>2. Your own physical risk.</p> <p><i>Tick any of the following risks you are already aware that you may face in any of your locations:</i></p> <div><div><input type="checkbox"/> Cultural Hostility</div><div><input type="checkbox"/> Harassment</div><div><input type="checkbox"/> Riots / Demonstrations</div><div><input type="checkbox"/> Crossfire / Strey Bullets</div><div><input type="checkbox"/> Road and Other Transport Accidents (Aircraft, Boat)</div><div><input type="checkbox"/> Separation (Lost)</div><div><input type="checkbox"/> Bodily Harm</div><div><input type="checkbox"/> Sexual Assault</div></div> <div><div><input type="checkbox"/> Organized Crime</div><div><input type="checkbox"/> Gangs</div><div><input type="checkbox"/> Terrorist Attack</div><div><input type="checkbox"/> Carjacking</div><div><input type="checkbox"/> Abusive State Security Forces</div><div><input type="checkbox"/> Corruption (Bribery)</div><div><input type="checkbox"/> Political Instability</div><div><input type="checkbox"/> Armed Conflict</div><div><input type="checkbox"/> Landmines</div></div> <div><div><input type="checkbox"/> Roadside Bombs / IEDS / Booby Traps</div><div><input type="checkbox"/> Landmines and Unexploded Ordnance (UXO)</div><div><input type="checkbox"/> Low Intensity Warfare / Guerrilla War</div><div><input type="checkbox"/> Outbreak of Hostilities</div><div><input type="checkbox"/> Death Squads</div></div> <div><div><input type="checkbox"/> Militia</div><div><input type="checkbox"/> Abduction / Kidnapping</div><div><input type="checkbox"/> Physical Surveillance</div><div><input type="checkbox"/> Digital or other forms of surveillance</div><div><input type="checkbox"/> Infectious Diseases</div><div><input type="checkbox"/> Gastro Intestinal illnesses</div><div><input type="checkbox"/> Tropical Diseases</div></div> | |

High Risk Locations

Training Needs

If you have answered "yes" to any number of questions 1-8 in this section it's more than likely that you will be filming in a hostile environment and that you will need to complete a [Hostile Filming Protocol](#).

ALL team members who will be traveling to a hostile environment require up to date hostile environments and medical training and should have attended a medical refresher course within the last 12 months.

| The Team | Team Member 1 E.g. Producer | Team Member 2 E.g Director | Other team members E.g. fixer, driver, production manager |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|----------------------------------------------------------|--------------------------------------------------------------|
| Name | | | |
| Role | | | |
| Going on location | <input type="checkbox"/> Yes <input type="checkbox"/> No | <input type="checkbox"/> Yes <input type="checkbox"/> No | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| <p>General training for risky and dangerous situations</p> <p><i>E.g. No training and no field experience but has had responsibility for many such projects including for 5 years as TV commissioning editor</i></p> | | | |
| <p>Medical Training/ First Aid Experience</p> <p><i>E.g. First aid training</i></p> | | | |
| <p>Additional Relevant Training/ Experience</p> <p><i>e.g defensive driving, rape prevention, emotional resilience/ trauma training</i></p> | <p>E.g None</p> | | |



Subjects & Security

A filmmaker may have many different kinds of relationships with the subjects of their films. They may be the very people you are investigating and whose actions you are exposing; they may be people whom you have grown close to over many years; or, they may play an incidental role in the your film, providing a single interview or being caught on camera during a scene. At the very minimum, all filmmakers have legal obligations to the subjects of their films to ensure that they are both appropriately and fairly represented in the documentary. But in the case of subjects who are made vulnerable as a result of filming, most filmmakers want to consider their ethical responsibilities too (or a 'duty of care'). This may include protection to their identity and location, or offering practical help and reassurance through the film's release and beyond.

Are already aware that your subjects may face any of the following threats and risks in any of your locations?

- ☐ Cultural Hostility
- ☐ Harassment
- ☐ Riots / Demonstrations
- ☐ Crossfire / Stray Bullets
- ☐ Road and Other Transport Accidents (Aircraft, Boat)
- ☐ Separation (Lost)
- ☐ Bodily Harm
- ☐ Sexual Assault
- ☐ Organized Crime
- ☐ Gangs
- ☐ Terrorist Attack
- ☐ Carjacking
- ☐ Abusive State Security Forces
- ☐ Corruption (Bribery)
- ☐ Political Instability
- ☐ Armed Conflict
- ☐ Landmines
- ☐ Roadside Bombs / IEDS / Booby Traps
- ☐ Landmines and Unexploded Ordnance (UXO)
- ☐ Low Intensity Warfare / Guerrilla War
- ☐ Outbreak of Hostilities
- ☐ Death Squads
- ☐ Militia
- ☐ Abduction / Kidnapping
- ☐ Physical Surveillance
- ☐ State Surveillance
- ☐ Infectious Diseases
- ☐ Gastro Intestinal Illnesses
- ☐ Tropical Diseases

If you have answered “yes” to any of the above scenarios you will almost certainly need to complete a full, separate, *Hostile Filming Protocol*. Use this document as a guide and discussion point and, in particular, section 4 of the *Safe + Secure Handbook* to complete it.

If you have answered “no” to this section, please proceed with the rest of the checklist.

| | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| Do you understand what ‘informed consent’ is. | Please provide details: |
| Do any of your subjects seek anonymity or speak off the record? Are you / the team able to honour their legal anonymity and provide adequate support should this be breached somehow? | Please provide details: |
| Might the subjects of your films require additional help (such as relocation or legal assistance) as a result of appearing in your film? | Please provide details: |

Public relations risks

Finally, it's never too early to start thinking about PR risks. For many projects, the PR risks only materialise when the film premieres at a festival or other screenings. For some films, the PR battles begin much earlier, during or even before production. This is particularly a possibility if you are dealing with a controversial or newsworthy story, have high profile subjects or if the filmmaker themselves is high profile.

| | |
|-------------------------------------------------------------------------------------------------------------------------|-------------------------|
| What might be the public relations challenges of this project as it currently stands? | Please provide details: |
| On a scale of 1 - 10 (where 1 is low and 10 is high), how would you rate the PR risk to the project? | Please provide details: |
| If there are risks identified, how would they be mitigated if the story escalated in the press? | Please provide details: |
| Have you engaged a PR/press professional/ agency so far on this film? For what reasons would you consider it in future? | Please provide details: |



Hostile Filming Protocol



<https://safeandsecure.film>

10

[INSERT PROJECT NAME]

HOSTILE FILMING
PROTOCOL

[INSERT COUNTRY NAME(S)]

Time Zone: 000

Dialling Code: 000

Dates on Location: 000

Last updated: add the date and your initials

N.B THIS DOCUMENT IS NOT FOR DISTRIBUTION BEYOND
THOSE INVOLVED IN THE SECURITY PROTOCOL AT

[INSERT PRODUCTION COMPANY/FUNDER]

THIS CONFIDENTIAL VERSION NOT FOR TRAVEL
This document is also a risk assessment

NB: Please read the [Safe + Secure Handbook](#) and the [Safe + Secure Checklist](#)
before completing this document



<https://safeandsecure.film>

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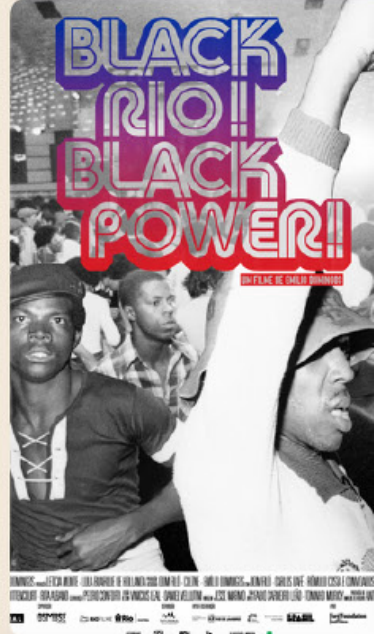



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Green Like Gold
Dir. Isabella Bernal
Colombia-en | 2021 | 26 min | Documentary
Prod.: Isabella Bernal, Felipe Macía
Impact Prod.

Armed to the Teeth
Dir. Alberto Arnaut Estrada
México | 2018 | 106 min | Documentary
Prod.: Incine-Foprocine, Hasta Los

Away from Meaning
Dir. Olivia Luengas Magaña
México | 2018 | 88 min | Documentary
Prod.: Phonocular, Os Sonido, El Taller


To See You Again
Dir. Carolina Corral Paredes
México | 2020 | 95 min | Documentary
Prod.: Amate Films, Foprocine, Incine





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for the Global South.

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| <div>Brazil12</div> <div>Chile1</div> <div>Colombia3</div> <div>Guatemala1</div> <div>México7</div> <div>Peru1</div> | <div>behavior</div> <div>community articulation</div> <div>community strengthening</div> <div>human rights</div> <div>memory, truth and justice</div> <div>mindset and perception</div> <div>structures and systems</div> | <div>accessibility</div> <div>democracy</div> <div>childhoods</div> <div>education</div> <div>criminal justice</div> <div>gender</div> <div>defense of the territory</div> <div>drug policy</div> <div>health</div> <div>environment</div> <div>racism</div> <div>human rights</div> <div>peacebuilding</div> <div>indigenous peoples</div> <div>justice</div> <div>lgbtq+</div> <div>sexual harassment</div> | <div>0–3.000</div> <div>3.001–6.000</div> <div>6.001–10.000</div> <div>10.001–12.000</div> <div>20.001–30.000</div> <div>30.001–40.000</div> <div>more than 50.000</div> |



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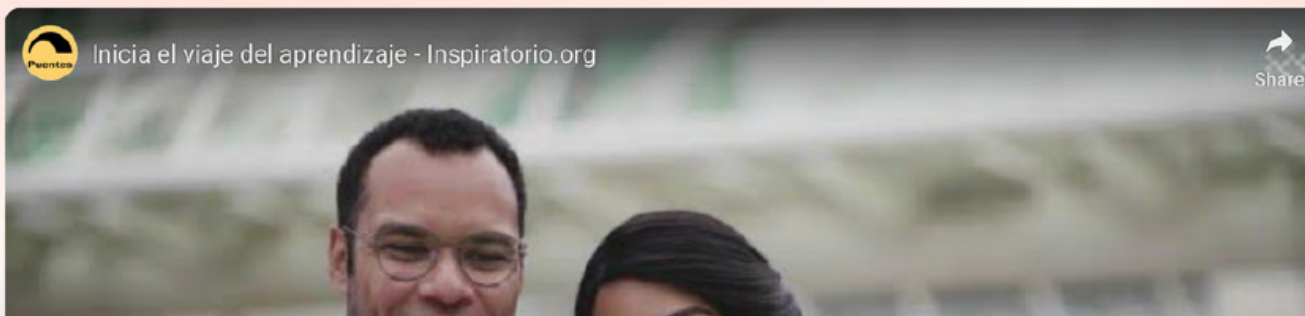


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V