

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

Impact
Distribution
Lab



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

SPEAKERS

**Florencia Varela
Vanessa Cuervo Forero**

**PEACE IS LOUD
DOCSOCIETY**

Vanessa Cuervo Forero

Colombia



Film and impact strategist

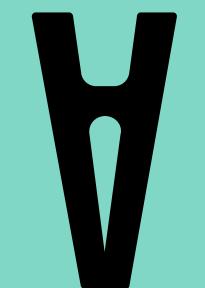
Dancer

Cultural worker

Community weaver



SOLIDARILABS



Florencia Varela

USA



Program Lead for
Learning and Filmmaker
Outreach at Peace is Loud

Serves on the boards
of The Future of Film
is Female and GIPA



GIPA

A

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

Made by  docSociety Made possible by:  FORD FOUNDATION  BERTHA FOUNDATION  sundance  Knight Foundation  DOX BOX  DOCSP  AMBULANTE

[DOWNLOAD THE PDF](#)
English

[DOWNLOAD THE PDF](#)
Español

[DOWNLOAD THE PDF](#)
العربية

[DOWNLOAD THE PDF](#)
Arabic

[DOWNLOAD THE PDF](#)
Português

[DOWNLOAD THE PDF](#)
普通话

[DOWNLOAD THE PDF](#)
한국어

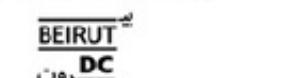
Original English made by:

 docSociety

Spanish Translation made possible by:

 AMBULANTE

Arabic Translation made possible by:

 BEIRUT DC

Portuguese translation made possible by:

 DOCSP

Mandarin Translation made possible by:

 DOX BOX

Korean Translation made possible by:

 DMZ Docs

[DOWNLOAD THE PDF](#)
French

[DOWNLOAD THE PDF](#)
Русский

[DOWNLOAD THE PDF](#)
Bahasa Indonesia

French Translation made possible by:

 The Storyboard Collective

Russian Translation made possible by:

 ALTERNATIVA FILM PROJECT

Indonesian Translation made possible by:

 in-docs

To download either

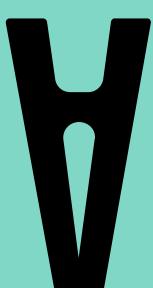
[LOG IN](#)

[SIGN UP](#)

A

Content

This covers all stages of impact.



You also can find...

Sample budgets

CAMPAIGN FUNDING					
CAMPAIGN EXPENSES	US Environmental Justice	Public Health Doc	Ping Pong	US Environmental Justice	Int'l Education
CAMPAIGN BUDGET	\$ 325.000				
Foundations					
HERTHA		\$ 16.000			
Chicken and Egg	\$ 90.000				
Seedling					
Ford Foundation		\$ 110.000			
Sales					
Impact Partners					
TVs					
MacArthur					
Open Society Foundations		\$ 50.000			
Sundance Doc Fund	\$ 50.000				
Other	\$ 17.000	\$ 75.000			
Other	\$ 20.000				
Other	\$ 2.500				
Other					
INDIVIDUAL DONORS	\$ 17.000	\$ 35.000			
CORPORATE					
EWARNED INCOME	\$ 0				
UNDING SUBTOTAL	\$ 196.500	\$ 286.000	\$ -		
Filmmaker / Director	12	\$ 7.500	\$ 90.000		
Campaign Manager	12	\$ 6.400	\$ 76.800		
Content Editor	pre-theatrical	3	\$ 6.250	\$ 18.750	
Senior Strategist	pre and thru theatrical	5	\$ 6.000	\$ 30.000	
Manager, Youth Outreach	pre theatrical	4	\$ 6.000	\$ 24.000	
Partner Relations	pre and thru theatrical	6	\$ 3.750	\$ 22.500	
Distribution Manager	pre and thru theatrical	6	\$ 6.400	\$ 38.400	
Development Support		6	\$ 3.000	\$ 18.000	
Interns		12	\$ 1.500	\$ 18.000	
PERSONNEL & CONSULTANTS			\$ 336.450		
2 ADMINISTRATIVE & TRAVEL					
Rent	12	\$ 1.325	\$ 15.900		
Phones	12	\$ 200	\$ 2.400		
Supplies & Shipping	12	\$ 700	\$ 8.400		
Travel for fm's	12	\$ 1.750	\$ 21.000		
Meals & Biz Dev	12	\$ 500	\$ 6.000		
Legal & Accounting	1	\$ 5.000	\$ 5.000		
Bockkeeper, bank fees (allow for final reporting)	12	\$ 500	\$ 6.000		
Fiscal Sponsor Fees	300000	\$ 0	\$ 15.000		
ADMINISTRATIVE & TRAVEL			\$ 79.700		
3 DELIVERABLES / ACTIVATION					
Film website build distributor created	0	\$ 0	\$ 0		
Social Media - pre to post theatrical rate varies	6	\$ 3.500	\$ 21.000		
Creative Designer Fee	1	\$ 6.000	\$ 6.000		
Other	1	\$ 1.000	\$ 1.000		

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 night	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	150000 % 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/edit	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			\$ 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)					

A

IFG work sheets

Strategic plan.
Evaluation plan.

1



THE IMPACT
FIELD GUIDE
& TOOLKIT
From Art to Impact

MY STRATEGIC PLAN

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

NAME OF FILM:
IMPACT VISION:

2



THE IMPACT
FIELD GUIDE
& TOOLKIT
From Art to Impact

MY EVALUATION PLAN

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

SAMPLE EVALUATION PLAN

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
Change in policy towards sustainable fish in corporates from global suppliers to small restaurants	<ul style="list-style-type: none"> 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 film's 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 qualitative survey 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 film's release and repeat after a period for comparison 		

A

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

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



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.



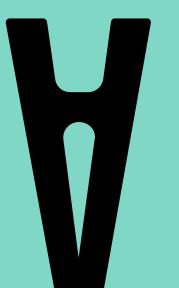
Safe + Secure

Safe + Secure has been launched 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 stori...

 Safe + Secure



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



safe+secure <https://safeandsecure.film> 3

Index

Introduction

Section 1. Digital Security

Are your communications and materials safe?

- 1.1 Assess Your Digital Risk
- 1.2 Project Needs
- 1.3 Online Profile Risks
- 1.4 Experience & Training
- 1.5 Digital Security Resources

Section 2. Journalistic Accountability

Are you accurate, fair and protected?

- 2.1 Journalistic Guidelines
- 2.2 Journalism Partnerships
- 2.3 Journalistic Protections
- 2.4 Undercover Filming
- 2.5 Journalistic Accountability Resources

Section 3. Legal Safety

Are you adequately advised and defended?

- 3.1 Finding a Lawyer You Can Trust, the Inside Track
- 3.2 Legal & Compliance - Global (including UK & US)
- 3.3 Securing Legal Rights
- 3.4 Media Liabilities / Errors And Omissions Insurance (E&O)
- 3.5 Legal & Compliance - India
- 3.6 Legal & Compliance - Brazil
- 3.7 Legal Security Resources
- 3.8 Legal Training Resources for Filmmakers

Edition 2.2 October 2019

safe+secure <https://safeandsecure.film> 4

Section 4. High Risk Locations

Is your physical safety optimised?

- 4.1 Training
- 4.2 Profile Risks
- 4.3 Fixers and Locally Hired Freelancers
- 4.4 Protecting Rushes and Documents
- 4.5 Personal Protection Equipment
- 4.6 Travel and Accommodation Risks
- 4.7 Medical Risks
- 4.8 Production Insurance
- 4.9 Communications Planning
- 4.10 High Risk Locations Resources

Section 5. Subject Security

Are you + your subjects aware of your risks and responsibilities in your roles?

- 5.1 What Are Your Responsibilities?
- 5.2 What Is Consent?
- 5.3 Subject Security Resources

Section 6. PR Safety

Are you ready to defend your work in the public eye?

- 6.1 PR Planning & PR Crisis Management
- 6.2 PR Safety Resources

Section 7. What's Next?

Reviewing your needs and identifying training

- 7.1 Checklists!
- 7.2 Recommended Training

Acknowledgments and Credits

Thanks to everyone who has contributed so far

Edition 2.2 October 2019



Checklist

safe+secure <https://safeandsecure.film> 7

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?	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)
<input type="checkbox"/> Yes - Definitely <input type="checkbox"/> Yes - Possibly <input type="checkbox"/> No - Unlikely <input type="checkbox"/> I can't assess this	
What digital security tools do you use?	Please provide details:
<input type="checkbox"/> Email e.g. gmail <input checked="" type="checkbox"/> Web browser e.g. chrome <input checked="" type="checkbox"/> Messaging apps e.g. whatsapp <input checked="" type="checkbox"/> Computer drives e.g. USB sticks	
How often do you use them?	
<input type="checkbox"/> Daily <input type="checkbox"/> Weekly <input type="checkbox"/> Monthly <input type="checkbox"/> 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. PGP encrypted email when needed e.g. a burner phone (see S+S Handbook section 1.2)	Please provide details:

safe+secure <https://safeandsecure.film> 8

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

Yes
 No

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?

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

Total newbies
 Basic knowledge
 Proficient
 Ninja

safe+secure <https://safeandsecure.film> 10

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?	Please provide details:
Will you be using leaked documents at any point during filming?	Please provide details:
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.

Prior to this film project being granted, do you have any development materials (such as proposals, recce tapes, rushes or sizzlers) that could be seen as unfair to the subject matter and therefore legally prejudicial?	If yes, please provide details:
<input type="checkbox"/> Yes <input type="checkbox"/> No	
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?	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?
<input type="checkbox"/> Yes <input type="checkbox"/> No	
Do you know where to seek pro bono legal advice?	If yes, please provide details:
<input type="checkbox"/> Yes <input type="checkbox"/> No	
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?	If yes, please give details:
<input type="checkbox"/> Yes <input type="checkbox"/> No	
Does your film contain any accusations/offer any potentially defamatory portraits of any individuals, corporations, public authorities or other organisations?	If yes, please give details: If yes, are they aware of the film?
<input type="checkbox"/> Yes <input type="checkbox"/> No	

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 complete it.

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

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
General training for risky and dangerous situations <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>			
Medical Training/ First Aid Experience <i>E.g. First aid training</i>			
Additional Relevant Training/ Experience <i>e.g defensive driving, rape prevention, emotional resilience/ trauma training</i>	<i>E.g. None</i>		

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 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?

<input type="checkbox"/> Cultural Hostility	<input type="checkbox"/> Organized Crime	<input type="checkbox"/> Landmines	<input type="checkbox"/> Death Squads
<input type="checkbox"/> Harassment	<input type="checkbox"/> Gangs	<input type="checkbox"/> roadside bombs / IEDs /	<input type="checkbox"/> Militia
<input type="checkbox"/> Riots / Demonstrations	<input type="checkbox"/> Terrorist Attack	<input type="checkbox"/> Booby Traps	<input type="checkbox"/> Abduction / Kidnapping
<input type="checkbox"/> Crossfire / Stray Bullets	<input type="checkbox"/> Carjacking	<input type="checkbox"/> Landmines and	<input type="checkbox"/> Physical Surveillance
<input type="checkbox"/> Road and Other Transport Accidents (Aircraft, Boat)	<input type="checkbox"/> Forces	<input type="checkbox"/> Abusive State Security	<input type="checkbox"/> State Surveillance
<input type="checkbox"/> Separation (Lost)	<input type="checkbox"/> Corruption (Bribery)	<input type="checkbox"/> Unexploded Ordnance (UXO)	<input type="checkbox"/> Infectious Diseases
<input type="checkbox"/> Bodily Harm	<input type="checkbox"/> Political Instability	<input type="checkbox"/> Low Intensity Warfare / Guerrilla War	<input type="checkbox"/> Gastro Intestinal Illnesses
<input type="checkbox"/> Sexual Assault	<input type="checkbox"/> Armed Conflict	<input type="checkbox"/> Outbreak of Hostilities	<input type="checkbox"/> 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:



<https://safeandsecure.film>

22

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> 11

Table of Contents

1. KEY CONTACTS & EMERGENCY NUMBERS	<i>Page 12</i>
2. PERSONNEL DETAILS	<i>Page 13</i>
3. FILM OUTLINE	<i>Page 14</i>
4. LOCATIONS	<i>Page 14</i>
5. PROPOSED SEQUENCES	<i>Page 15</i>
6. BRIEF FILMING SCHEDULE	<i>Page 16</i>
7. SECURITY ISSUES	<i>Page 17</i>
8. LEGAL ISSUES	<i>Page 22</i>
9. RECENT EXPERIENCE OF OTHER JOURNALISTS	<i>Page 26</i>
10. PASSPORTS, VISAS AND PRESS ACCREDITATION	<i>Page 27</i>
11. COVER STORY	<i>Page 28</i>
12. COMMUNICATION	<i>Page 29</i>
13. EQUIPMENT / CARNET	
14. RUSHES	
15. MEDICAL ISSUES	
16. PSYCHOLOGICAL SECURITY	<i>Page 36</i>
17. ACCOMMODATION	
Appendix I — Visa and accreditation letters	
Appendix II — Travel details	
Appendix III — Maps	
Appendix IV — Full medical kit list	



www.mediatecacinemaimpacto.com





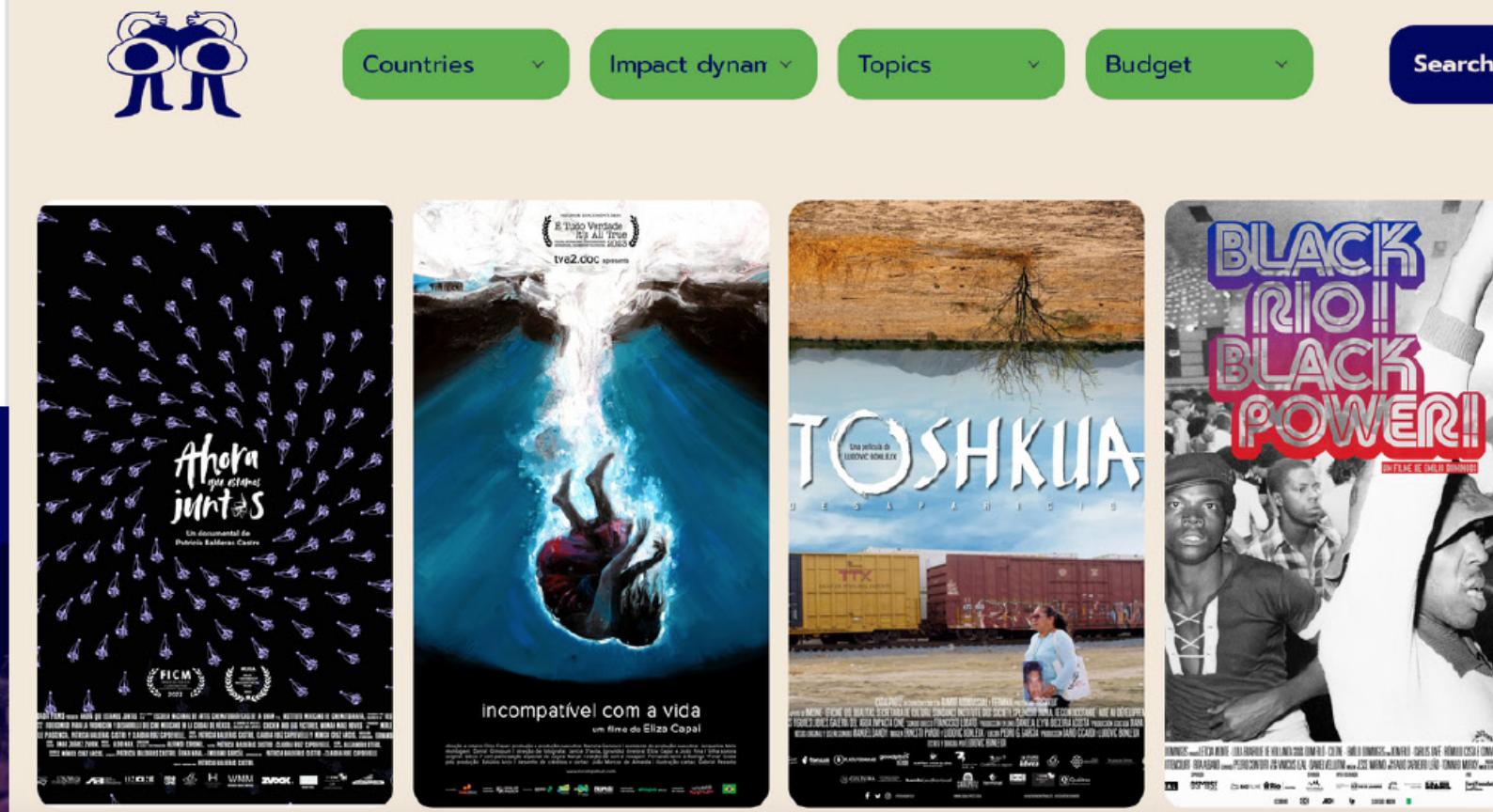
home to the Latin American Media Library

home Here you can explore case studies, analyses, and specialized resources on film distribution with ...

[Mediateca](#) [What is it](#) [Latin american forum](#) [Who we are](#) [Contact](#) [EN](#)

Welcome to the Latin American Media Library on Cinema and Social Impact

Here you can explore case studies, analyses, and specialized resources on film distribution with a focus on social impact, centered on the Latin American context.



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.: Imcine-Foprocine, Hasta Los

Away from Meaning
Dir. Olivia Luengas Magaña
México | 2018 | 188 min | Documentary
Prod.: Phonocular, Oa Sonido, El Taller

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

It's the biggest reference for the Global South.

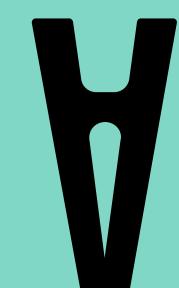
Here you can explore case studies, analyses, and specialized resources on film distribution with a focus on social impact, centered on the Latin American context.



Countries ▾ Impact dynan ▾ Topics ▾ Budget ▾ Search

Filtered by:

Countries	Impact dynamics	Topics	Budget
Brazil 12	behavior	accessibility	0–3.000
Chile 1	community articulation	democracy	3.001–6.000
Colombia 3	community strengthening	childhoods	6.001–10.000
Guatemala 1	human rights	criminal justice	10.001–12.000
México 7	memory, truth and justice	defense of the territory	20.001–30.000
Peru 1	mindset and perception	drug policy	30.001–40.000
	structures and systems	environment	more than 50.000
		human rights	
		peacebuilding	
		indigenous peoples	
		justice	
		lgbtq+	
		sexual harassment	



Inspiratorio

El Inspiratorio is a training space where organizations and activists from Latin America exercise their narrative power.

inspiratorio.org

inpiratorio

Learn Research Community Opportunities Inspiration

El Inspiratorio is a training space where organizations and activists from Latin America exercise their narrative power.

Let's change history!

Learn more Go to Learning

inpiratorio

Learn Research Community Opportunities Inspiration

LEARNING

Let's Start Our Learning Process in Narrative Work

We are about to start our learning journey. We invite you to put on your headphones, fasten your concentration belt and let yourself be inspired by our introductory video:

Inicia el viaje del aprendizaje - inspiratorio.org

share

