

# The Cost of Docs 100

Findings of the Whicker's World Foundation's 2017  
Questionnaire for Documentary Makers

## FOREWORD

In addition to giving out funding and recognition awards, Whicker's World Foundation seeks to be a champion for documentary makers and amplify their voice in the industry. We wanted to ensure that our main funding award of £80,000 is still the game-changing amount we would like it to be. We therefore asked 100 self-selecting documentary makers to take part in our 2017 'Cost of Docs' survey. The invitation to take part in the survey went out to our social media followers and therefore reflects a younger demographic. The full findings of the survey are published below. We are happy for you to quote this survey, provided that Whicker's World Foundation is credited.

## KEY QUESTIONS

How far does the Foundation's top funding award of £80,000 go in today's market?

What financial challenges face documentary makers in 2017?

How has this changed since the 2016 survey?

*The survey was conducted anonymously. Where quotations are attributed, we have obtained permission from the respondent to cite them.*

*Some questions invited respondents to select multiple options, whilst others were not applicable to all, therefore percentages do not always add up to 100%.*

*With thanks to our partners, the European Documentary Network and Open City Documentary Festival.*



20 YEARS  
IN DOCUMENTARY

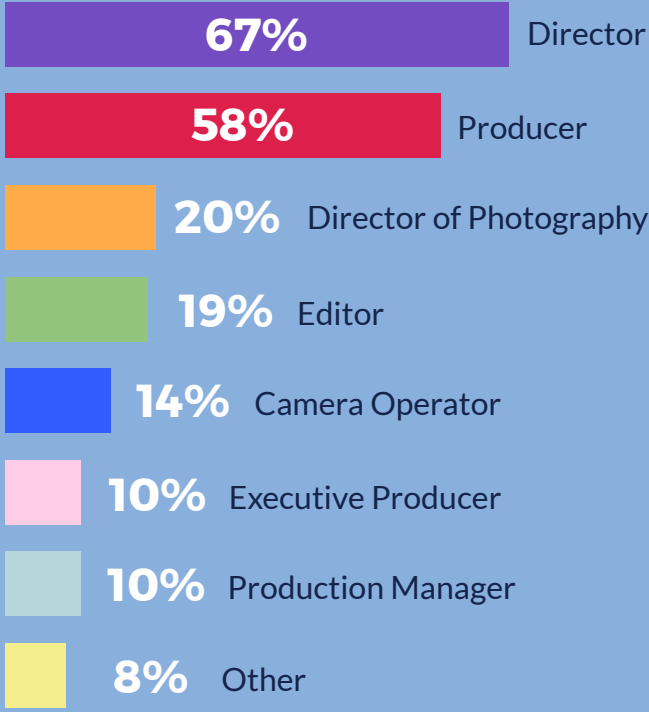


WHICKER'S  
WORLD  
FOUNDATION

OPEN CITY  
DOCUMENTARY  
FESTIVAL

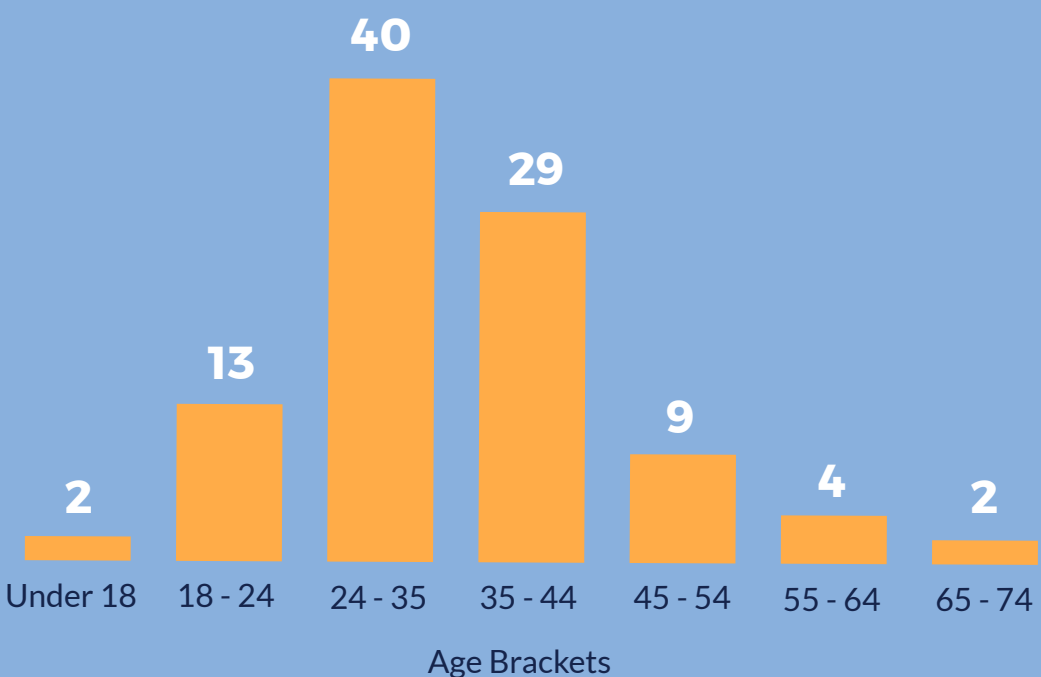
# RESPONDENTS' ROLES

Our first question established what role our respondents had in making their documentaries. By far the most common responses were Director and Producer, at 67% and 58% respectively. However, there was a large degree of crossover, with half of directors (33%) also producing their documentaries. The next most common roles amongst our respondents were cinematographer/DOP (20%) and editor (19%). Once again, there was a great deal of crossover, with a significant proportion of respondents taking on multiple roles. The survey also includes smaller samples of Camera Operators (14%), Executive Producers (10%) and Production Managers (10%). The survey therefore provides multiple perspectives except for the role of commissioner. A handful of answers (8%) named roles other than those listed: these included writers, production assistants and a sound operator.



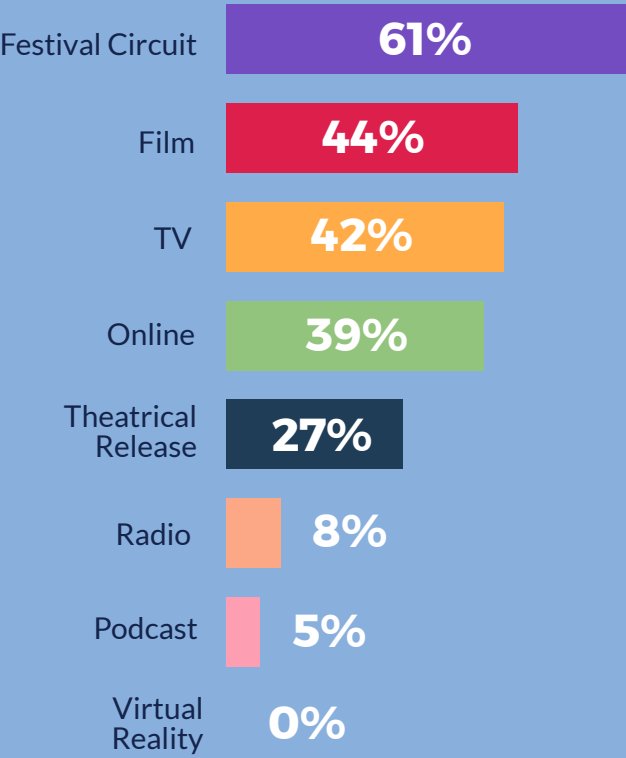
# AGE OF RESPONDENTS

Question 2 ascertained the ages of the survey respondents. The most common age range was 25 to 34 years old, with 40 % selecting this answer. This was followed by 35 to 44, the age range of 29% of respondents. Therefore, the majority of documentarians in this survey are aged between their mid-twenties and mid-forties. No-one who took the survey was 75 or older. Whilst over-75s are certainly making documentaries, it seems that our online survey did not reach them. The survey was likely skewed by the fact that, at the time it was issued, the Foundation's £80,000 Film &TV Funding Award had an age limit of 35 years old. The age limit has since been lifted, so that documentary makers of any age may apply.



# DOCUMENTARY OUTLET

Respondents were asked what outlet their documentary was made for. 61% said their film was made for the film festival circuit: this echoes last year's figure of 65%. Theatrical release was less common: the choice of a quarter of respondents. In terms of medium, TV and Film almost tied at 42% and 44% respectively. The fact that TV and Film are now at the same level is a major divergence from last year's survey. It may be tempting to conclude that fewer documentaries are being commissioned for TV, but more data is required. In 2016, more than half of respondents (54%) made their documentary for television, while only 28% made theirs for cinematic release. By contrast, only 8% made their documentaries for radio and just 5% for podcasts. 39% of respondents selected online: almost as many as TV or Film. Whilst this might suggest that newer media are rapidly emerging, this is contradicted by the fact that no-one ticked virtual reality for this question. In last year's survey, 40% of documentary makers said that they had released their work online: therefore little has changed.



# I MAKE DOCUMENTARIES BECAUSE...

Having established who are respondents were, question 4 invited respondents to explain why they make documentaries in just three words. The 93 answers we received were hugely varied (and most were not three words long). Nonetheless, there were some common themes which emerged: numerous people simply responded that "It's my passion". Many others wrote that they enjoyed "Telling real stories" or that they made documentaries in order to "make a change". Whilst a great deal of the responses fell into these groups, others were more individual. For example, one person makes documentaries because of "omissions in history", whilst another wrote that "it empowers young voices". Whilst the answers were diverse, what connects all of our respondents is their clear passion for their work. Although their objectives differ, they all agree that documentaries are the best way to achieve them. Below is a sample of some of the most interesting answers we received.

Life needs exploring

To make change

Questions are unanswered

Wonderful terrible world

It's a calling

It is vital

Curiosity, delight, connection

It's my passion

Omissions in history

I'm afraid of darkness

I love stories

A racist world

People are interesting

Honest. Social. Engaging

Adore exploring ideas

It allows life

I'm damn curious!

Access, revelation, truth

People's stories matter

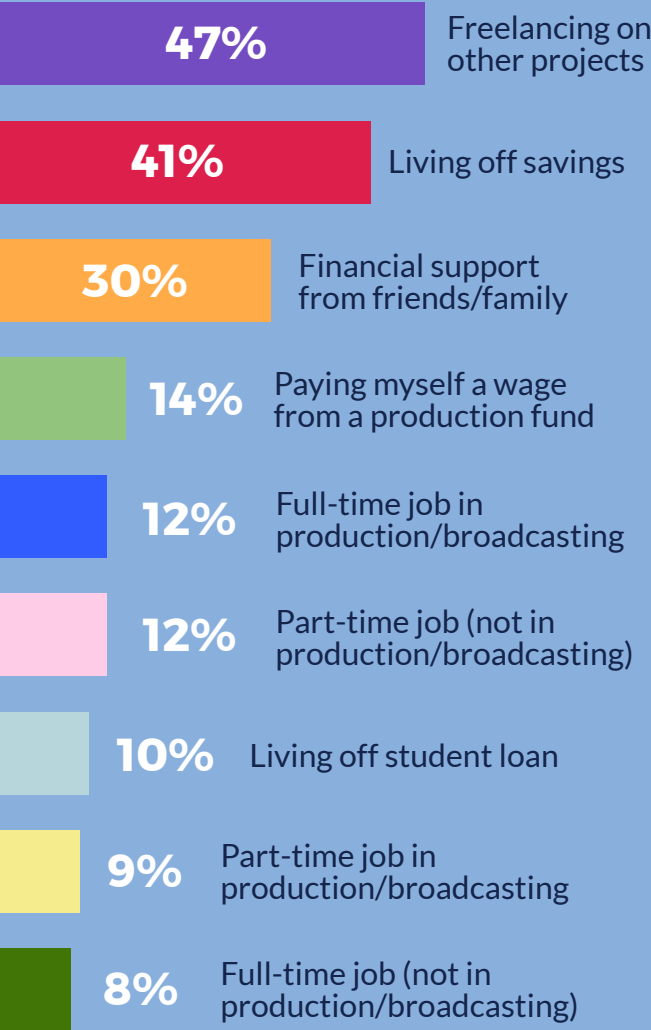
# EXPERIENCE OF RESPONDENTS

Question 5 asked if respondents are currently making a documentary or had made one in the last two years. A whopping 96% answered yes, with only four selecting no. Of those who answered no, half had made documentaries previously (but not in the last two years). The other 50% answered that they had been closely involved in documentary-making. Question 7 determined the nature of respondents' most recent documentary. 58% answered that they had made documentaries before their latest one. This leaves 38% who responded that their most recent documentary was their debut. Of these, 23% had completed this in the last two years, whilst 15% are still working on their first documentary. Therefore, this survey has good representation of both experienced and aspiring documentary makers.

**96%** of respondents had made a documentary in the last 2 years

**58%** had made another documentary previously

**38%** of respondents were working on their debut documentary



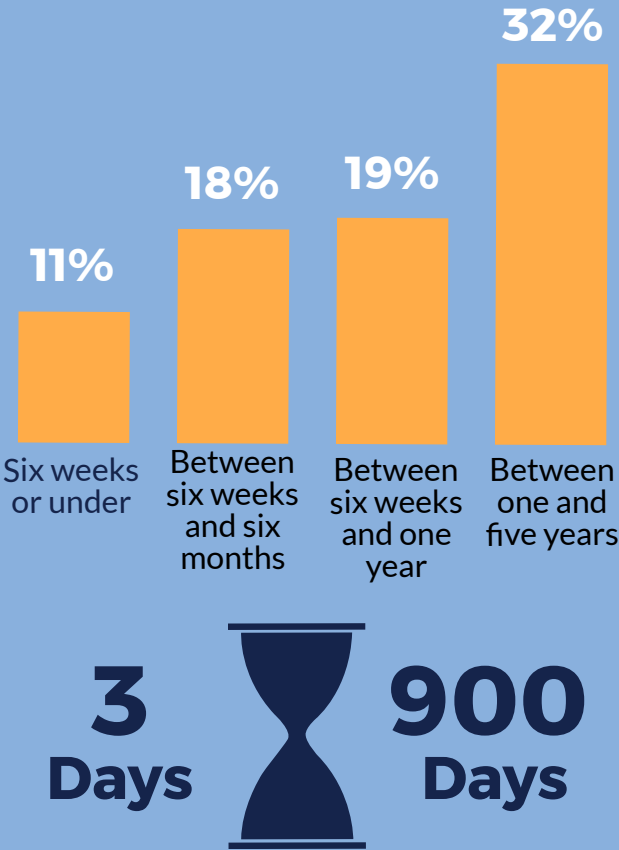
## FINANCIAL SUPPORT

Question 8 determined the financial situation of the documentarians whom we surveyed. They were invited to tick all applicable options. Two responses stood out as the most common. Nearly half of respondents (47%) were freelancing on other projects whilst completing their own documentary. Meanwhile, 41% responded that they were living off their savings whilst making the documentary. It seems clear that documentary makers do not expect to survive on income from their work but are using other work, or savings, to survive. There is therefore a disincentive for those without other means of support to pursue their passion for documentary. Another common source of money, chosen by 30%, was “being supported by friends and/or relatives”. 10% of those who answered were living off their student loan. 20% respondents had a full-time job whilst making their documentary (of which 12 were in production or broadcasting). Meanwhile, 21% held part-time jobs at the time, with nine being in the production or broadcasting sector. However, amongst all these statistics, perhaps the most significant is that just 14% of documentarians are able to pay themselves a wage from their documentary’s production fund. This statistic matches last year’s survey very closely: in 2016 only 13% were able to pay themselves properly.

# TIME TAKEN TO COMPLETE DOCUMENTARIES

The next few questions asked respondents how long their documentaries took to complete. Those who have not completed their documentaries (15%) answered “not applicable”. The most common answer was between one and five years, with a third of respondents selecting that time period. Roughly 20% of respondents selected six weeks to six months and a similar proportion opted for six months to one year. 11% took less than six weeks to complete their documentary.

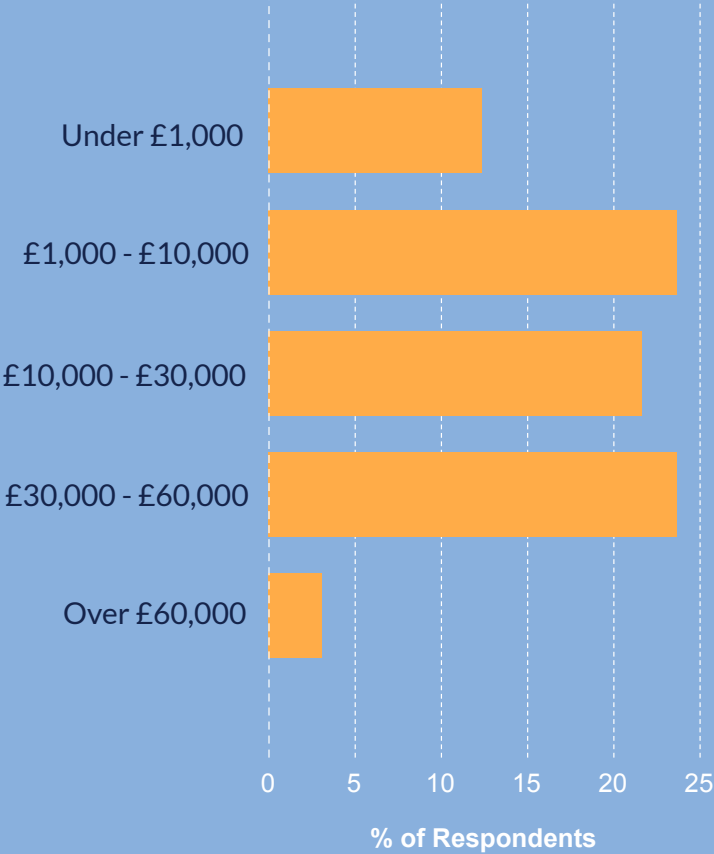
Question 10 asked approximately how many days respondents worked. Because every documentary is so different, this is akin to asking how long is a piece of string. Of the 70 responses we received, answers ranged from just three days to 900. There are a huge range of factors contributing to this variation, such as scale of the project, whether one is working on it full-time and time taken to obtain funding. Most responses fell into two groups: smaller projects which only needed around 50 days, and larger ones which entailed a couple of hundred. This mirrors the findings of last year’s survey: it highlights the division between those who are able to work intensively and those who can only devote their time intermittently.



Range of respondents' time taken to make latest film

## COST OF TIME TAKEN

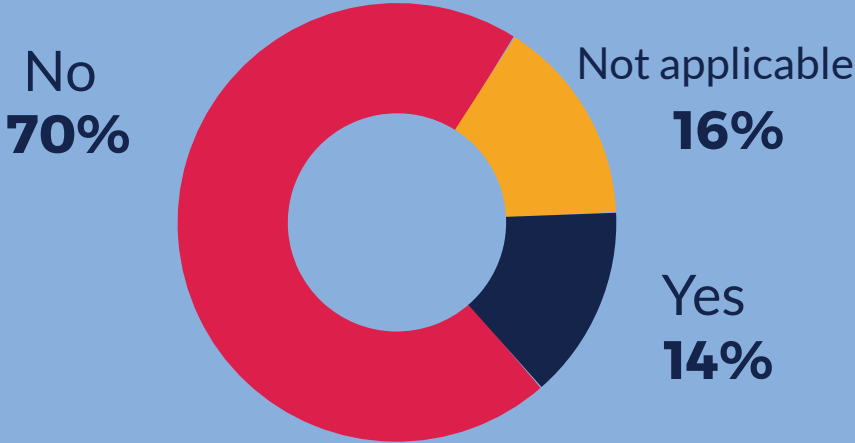
Next, we asked if respondents HAD been fully paid for every day’s work, how much their time would have cost. There was an even spread of answers but the results were markedly different from last year’s survey: both the £1,000-£10,000 and £30,000-£60,000 categories were selected by 24% of respondents. This year just 3% gave a figure above £60,000, with one specifying £270,000. This contrasts with last year’s survey in which the £60,000+ category was the most commonly chosen, selected by 27% of respondents. Although every documentary is budgeted differently, this trend suggests that documentary makers are putting a lower monetary value on their labour than in the past. Unlike this survey, respondents last year were not asked to give their age. However verbatim comments about how long those respondents had been in the industry suggest that there were a greater number of experienced documentary makers in the test sample. This suggests that expectations of a younger demographic are lower when it comes to salary and highlights the importance of our £80,000 Film & TV Funding Award.



# PERCEIVED AND ACTUAL RENUMERATION FOR DOCUMENTARY WORK

Question 12 asked something very straightforward: were respondents paid the appropriate amount for their time as specified in question 11? Only 14% said yes. 70% replied that they were not paid fully, whilst the remainder selected that the question was not applicable to them. **Last year's survey found that just 13% of documentary-makers had been properly paid for their work and it therefore seems that little has changed in the industry.** Whilst last year could have previously been regarded as an anomalous result, this year's almost exact replication of the figure provides more evidence. Almost nine out of ten documentarians are not earning what they ought to for their work.

Were you paid this amount?



37%

of respondents made their documentary for love or personal satisfaction



## WHAT ARE YOU MAKING YOUR DOCUMENTARY FOR?

Given that so few documentarians are being paid an industry standard wage for their contribution, it begs the question, why are they doing it? We tried to ascertain if people were making documentaries with no firm expectation that they would be published or broadcast. Respondents were next asked about the reason they created their documentary. 37% stated that they made it for love or personal satisfaction. 9% who made their documentary for a campaign. "Other" answers included projects for university or an art installation.

9%

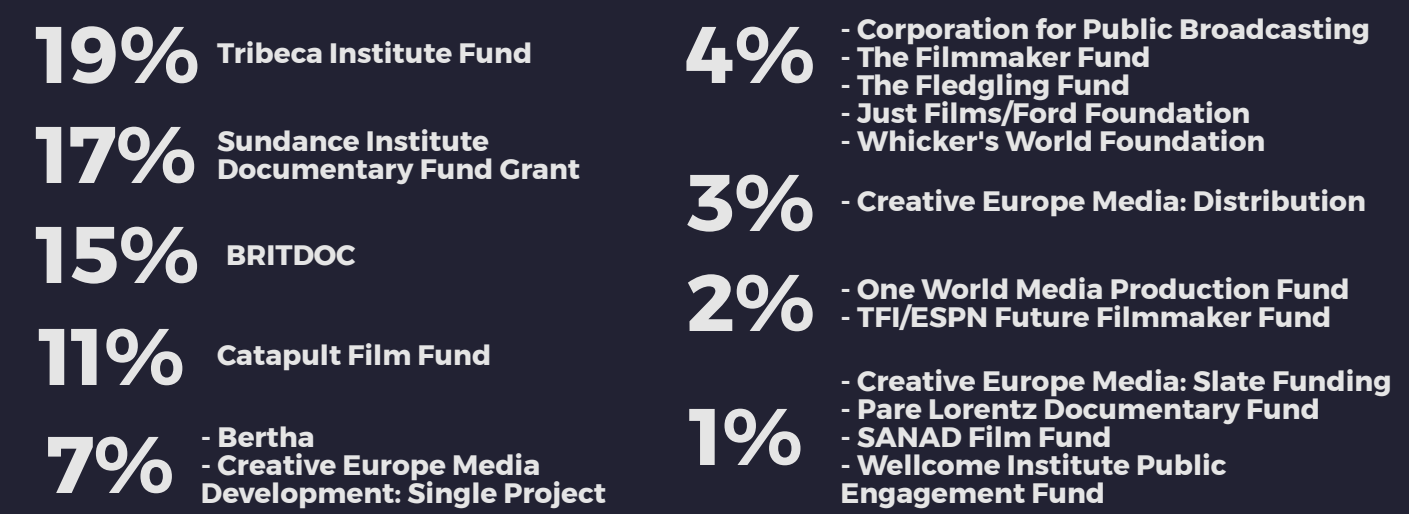
of respondents made their documentary for a campaign





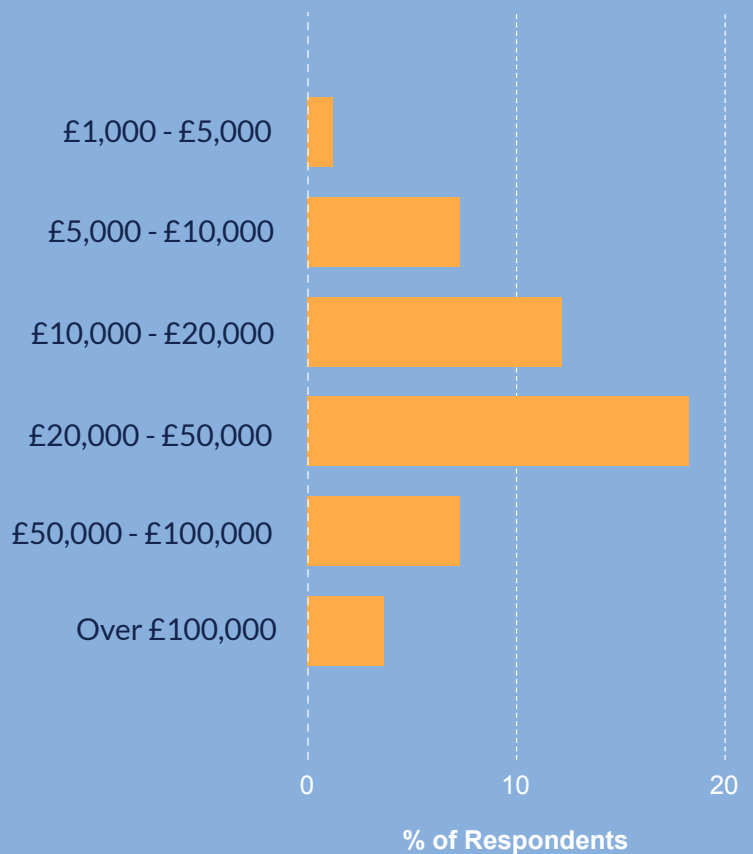
# FUNDS AND GRANTS APPLIED FOR

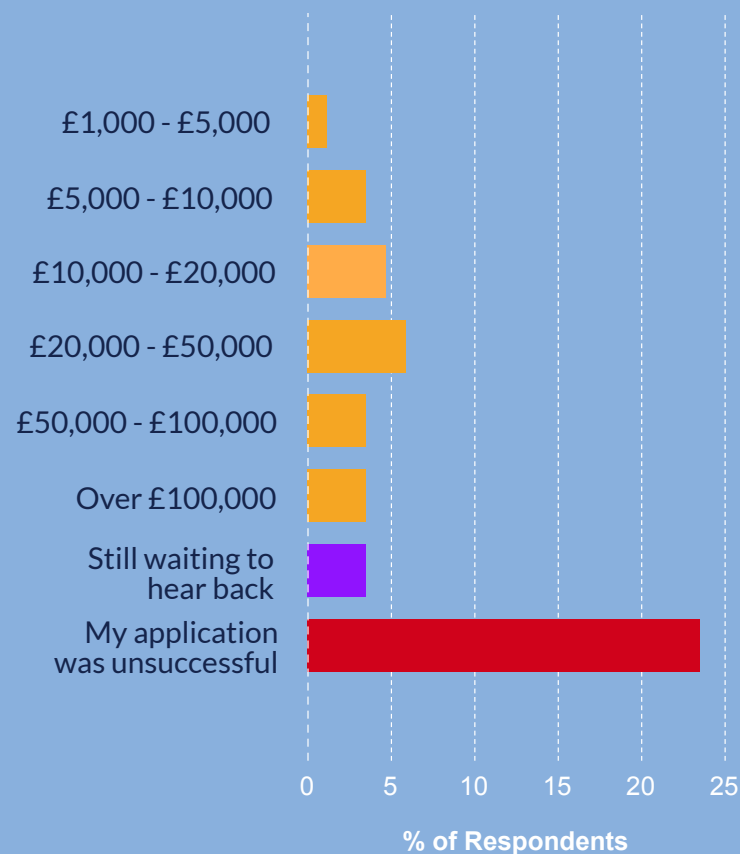
Question 14 asked where documentarians had applied for funding, suggesting a long list of foundations and funds. 37% did not apply for funding, whilst 22% indicated that the question did not apply to them. Results show that documentary-makers are applying to American funds more than European ones, even though most respondents came from the UK and continental Europe. The organisations which received most applications are both American: The Tribeca Institute Fund with 17% and the Sundance Institute Documentary Fund Grant with 15%. The only other choices with applications in the double figures are BRITDOC with 13% and Catapult Film Fund (another American organisation) with 10%. Therefore, documentary makers in 2017 are applying for funding from a wide variety of sources. Most of the respondents who did apply for funding, tended to do so from multiple organisations.



# AMOUNT APPLIED FOR

We then asked how much money (in GBP) the documentarians had applied for. For a majority of those surveyed, this question was not applicable and only 41% gave a monetary amount. The most common option was between £20,000 and £50,000: 18% applied for an amount in this range. Also common was £10,000 to £20,000, which was selected by 12% of applicants. Equally popular were the amounts above and below these: £5,000 to £10,000 and £50,000 to £100,000 were both requested by 7% of documentary-makers. However, very large and very small amounts were rare. Only one person asked for anything under £5,000 and only three for more than £100,000. £300,000 was the highest amount: this was a multiple application to seven different funds. The Whicker's World Film & TV Funding Award of £80,000 is the highest single available amount in Europe.



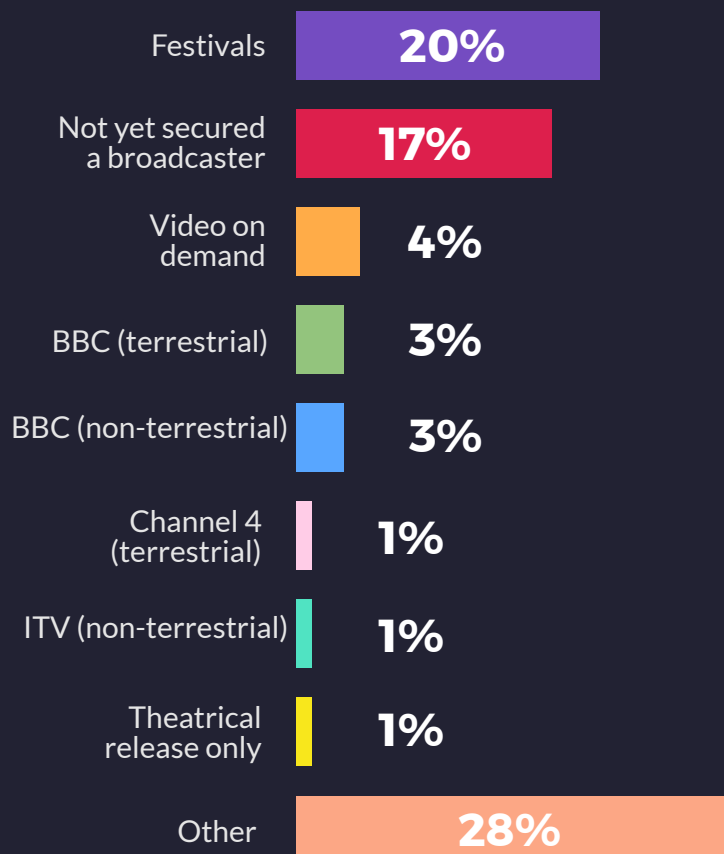


## AMOUNT RECEIVED

Following on from the amount of money which was applied for, we naturally asked how much was actually received. Around half of the applicants (24%) received none. 4% are still awaiting a decision. The amounts awarded were fairly evenly spread: 6% of applicants were given £20,000-£50,000, whilst 5% received £10,000-£20,000. There were 3 successful applications for both the £5,000-£10,000 category and the £50,000-£100,000 category. At the extremes, the number of applications matched the number which were successful. Just one person received under £5,000, whilst all three who applied for over £100,000 got their money (although the £300,000 applicant received £250,000). Only 22% of respondents managed to secure funding.

## BROADCASTERS AND MEDIA PLATFORMS

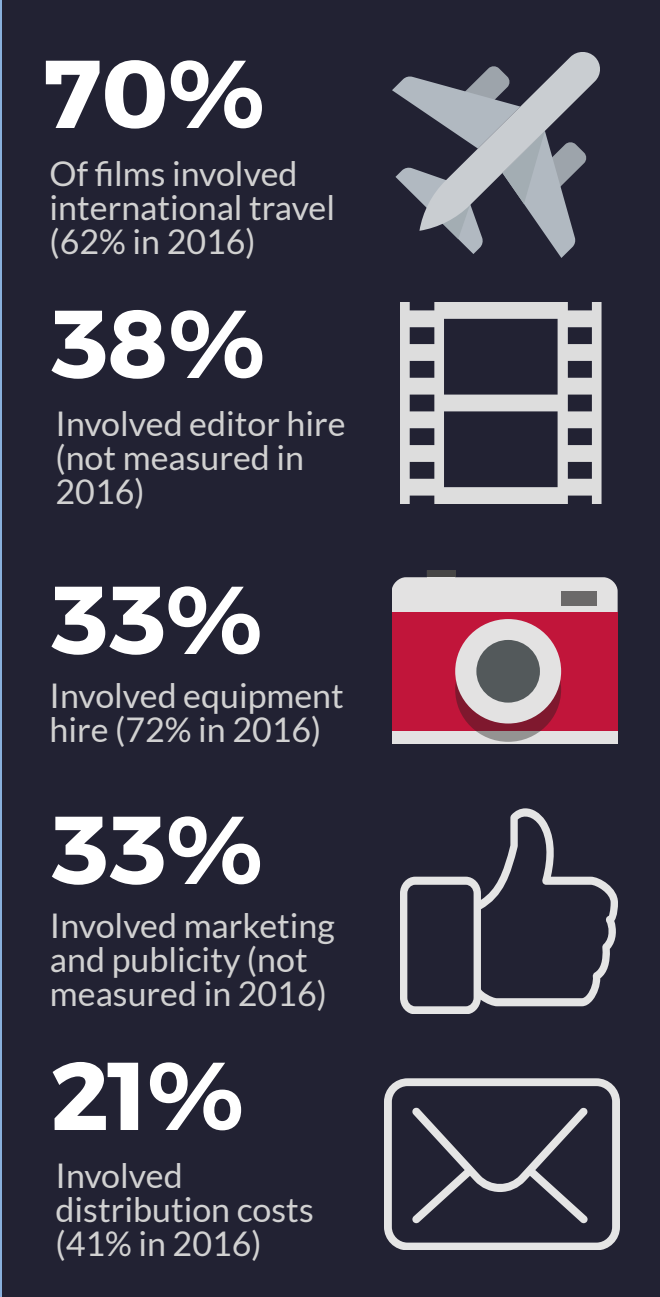
Question 17 asked who was showing respondents' documentaries. 17% of respondents have yet to secure a TV broadcaster, while 20% said their documentary would be shown at festivals. 4% selected video on demand, although not on Netflix. For those who had secured a broadcaster, the most popular (with around 6%) was the BBC, with half being broadcast on terrestrial television and half elsewhere, via Freeview or online channels such as BBC Three. There was one documentary shown on ITV (non-terrestrial) and one on Channel 4 (terrestrial). One of the documentaries was made for theatrical release only. 28% of respondents specified other answers for this question. The most common of these was 'foreign television channels': these were mostly public television in Europe (including ARTE France, Greece and Germany). Others noted that their documentary was not visual, so broadcast on radio or as a podcast. Therefore, the range of options for distributing documentaries is wider than ever.



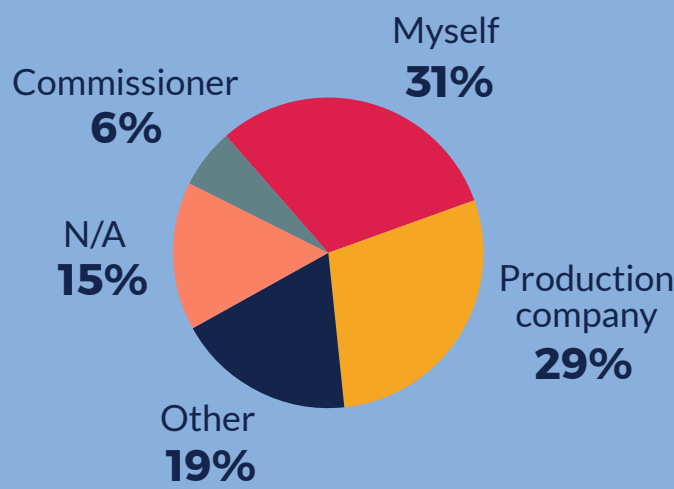


# FACTORS AFFECTING COSTS

- Question 18 asked what documentarians were needing to spend on aside from wages. The answers create a picture of self shooting film makers travelling widely to get their stories whilst spending as little as possible:
- Travel is still the biggest financial consideration when costs docs, up year on year from 62% to 70%.
- Kit hire has dropped year on year from 72% to 33%, suggesting that more documentarians are investing in their own or sharing, free of charge.
- Distribution costs have come down by nearly half since (41% down to 21%) but this should be read with the higher proportion making films for online distribution as opposed to TV.
- Fixed rig 'fly on the wall' documentary costs are a consideration for a decreasing minority. 9% down to 5%.
- Reconstruction, an expensive option, is a cost in only 4% compared to 13%.
- 'Marketing & publicity' was an expense for 33% of those surveyed whilst studio hire and access payments were mentioned by 20%.
- The only other elements which are in double figures are undercover filming and talent payments: whilst undercover filming has remained stationary at 13%, talent payments have declined sharply, having halved from 25% to 12%.
- Other expenses mentioned include festival fees, composer hire and purchasing rights to archive footage.



## Who paid for these expenses?

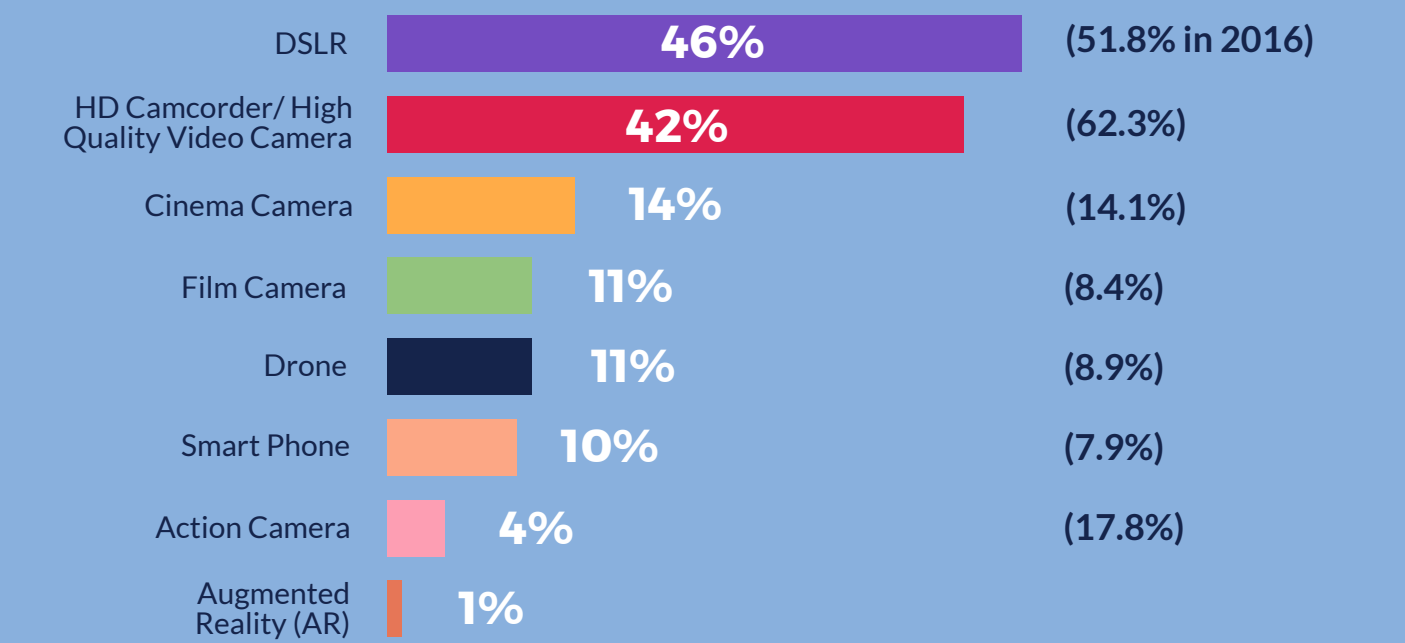


Question 19 follows on from the listing of various expenses: it asks who paid for all of the things mentioned in question 18. The most common answer, given by 31% of documentary-makers, is that they paid for everything themselves. However, almost as many (29%) answered that a production company paid for all of the costs. Just 6% said that a commissioner paid their expenses. Meanwhile, many people gave alternate answers to those offered. Amongst these common answers were that a film school paid for it, that expenses were paid with money awarded by a fund or that there was a crowdfunding campaign.

# CAMERAS USED IN DOCUMENTARY FILM

We were also interested to know what cameras are currently being used by documentary filmmakers. The most common choice was DSLR, chosen by 46% of respondents. However, almost as popular (with 42%) is the HD Camcorder or High Quality Video Camera. This contrasts with the recent 'Televisual' survey\* of most popular cameras, which showed that the current industry standard is the Sony FS7. It would seem probable that many of those surveyed had insufficient funding for an FS7. 2016 Funding Award winner Alex Bescoby was able to purchase an FS7 using some of his prize money. Therefore, our £80,000 can be used to significantly improve broadcast quality. The top two options dominate, with Cinema Cameras in a distant third place, chosen by 14% of documentarians. The least commonly selected answer was the 360

Degree Camera, which none of our respondents used. In 2016, the HD Camcorder/High Quality Video Camera dominated – being used by 62% of documentarians. Whilst the DSLR was also popular then, it has now clearly caught up and perhaps even become the most popular choice for documentary making. As its quality has improved in recent years, more filmmakers have chosen the DSLR over the HD Camcorder. Otherwise, most of the other cameras have retained their lower popularity levels. Cinema Cameras were at 14%, whilst Film Cameras, Drones and Smartphones were all used by roughly 9% of filmmakers: these figures have stayed almost exactly the same. The only other major change is that last year 18% used an Action Camera such as the GoPro, which this year was only used by only 4%.



Canon 5D EOS Mk iii, credit: decltype, <http://en.wikipedia.org/User:Decltype>

Canon EOS 5D Mk iii - a popular DSLR for filmmakers



Cyclisme & GoPro - GoPro Hero 4, credit: J r my-G nther-Heinz J hnick

GoPro Hero 4 - a popular model of action camera

\*Production Technology Survey 2017. Televisual, August 2017. <http://www.televisual.com/read-reports-surveys/58/Production-Technology-Survey-2017.html>

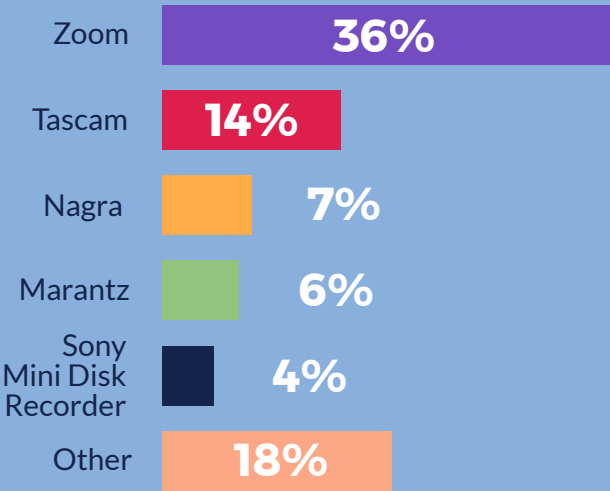
# AUDIO EQUIPMENT USED IN DOCUMENTARY

This year, in addition to cameras, we were interested to know about what audio equipment documentary-makers are using to record. The most popular choice is the small, very portable Zoom, used by more than a third of our survey (36%). The 4 track H4N costs under £200, while cheaper models include the H1. Tascam is, depending on the model, generally much cheaper at around £80 and the second-most commonly used at 14%. Meanwhile a handheld digital Nagra costs a lot more, around £800, but is loved by professionals for its lack of background hiss and was selected by 7% of respondents. Marantz and the Sony Mini Disk Recorder, which is generally considered to be 'old' technology, are somewhat less frequently used, being selected by 6% and 4% respectively. Amongst other answers which were not listed as options, the most frequently mentioned equipment were Rode, Olympus and Sennheiser. It is also worth noting here that this question didn't allow for multiple answers, therefore many respondents chose the 'other' option to indicate they had used a variety of different sound recorders in their documentary. 14% of respondents chose 'not applicable'.

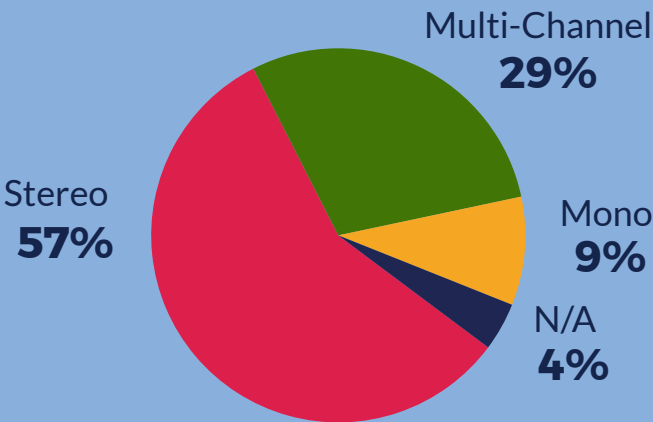
## AUDIO FORMATS

We also questioned the documentarians about what audio format they usually record in. Stereo, the standard broadcasting format, was the choice of the majority (57%). Multi-Channel is also reasonably popular, being utilised by 29%. By contrast, Mono was only used by 9% of respondents, being more associated with radio news.

### What audio equipment did you mainly use to record?



### Which audio format do you usually record in?



Credit: 37Hz/Flickr

The 4-track Zoom H4N



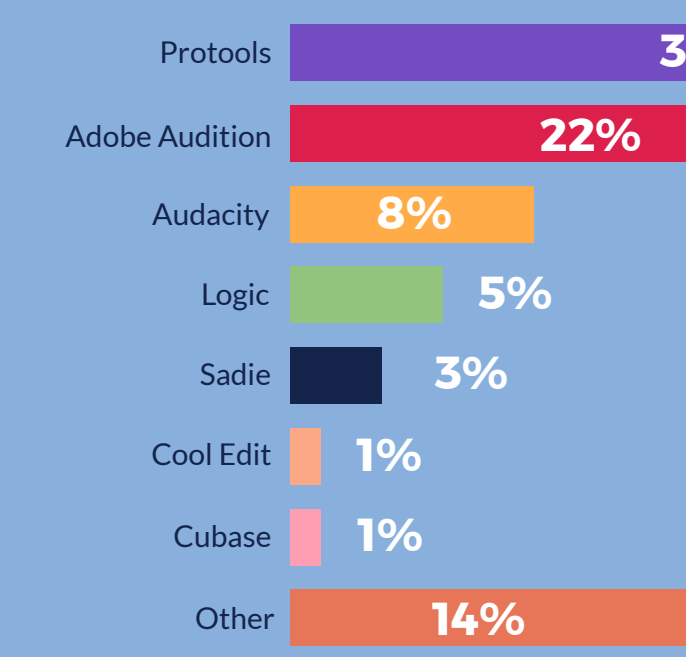
Credit: umwdtlt/Flickr

The Tascam DR-40 Audio Recorder

# AUDIO EDITING SOFTWARE

The survey also asked about audio editing systems primarily used by the documentary-makers. There are two popular options. Pro Tools, an industry standard and most frequently used by BBC Radio producers, is the choice of 30% of documentarians, probably for its connectivity and versatility. Adobe Audition is second most popular at 22%. As Audition usually comes in the same package as its A/V equivalent Adobe Premiere, it tends to be favoured by audio producers who also work in video. Other options include Audacity at 8%, which is a free download and favoured by students, Logic, essentially a music composing tool at 5% and Sadie at 3%. Sadie once dominated the market but is losing ground, largely due

to its expense in relation to the tumbling prices of other systems. Cool Edit and Cubase were each chosen by one person, whilst none of the documentarians use Cakewalk. All of these systems have been around for a while and largely superseded. Hindenburg was not selected by any respondent, being relatively new to the market and valued for ease of pulling audio from a variety of different sources: it is generally favoured by news documentary makers. Three respondents cited Premier Pro, whilst others hired sound designers and could not recall the equipment used. Clearly the financial entry point to audio documentary production is much lower than TV or film.

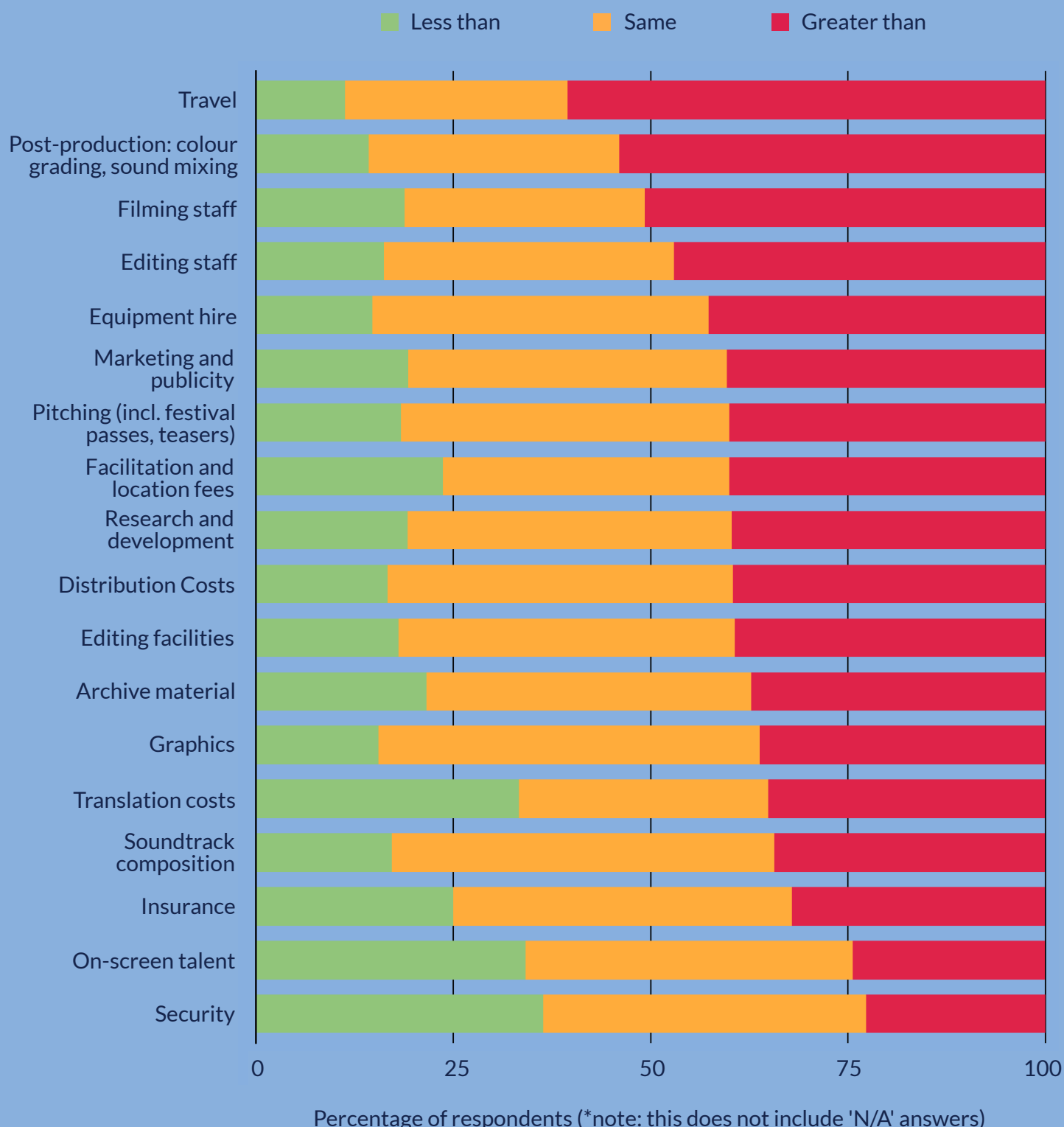


# RIISING AND FALLING PRODUCTION EXPENSES

Question 24 asked respondents to compare their latest documentary to a previous work of similar length and ambition. We asked them to compare the costs of the two documentaries in eighteen categories. As many of the respondents were first-time filmmakers, this question was not applicable to all of those surveyed. In each category, those answering had the option of stating whether costs were less, the same or greater in the more recent production. In sixteen out of the eighteen categories, more people selected greater than less, indicating a large

increase in the cost of documentary-making. The only categories where more people said costs had lowered than increased were on-screen talent and security. Whilst these figures might not be statistically significant, they could indicate that these are the areas which documentarians are deciding to spend less money, suggestive of a move toward placing less value on personal safety and hoping more for ‘favours’ from talent. It is interesting that in last year’s survey, security was also one of the only costs which documentary makers felt had decreased.





The categories with the highest percentage in the 'less' column were security (36%), on-screen talent (34%) and translation (33%). One may assume that decreasing translation costs might mean documentary-makers working closer to home, however this is contradicted by the category where costs have increased the most: travel. A stunning 61% of respondents said that travel costs had increased compared to their last film, while 28% said costs had stayed the same. Only 11% said travel costs had decreased. This would suggest documentarians are in

fact going further afield to make their films. In 2016, travel was also the category which people said had increased most – with over half of respondents saying that costs had risen. Other categories which many say have increased in cost include post-production (54%), filming staff (51%) and editing staff (47%). Soundtrack composition and graphics were the categories in which the highest percentage of respondents believed that costs had remained the same. While costs in 2016 were largely stable, this year it seems that many categories have escalated.

# COST CUT-BACKS

Next we asked if documentary makers have had to cut back on certain things to reduce costs. 21% had not made cutbacks but 47% responded that they had. A frequent answer was that they had cut their own pay: with just 14% of documentary-makers saying they were earning what they should for their time, it seems that, where they are taking a salary, it is frequently slashed to get their documentary made. Many respondents said that the producer’s fees, director’s fees and salaries of

the crew had to be cut. Another common answer was that financial burdens meant that they had to reduce the number of filming days they had on location. Virtually every area was cut by at least one of our respondents, some of the other categories mentioned multiple times are: equipment, marketing, music and use of archival footage. Many respondents reported that they had to cut back 'everything', with multiple saying that they had to do their own subtitling for the first time.

Proportional break-down of most common cutback categories



Note: 1 figure = 1 response

## INSIGHTS FROM OUR RESPONDENTS

The final question invited respondents to share any other insights which they had about the costs of documentary-making and how it has changed in the last decade. In general, most commenters felt that costs had risen, with one writing that “everything is getting more expensive”. Although some feel that documentary-making has become less expensive in some ways including “cheaper equipment” and say that costs are “going down as technology simplifies most tasks”. One commenter notes that many British freelance documentary-makers live in London and that the cost of living is “killing new talent”. Others note that “wages are not going up” and people are “working for free” more often. One commenter also said that there was “uncertainty” due to

Brexit: how leaving the European Union will affect documentary making is not yet known. There is also a sense from many comments that documentaries are becoming more of a solo endeavour – with the simplification of technology one can now be a “one-man band”. The documentary-maker now has “more hats to wear”, but can “cut out the middle man”. One commenter sums it up by saying that, whilst it has “gotten theoretically cheaper” to make documentaries, they are now treated as more “disposable” and people are less likely to give “something a chance” if it does not have a big name attached. We have included the verbatim comments below, where the writers were happy for us to do so, and grouped them into themes.



## RIISING COSTS

- Everything is getting more expensive.
- Documentaries are being more expensive to produce, and funding/ distribution solutions are getting less and less.
- **BUDGETS ARE UNREALISTICALLY LOW.**
- Wages are not going up as everything else gets more expensive, £ decreased in value due to BREXIT uncertainty.
- Budgets and time spent to make documentaries have decreased.
- **People work for free more.**
- It is universally assumed that directors and producers will defer their salaries in order to get their films made. With falling broadcast license fees, it has become extremely difficult to recoup enough money to pay out our full salaries.
- Keeping up with competition, making a better Film than the previous one and delivering the best possible product results in an ever increasing budget. This goes for basically every cost.
- *Longer time to finance, smaller payments from distributors, TV channels, more expert tips on pitch material.*
- PEOPLE WON'T SPEND MONEY ON STREAMING FILM OR ON BUYING DVDS ANY MORE.
- TV documentary has smaller budgets, smaller teams and is more stressful. Documentaries are suffering because of all things. Being a freelance documentary maker as well it has increased exponentially, mostly because of living costs. We are made to live in London (on the whole) for access to work to fund out independent projects but then the cost of surviving in London has become so great. In my view it is killing new talent, with only the big names being able to make impactful documentaries.

## ROLE OF PRODUCERS

- Budgets from broadcasters are static while freelance rates have increased which is squeezing producers.
- *The BBC are looking to get more for less and the role of a producer has become all encompassing.*
- The BBC fees have remained static, or decreased, whilst actual production costs have risen. So the only thing that ends up getting cut is the producer's salary as the rise in studios, talent costs, equipment, facilities etc. has to be met.

## FALLING EQUIPMENT COSTS

- If you're willing to sacrifice your own personal time, then things can be done cheaper. So speed=cost.
- Costs are going down as technology simplifies and most tasks (audio, editing, graphics, effects, post production) can be done solo on laptop.
- **IT'S CHEAPER.**
- Equipment hire is more accessible, but freelance crew wages have increased and documentary funding has decreased.
- It seems like it's gotten theoretically cheaper to make films but people find them to be more disposable and are less interested in giving something a chance if it isn't thoroughly vetted by the mainstream (through either media or celebrity endorsements).
- **I was able to use my own camera and I believe equipment is so much more accessible currently.**

## PROS AND CONS OF WORKING ALONE

- Self shooting and self distribution have simplified the process somewhat. It gives the filmmaker more hats to wear, but it cuts out the middle man, allowing the filmmaker to steer their film from pre-production to distribution as they wish.
- **If you're not a one-man band, the only one who really cares, you won't complete the film.**
- There is less support and importance given to the development process and pre-production. This is a vital and vastly overlooked part of the documentary field. Recce for characters and locations takes time and money which is under funded
- **More forums, workshops, research, pre-development by your own cost.**
- More investment is expected by the filmmaker, broadcasters pay less.
- Though my previous Films have been done at Film school there seems to be a consensus among those I know in the industry that we're expected to be sole creatives. By that I mean being a producer, director, self-shooter, sound recordist and editor! I imagine this is partly down to lower budgets, but also cheaper equipment. However this obviously places a lot of weight and expense on the individual director.

# DOCUMENTARIES IN OTHER COUNTRIES

- **Costs here in Egypt become very high after what the government did with national economy!**

- To produce a creative, feature length documentary in Hungary is more difficult than before. There is money, but the rules aren't documentary friendly. The Hungarian National Film Fund mostly supports fiction films, and only a few documentaries. However I can consider myself as a lucky producer because I have more than 1 documentary supported by them, but I also have 4-5 more which would deserve Film Fund's support, but there is "no money" for that... And "who would go to see these films in the cinema?"... The TV fund (MTVA) supports more documentaries, for TV distribution, but the maximum they give is €25 - 30.000,00. The other difficulty is now to co-produce a film. All the Film Fund's rules are adapted to fiction films - and doesn't take in consideration how we finance documentaries... HBO Europe is a great thing - however they take the distribution rights, and almost all the European countries... (No income possible). And now documentary production will decrease to 1 film per year per country.

- Every time is more difficult to be funded before starting shooting. And the TV pay less and less. TV Catalunya pays 20.000 euros for a coproduction (60 minutes documentary) with very hard contract conditions.

- **In my country taxes are taking more than 60% of everyone's wages, so we end up, working for our love of filmmaking and surviving...**

## OTHER COMMENTS

- I'd have to write a book... too numerous
- Harder to get animated documentary funded or broadcast
- **Festival pass and appliance fees**
- Music Rights and Archival Footage costs
- It's a jungle out there. A digital jungle

*For enquiries or a copy of the questionnaire/report, please email [info@whickersworldfoundation.com](mailto:info@whickersworldfoundation.com)*

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