

The Cost of Docs

2018/2019

THE
WHICKERS



The Cost of Docs 2018/2019

Welcome to the third edition of the survey that looks specifically at the changing landscape for documentary makers in the UK and internationally.

In addition to our work in funding and supporting emerging talent, The Whickers seeks to be a champion for documentary makers globally and to amplify their voices in the industry as a whole. The initial aim of this survey, back in 2016, was to ensure that our main funding award of £80,000 was still the game-changing amount that we wanted it to be. This year, however, we have added new questions on role and gender, respondents' experience of the funding application process, pitching and crowdfunding, and their hopes and fears around Brexit.

Key questions:

- How far does The Whickers' top Funding Award of £80,000 go in today's market?
- What financial and political challenges face documentary filmmakers in 2018/2019?
- How has this changed since the 2016 and 2017 surveys?

The survey was completed anonymously by 132 self-selecting documentary makers. Some questions invited respondents to select multiple options, whilst others were not applicable to all, therefore percentages may not always add up to 100%. The full findings of this survey are published below.

Please credit The Whickers if quoting from this report. Contact info@whickerawards.com for any queries or to request a copy of the two previous editions of the Cost of Docs report.

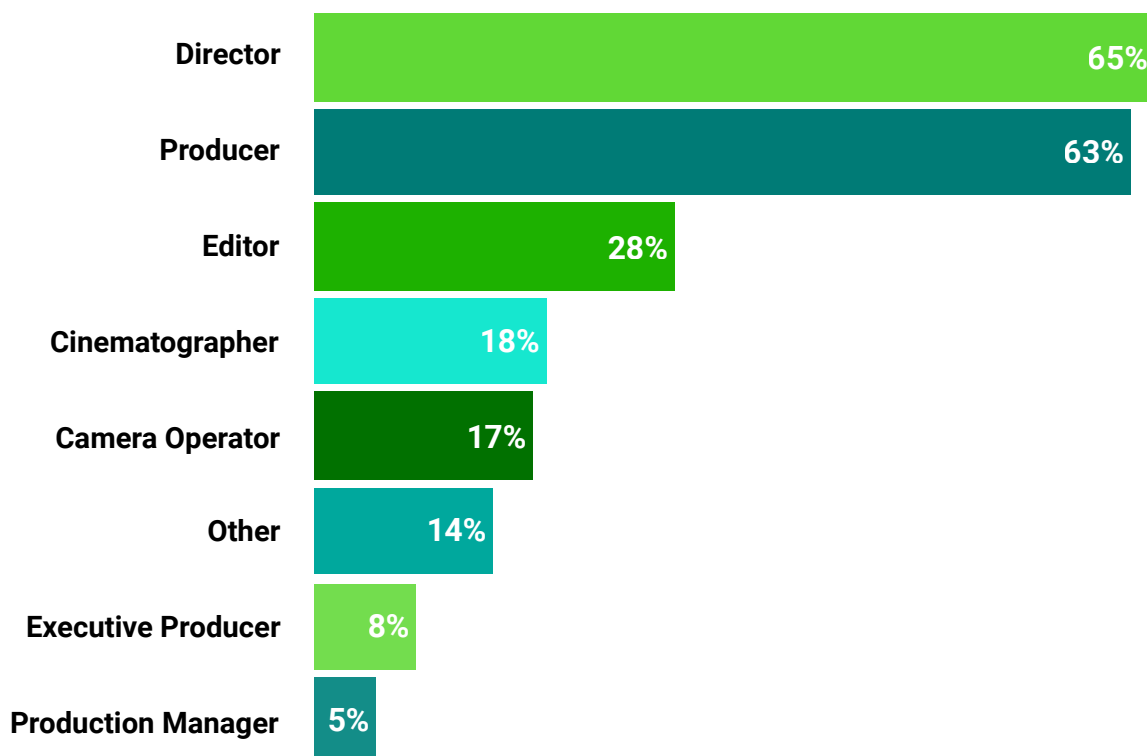
With thanks to our survey partners, Sheffield Doc/Fest, for distributing the questionnaire and helping us formulate questions.



The Cost of Docs 2018/2019

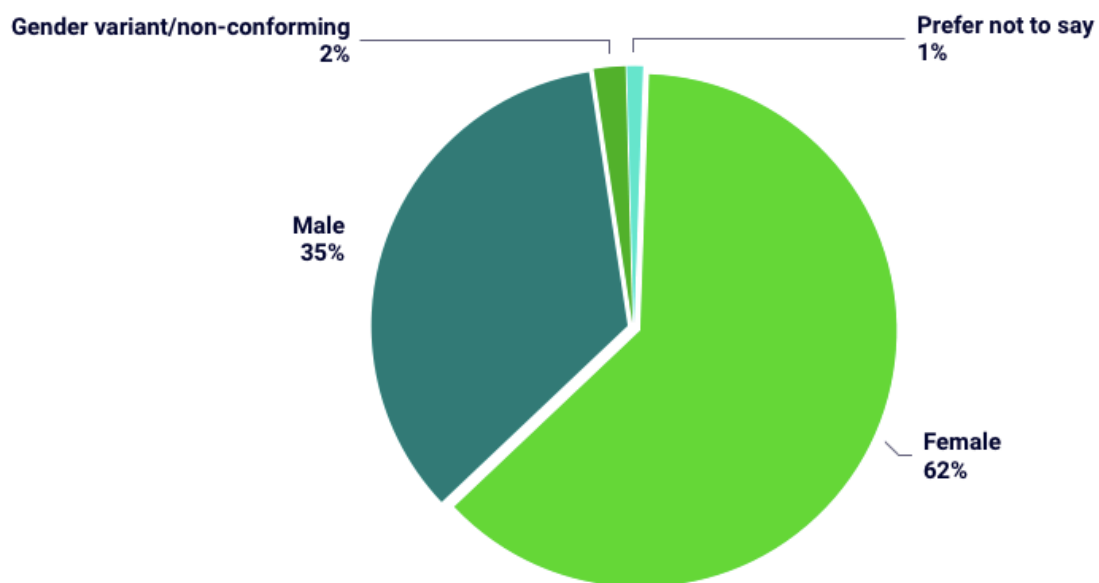
1. PROFESSIONAL ROLES

As with our previous Cost of Docs surveys in 2016 and 2017, the first few questions in this survey aimed to find out more about the respondents themselves - their ages, level of training, gender, and professional role within the documentary industry. As in the previous year, the majority of respondents in 2018/2019 identified as Directors or Producers, at 65% and 63% respectively compared to the 2017 results of 67% and 58% respectively. Both this year and in 2017, a sizeable proportion of those responding to the survey seemed to assume the role of both director and producer on their projects. The survey was also completed by Editors (28%), Cinematographers (18%), Camera Operators (17%), Executive Producers (8%) and Production Managers (5%). A further 14% of our 2018/2019 respondents selected the 'Other' box, and identified themselves as Line Producers, Archive Producers, Presenters, and those working in the field of Distribution.



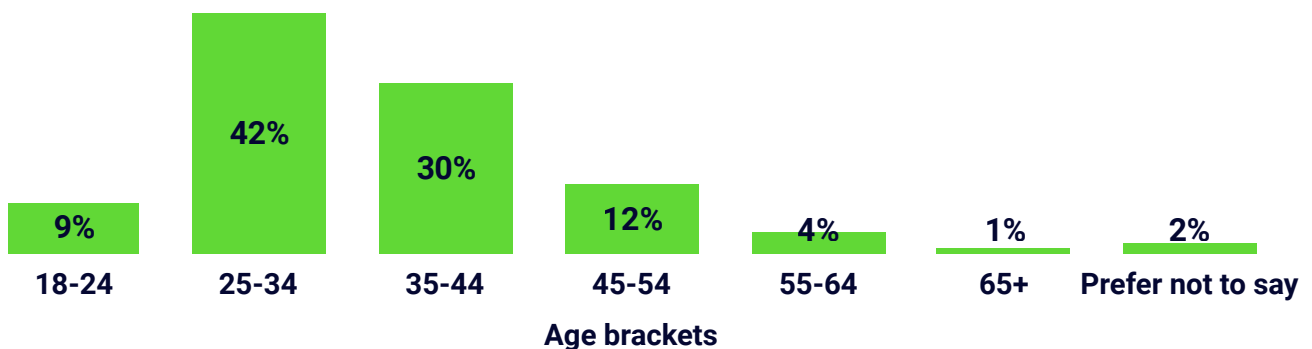
2. GENDER **NEW**

For the first year in our Cost of Docs survey we asked respondents to identify their gender - revealing that 63% of respondents identified as female, 35% as male, and 2% as gender variant/non-conforming. Although we cannot corroborate that this is reflective of the gender make-up of the documentary industry as a whole, it is useful to keep in mind when digesting the forthcoming data. Of the 63% who identified as female, almost half responded that they assumed multiple roles on their documentaries, most commonly Director/Producer (and frequently also Cinematographer and Editor). Of the 35% who identified as male, almost two thirds responded that they assumed a similar combination of roles when working on documentaries.

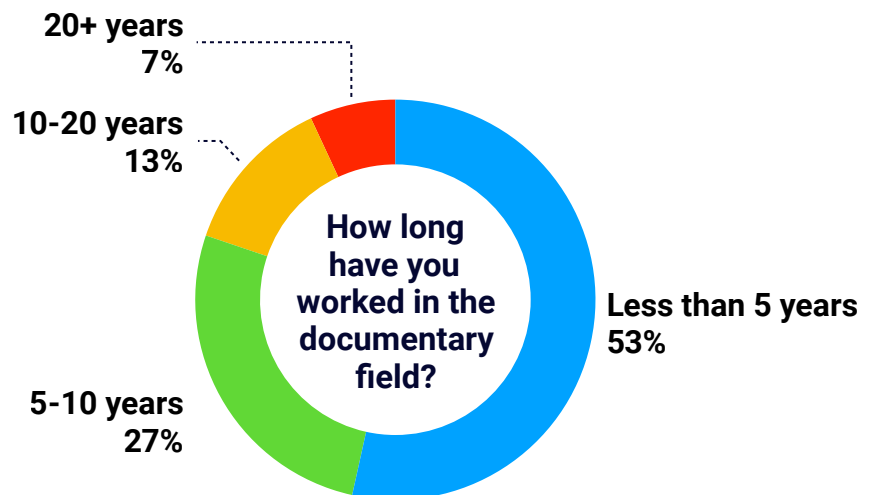


3. AGE & EXPERIENCE OF RESPONDENTS

As in 2017, our greatest proportion of respondents fell into the 25-34 age bracket (42%). This was followed by the 30% of respondents who fell into the 35-44 age bracket. Hence the majority of those who took this survey were in their mid-twenties to mid-forties. Fewer respondents fell into the 45-54 age bracket (12%), and even fewer into the 18-24 bracket (9%).

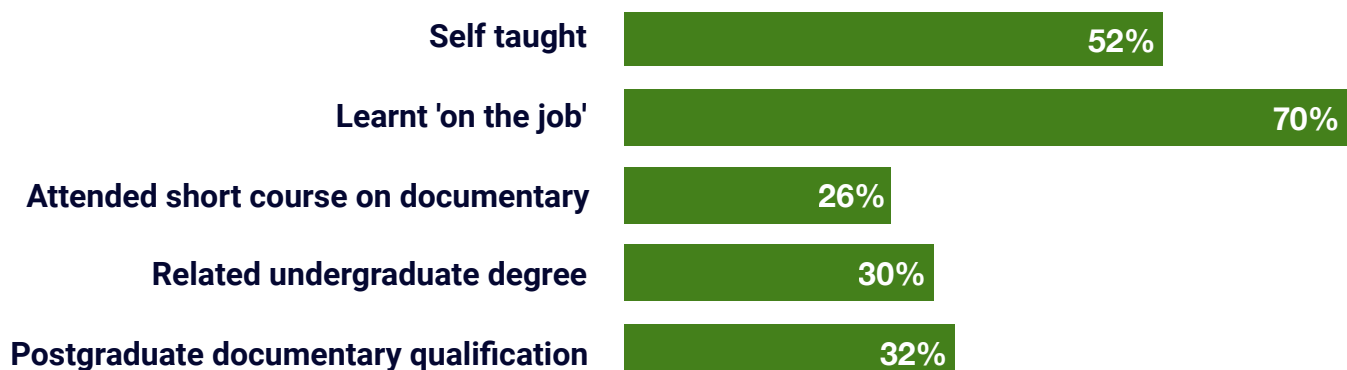


Unsurprisingly, considering the age of the majority of respondents, over half responded that they had worked in the documentary film industry for less than 5 years (53%), and a further 27% answered that they had worked in the industry for between 5 and 10 years. Just 13% had been working in the industry for between 10-20 years, while 7% had worked in the documentary field for more than 20 years.



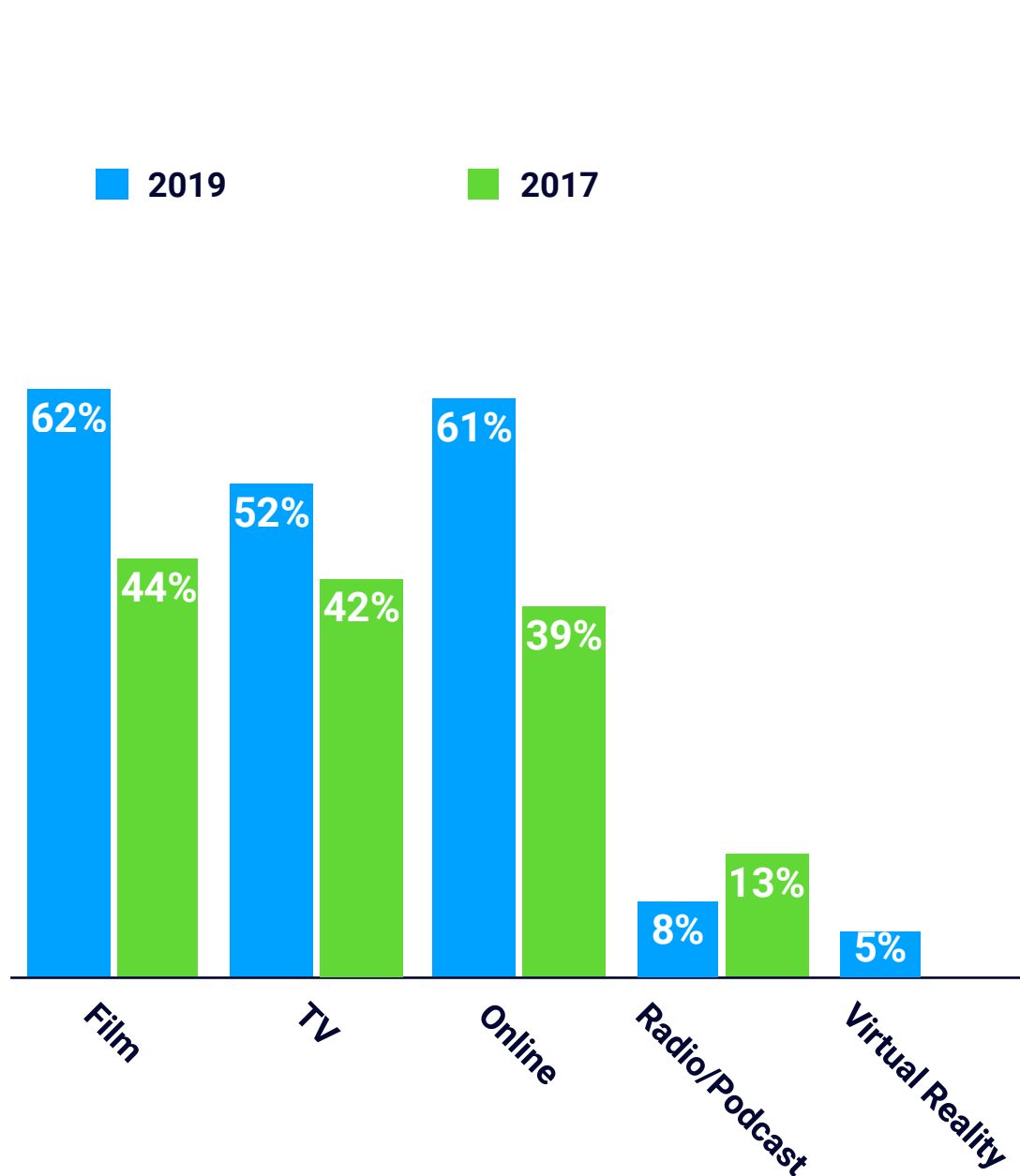
4. TRAINING NEW

Our next question, asked for the first time in our 2018/2019 survey, aimed to gauge the level of training of our respondents. We discovered that more than half of respondents considered themselves to be 'self taught', with 52% selecting this response, and a substantial 70% of respondents answered that they learnt their documentary skills 'on the job'. 30% of respondents had completed a related undergraduate degree, 26% of respondents had attended a short course on documentary - and roughly one third of all respondents had obtained a postgraduate documentary qualification (32%). In future years it will be interesting to see if there is a correlation between the number of self-taught or workplace-learning documentary makers and the rising cost of education.



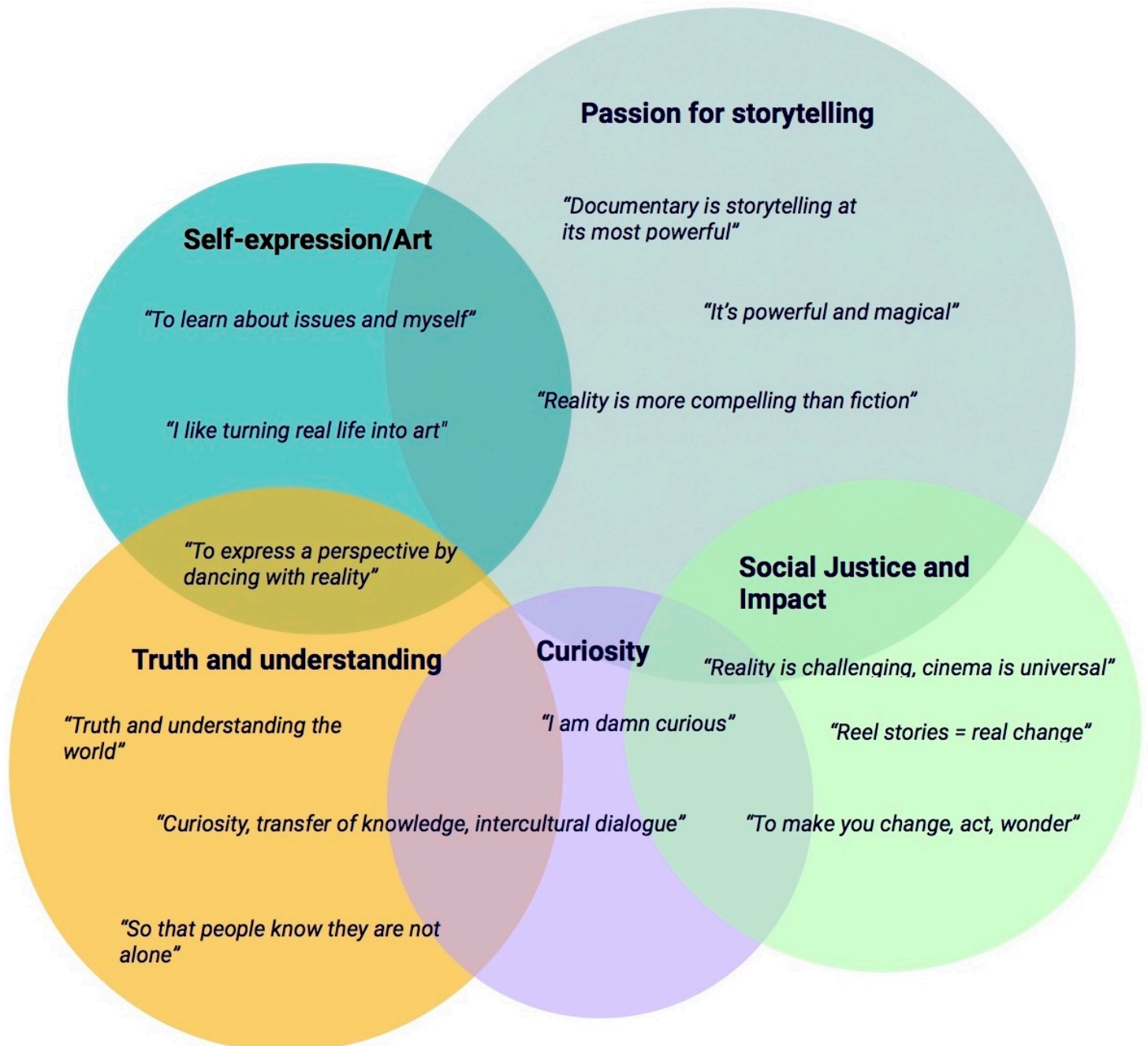
5. FOR WHICH MEDIUM DO RESPONDENTS MAKE DOCUMENTARIES?

As in previous surveys, we asked respondents to detail for which medium they tended to make documentaries. 62% responded that they worked on film documentaries, those that aimed for theatrical release or that were made for the film festival circuit, compared to 44% who gave the same answer in 2017. 52% of this year's respondents answered that they made documentaries for TV, in comparison with 42% of our 2017 respondents, demonstrating an unexpected slight increase in the percentage of respondents making documentary films for television. A significant 61% of those who completed the survey responded that they made documentary films for online, compared to the 39% of respondents in 2017, highlighting the growing significance of SVOD platforms for documentary.



6. WHY I MAKE DOCS **FREE TEXT QUESTION**

Having established the background and training of our respondents, we then sought to learn more about why exactly our respondents made documentaries - in just seven words or less. The responses fell largely into five main camps, with much overlap between them: passion for storytelling; self-expression; search for truth; curiosity; and social justice.



7. EXPERIENCE OF RESPONDENTS

Our next question asked respondents if they were currently making a documentary or had made one in the last two years. A significant 89% of respondents answered that they were currently working on a documentary or had worked on one in the last two years; while 57% answered that they were currently working on a documentary which was not their first. 22% of respondents were working on their very first documentary film at the time of completing this year's Cost of Docs survey.

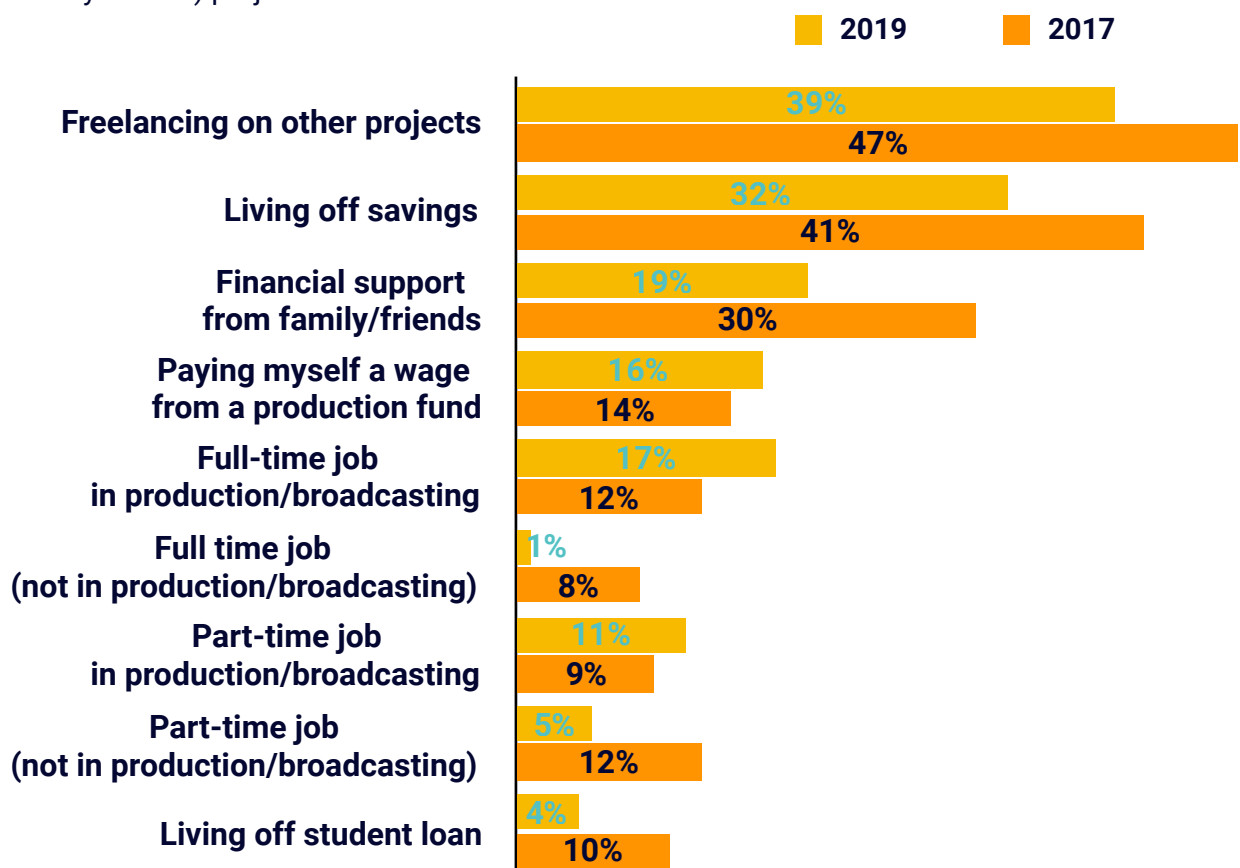
22% of respondents working on their first doc

57% of respondents currently working on a documentary (not their first)

89% of respondents were either currently working on a documentary, or had worked on one in the last two years

8. FINANCIAL SUPPORT

For the 89% of respondents who had worked on a documentary film over the last two years, we aimed to determine their financial situation. Respondents were invited to tick all options that applied to their case, highlighting that the two most common responses were again that respondents had survived by freelancing on other projects (39%) and were living off their savings (32%). Just as our 2017 Cost of Docs survey report demonstrated, it remains clear in 2019 that documentary filmmakers are not able to make a healthy living from their work but often rely on savings, financial support from friends or family, or freelancing on other (and often non-documentary related) projects.



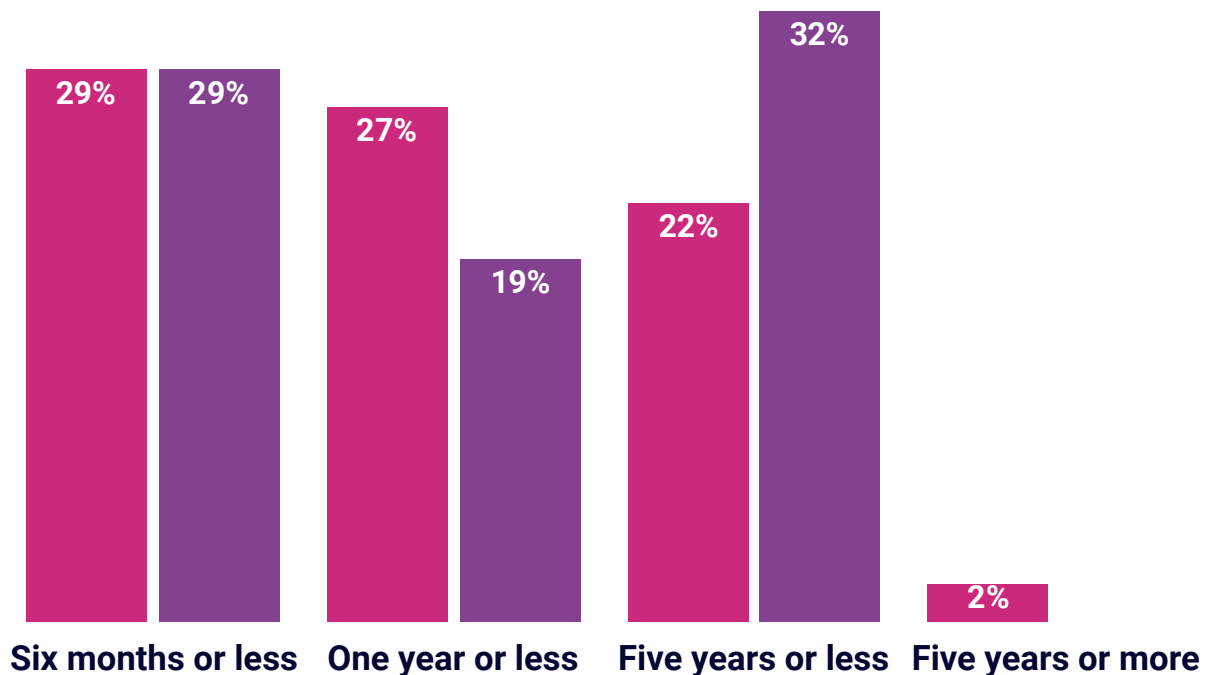
9. TIME TAKEN TO COMPLETE A DOCUMENTARY

We asked respondents to estimate how long their latest documentary film took to complete, from research to the completion of the final cut, and answers ranged from 7 days to 950 days - in a similar ballpark to 2017's range of 3 days to 900 days. This continuation demonstrates that on the whole, documentary films remain a substantial time (and cost) investment, often with little return. There was a 10% drop from 2017 in those spending more than a year making their documentary. This may be reflective of rising costs, see question 20. The average number of days spent making a documentary landed at **159 days**. This is considerably shorter than one respondent from our 2016 survey who had spent 33 years making their documentary.



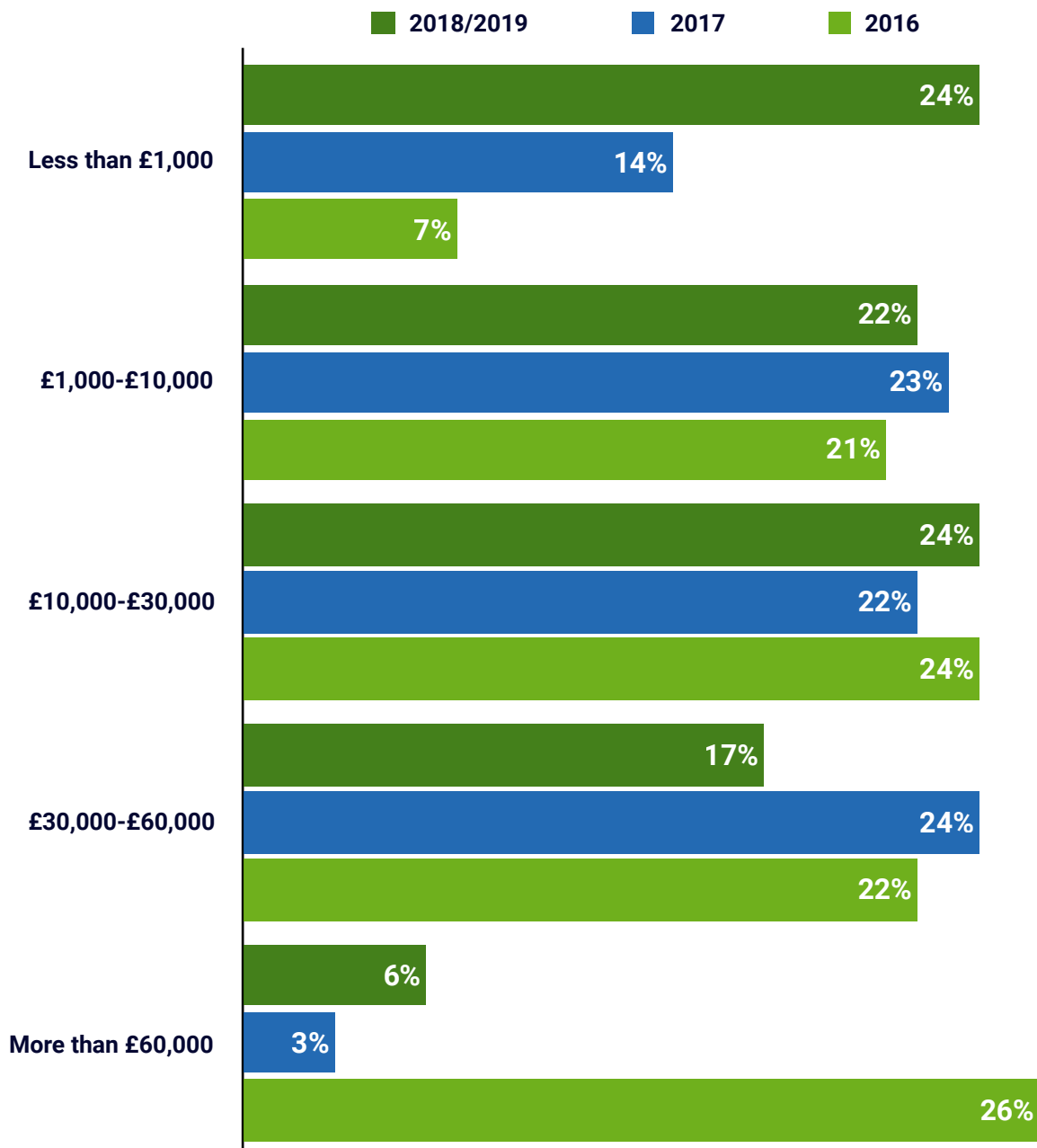
■ 2018/2019

■ 2017



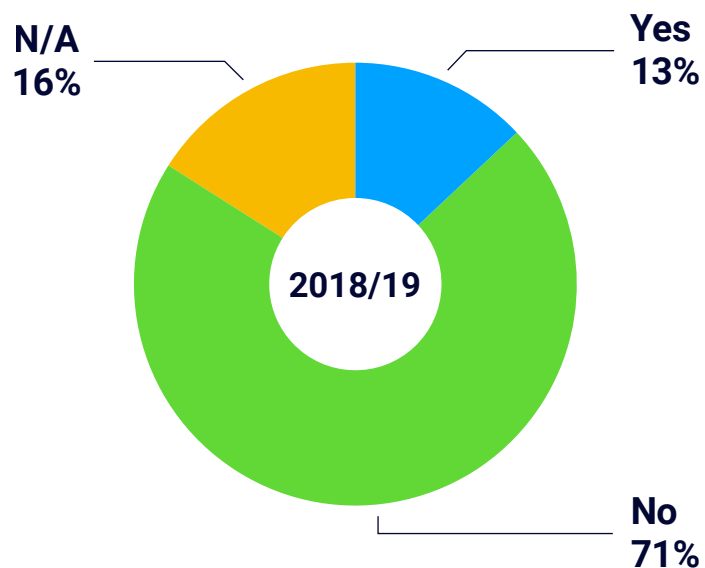
10. COST OF TIME TAKEN

Next, we asked respondents to estimate how much their time would have cost if they had been paid for every day spent working on their previous project. The responses did not differ too wildly from those in our 2017 report, with an even spread between the financial brackets of 'less than £1,000', '£1,000-£10,000', '£10,000-£30,000' and '£30,000-£60,000'. However, at each end of the scale there are major differences between 2019 and 2016. It is not clear if this is because respondents are placing less value on their own time or taking less time overall (see question 9).



11. PERCEIVED AND ACTUAL REMUNERATION FOR DOCUMENTARY WORK

The following question aimed to gauge whether respondents felt they had been adequately paid for all of the days that they had spent working on their most recent documentary film. This question is of course subjective, and relies heavily on respondents having a solid idea of their professional market worth, but is a helpful indication of the gap between the wages that documentary filmmakers are actually receiving, and the wages that they believe that they are owed for their time and expertise. This year's results demonstrate that respondents still feel that they are not being appropriately paid for the work that they are doing. Only 13% of respondents felt that they **had** been paid appropriately and fully on their last project, compared to 14% in 2017 and 13% in 2016. This starkly contrasted to the significant 71% of respondents who felt that they **had not** been paid what they consider an appropriate wage for their previous documentary, compared to 87% in 2016 and 70% in 2017.

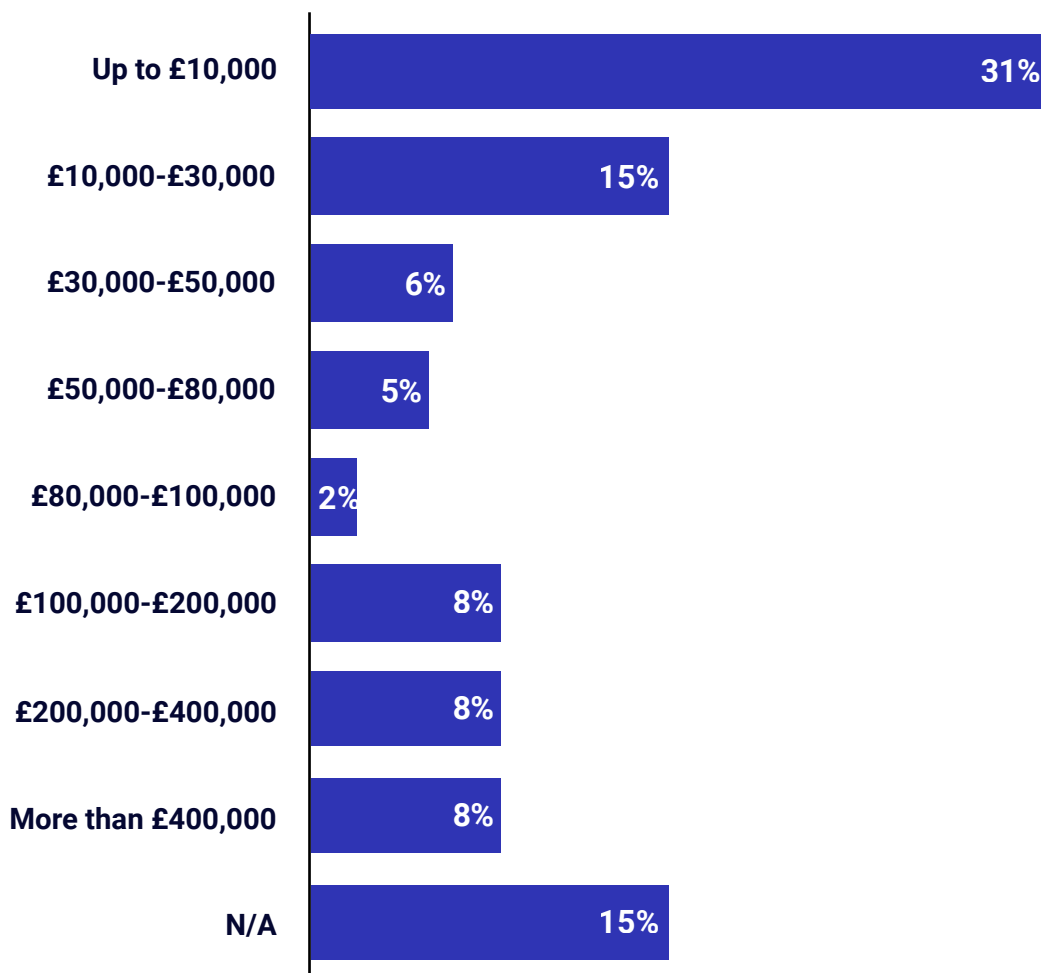


For a slightly different angle, we asked respondents to estimate what percentage of their time they felt they had actually been paid for on their previous documentary project. Answers ranged from 0% to 100%, with an average answer that respondents felt that they had been properly paid for just **35%** of the time that they spent on their most recent documentary.



12. COST OF MAKING A DOCUMENTARY FILM

Our next set of questions aimed to investigate the costs involved in making a documentary film - and how exactly to cover these. Firstly, we looked into how much was spent on making the respondents' most recent documentary film or, if they were currently working on a documentary film, what their total projected budget for the project was. A third of respondents (31%) answered that the budget for their most recent project was £10,000 or less, while 15% responded that their most recent project had a budget of between £10,000 and £30,000. Just 8% had worked on a recent documentary film with a budget of between £100,000 and £200,000, £200,000 to £400,000, or with a budget greater than £400,000.



13. FINANCING A DOCUMENTARY FILM

To get a better sense of what proportion of our respondents had previously applied for funding for their documentary film, and to which funds they had applied, we provided respondents with an extensive list of documentary grant-givers. We built on lists in previous surveys to be more inclusive of newly-emerged and smaller funds. A comprehensive list compiled by the International Documentary Association with further information on these funds is available here:

www.documentary.org/funding/other-grants-directory.

Never applied for funding 36%

A broadcaster 23%

Doc Society 21%

Private Investor 19%

Chicken & Egg Pictures Accelerator Lab 13%

Sundance Documentary Fund 12%

Catapult Film Fund 11%

Tribeca Film Institute Documentary Fund 11%

JustFilms/Ford Foundation 11%

IDFA Bertha Fund 10%

Cinereach 8%

The Whickers Funding Awards 7%

One World Media Production Fund 6%

Wellcome Institute Public Engagement Fund 5%

The Filmmaker Fund 5%

The Fledgling Fund 4%

Creative Europe Media 2%

IDA Pare Lorentz Documentary Fund 2%

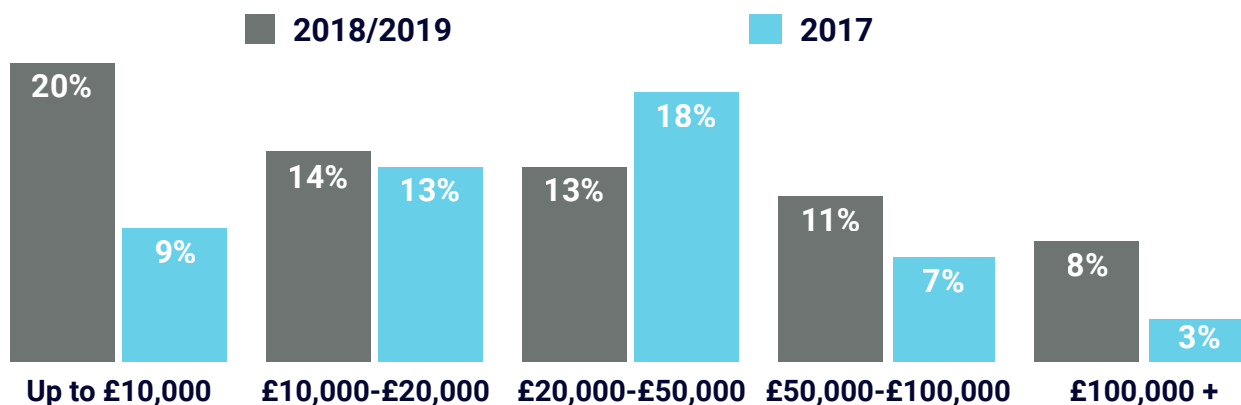
IDA Enterprise Documentary Fund 2%

The results from the 2018/2019 respondents did not differ greatly from those of our 2017 respondents - with filmmakers still largely seeking funding from international documentary grant-giving organisations such as Sundance, Tribeca and Doc Society (formerly Britdoc). New additions to the choices presented to respondents illustrated that 36% of them had never applied for funding, indicating that these respondents were either early career, on staff, or personally funding their documentary projects.

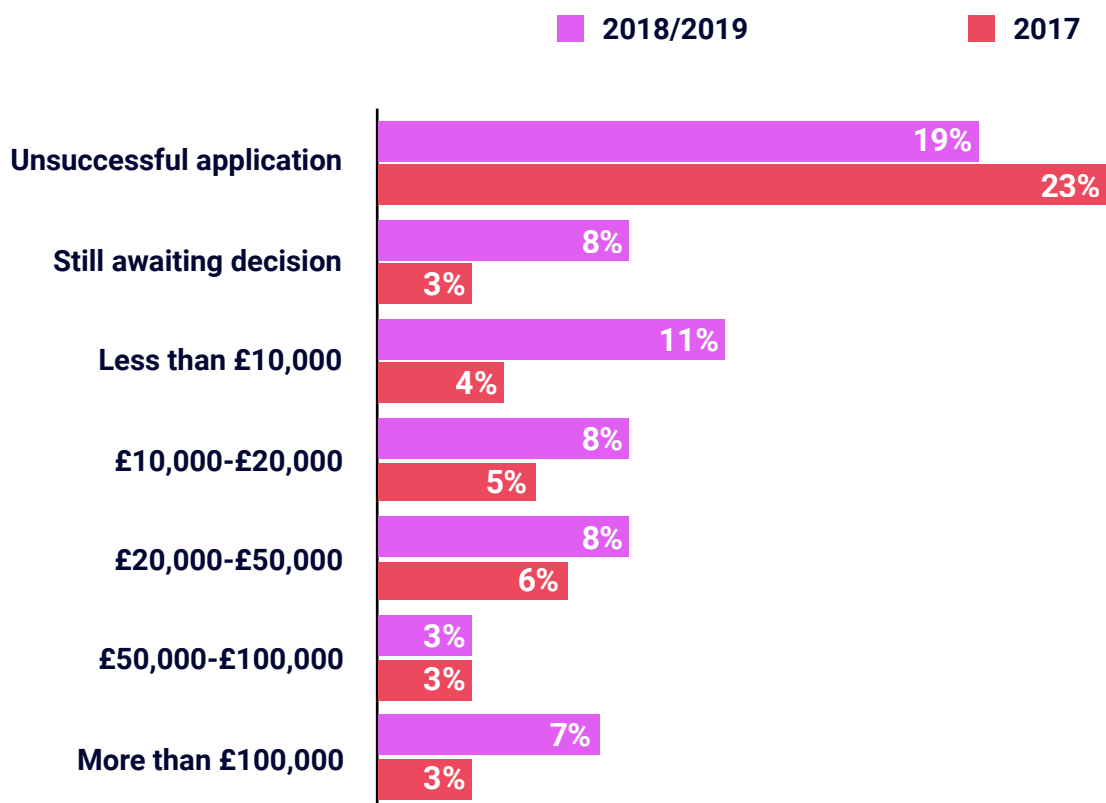
A number of respondents also mentioned that they had previously sought funds from universities, the European Journalism Fund, Guardian Docs, Field of Vision, the Lush Film Fund, Creative Scotland, Film London, ITVS, POV, Open Society Foundations, as well as from national public funds and the cultural ministries of local governments.

14. AMOUNT APPLIED FOR VS. AMOUNT RECEIVED

For those respondents who answered that they **had** previously applied for funding for their documentary from an external source, a marginally greater number this year applied for up to £10,000 of funding (20% compared to 9% in 2017) and for in excess of £100,000 (8% compared to 3% in 2017). The graph below details the differences in the amount requested by filmmakers in their funding applications between 2017 and 2018/2019.



The logical follow-up question then asked of respondents how much funding they had received, if any. The graph below highlights the difference between what respondents received in funding for their documentaries in 2017 and in 2018/19.



15. EXPECTATIONS OF FUNDERS **NEW** FREE TEXT QUESTION

For those who had previously been awarded funding for their documentary, we wanted to ascertain the expectations of their funders. The results were unsurprising, with 30% of respondents who had received funding answering that the funder expected to be publicly credited for their support, with only 10% expecting editorial input throughout the filmmaking process. Just 1% of our respondents had received financing from a funder who expected full ownership of the rights for the film, or who demanded the broadcast license for the film in question.



Public credit 30%



Ownership of rights 2%



Broadcast license 1%



Executive Producer credit 2%



Editorial input 10%

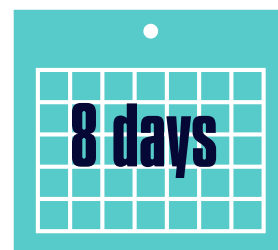
16. APPLYING FOR FUNDING **NEW**

A new question for this year asked respondents to estimate the amount of time they spent on a single funding application, bearing in mind that a substantial number of respondents were unsuccessful in their applications or received less than they had hoped for. The results were drastic and should be an even greater incentive for funders to make their application processes as smooth and possible. The time spent on a single funding application ranged from just 3 hours to 3 months. On average, respondents said that they spend roughly **8 days** on one single proposal for documentary funding.

3 hours

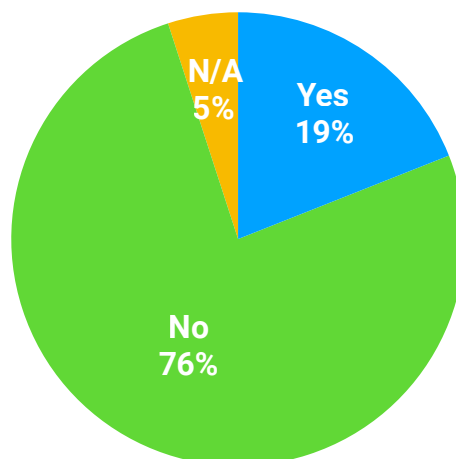


3 months



17. CROWDFUNDING **NEW**

This year saw the introduction of another new question to the Cost of Docs survey, on the impact of crowdfunding. The surprising results revealed that just 19% of respondents had ever used a crowdfunding site in an attempt to raise finance for their documentary film, while the vast majority - 76% of respondents - had never tried this method to raise funds to make their documentary. Of these 19% who had previously tried crowdfunding to source funds, respondents answered that on average they had managed to raise approximately **19% of their total budget** for the documentary in this way.



18. PUBLIC PITCHES **NEW** **FREE TEXT QUESTION**

Another new question included in our 2018/2019 Cost of Docs survey focused on the value of public pitches and forums. Of the respondents that we asked, **61%** answered that they had never participated in a public pitch at a festival market or forum - while **33%** answered that they had. Of this 33%, it became clear that there were three occasionally overlapping groups within the respondents: those who felt that public pitches were a colossal waste of time; those who did not get concrete funding but who may have received marginal benefits from the pitch; and finally those for whom participating in a public pitch made all the difference to their project. Below is a selection of quotes reflective of the size and opinion of each of these three groups, traffic lighted from green for positive through to red.

“Yes, it provided critical input on how to structure the story of my project.”

“Yes, I have received Wellcome Trust funding, BBC Funding and Guardian funding. At Meet Market, I received some money from Bertha.”

“I got feedback which I integrated into the subsequent project.”

“I got a little funding for a project I didn’t end up making”

“I had some promising meetings but nothing came of them”

“I decided it was a waste of time and money. You usually have to pay for the privilege and often the people you are pitching to don’t buy anything and aren’t in a position to buy anything”

“I won a pass to IDFA Academy but.. it was a highly expensive festival to attend and we walked away with nothing.”

“The idea scares the crap out of me.”

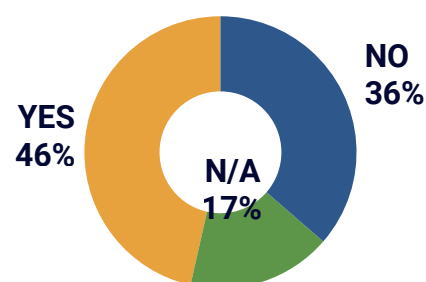
“No, the experience left me down hearted for 7 weeks, then I got over it and forged forward with my project anyway.”

“Public pitches are bullshit. There is a sub industry building up around pitches often partially funded by doc funders instead of funding docs.”

19. HAS YOUR DOC FOUND AN AUDIENCE?

Our next question asked whether respondents had ever worked on a documentary that had been broadcast. 36% answered no, while a majority of 46% answered that yes, they had made docs that had been broadcast - on channels including BBC1, BBC2, Channel 4, Channel 5, Al Jazeera, Sky, RTE, NPO, PBS America, Canal + and National Geographic.

The follow-up question asked respondents whether a documentary that they had worked on had been shown to a paying audience. A whopping 63% responded that no, their documentary had not been shown to a paying audience, while 17% responded that their documentary had screened at film festivals. 12% of respondents had worked on a documentary that was subsequently made available on a video on demand platform, while just 4% had worked on a doc that had received a cinematic (or DVD/Bluray) release.

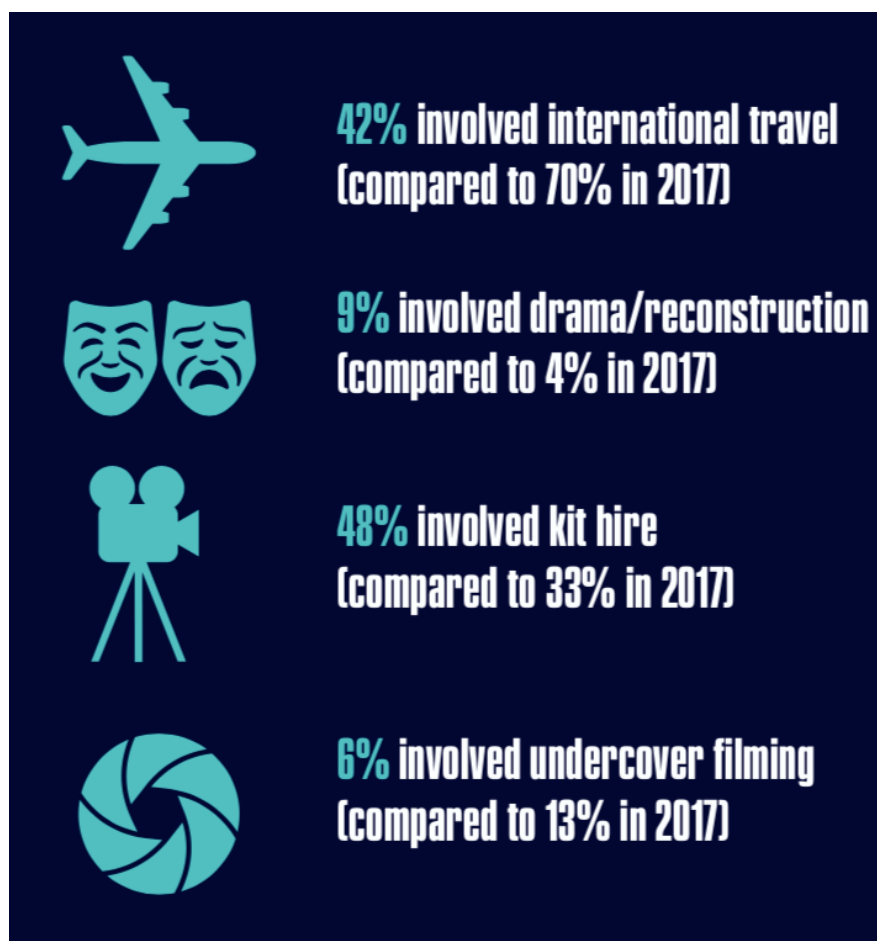


20. FACTORS AFFECTING COST

As in previous surveys, the 2019 Cost of Docs wanted to identify some of the most significant costs for documentarians in the making of their films. This question asked respondents to select all of the elements that their previous film had involved from a comprehensive list. The answers paint a slightly different reality from that of 2017, with just 42% of respondents working on a recent documentary involving international travel - compared with 70% in 2017 and 62% in 2016. It is tempting to conclude that this drop demonstrates the growing cost of shooting abroad in tandem with shrinking budgets - more of our respondents seem to be seeking out stories closer to home this year. The percentage of respondents hiring kit, however, has risen from 33% in 2017 to 48% in 2018/2019, suggesting perhaps that less documentarians are in a position to purchase kit for themselves.

Fixed rig 'fly on the wall' documentaries are again a consideration for a minority of respondents, a static 5% as in 2017, while the percentage of respondents using reconstruction elements in their documentaries has risen from 4% in 2017 to 9% in 2018/2019. A possible theory for this is

that shrinking budgets, and therefore fewer shooting days, are causing documentarians to perhaps miss out on key elements of their story - with these having to be reconstructed after the fact. The percentage of respondents making up access payments for their documentaries remained the same as in 2017, just 10%; while 6% of respondents allocated a portion of their budget to undercover filming, compared to 13% in 2017. This year, a significant 48% of respondents hired an independent editor for their project - although this implies that those



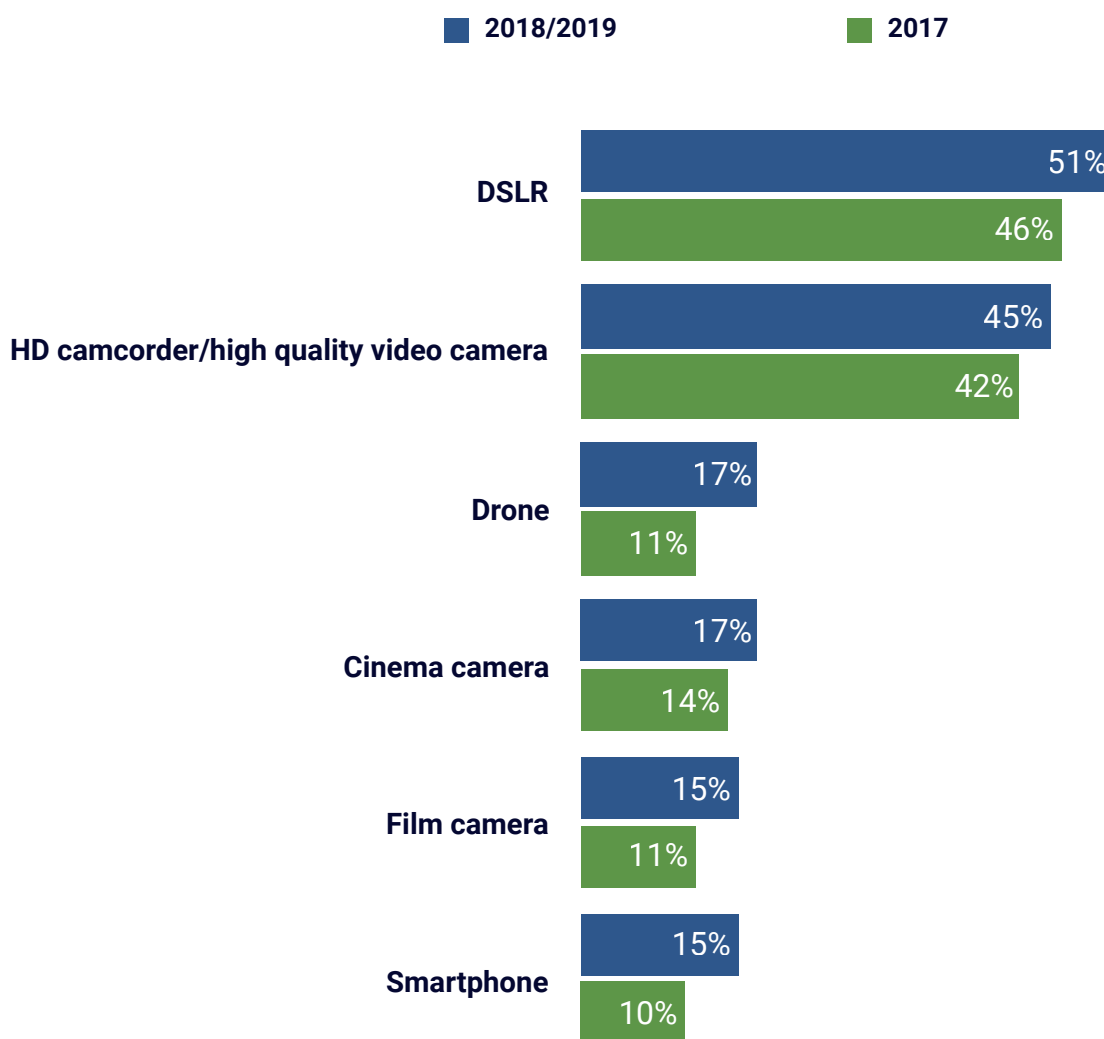
who did not select this option had to assume this role themselves due to creative or financial considerations.

And as in 2017, we found that the majority of respondents had paid for the above costs themselves - 38% in 2018/2019 compared to 31% in 2017. At a close second, 23% had these costs covered by a production company - compared to the slightly higher 29% in 2017 - while 20% had these costs covered by a commissioner, an increase on 6% in 2017.

21. CAMERAS

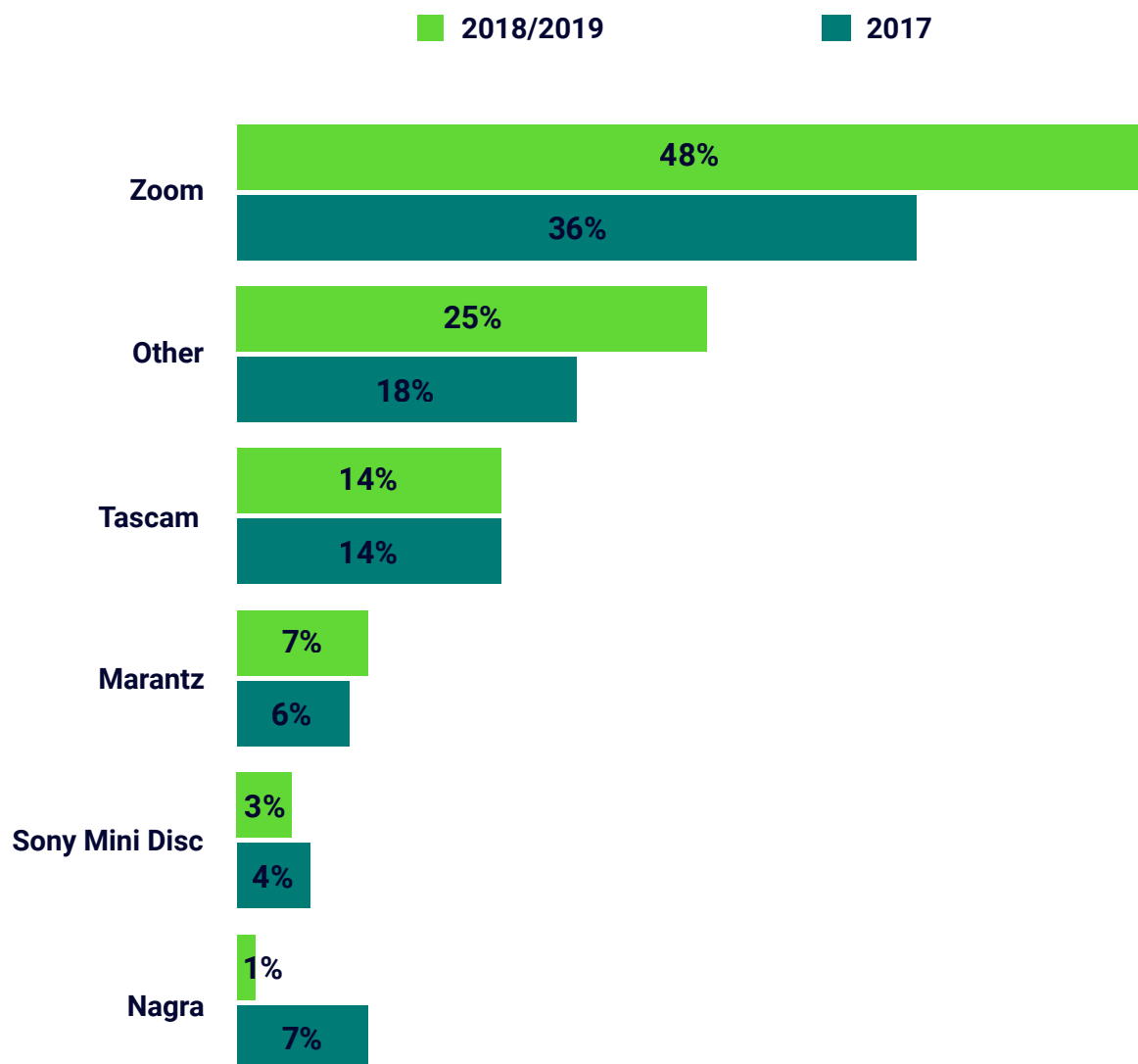
As in previous years, the Cost of Docs survey provides a good opportunity to find out more about the most popular equipment used by documentary filmmakers - from cameras, to audio recording equipment, to editing software.

As in 2017, the DSLR remains the camera of choice for most documentary filmmakers in 2019. The results of this question also demonstrated a marginal increase in drone use and smartphone use between 2017 and 2018/2019.



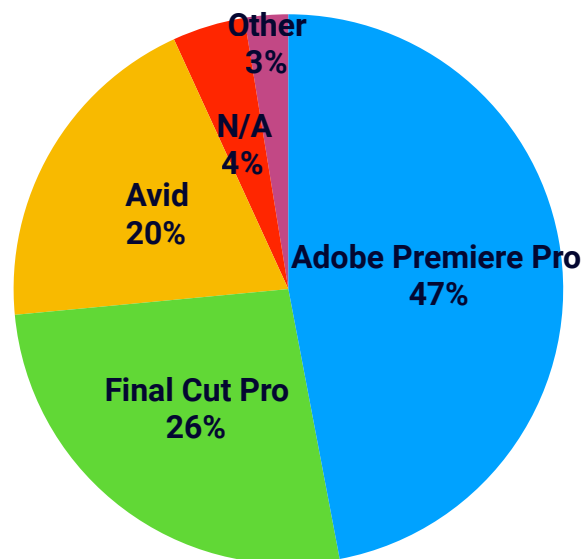
22. AUDIO EQUIPMENT

In addition to the most popular cameras used by documentary filmmakers in the production of their work, we were interested to know more about the preferred audio equipment that documentary-makers are using to record sound. The most popular choice, in 2018/2019 as in 2017, is the small and portable Zoom mic, used this year by almost half of all respondents (48%). The 4 track H4N costs under £200, while cheaper models include the H1. The second choice for respondents was the Tascam, generally less costly at a price of roughly £80, which was selected by 14% of respondents in both 2018/2019 and 2017. The Marantz and Sony Mini Disc Recorders proved to be less frequently used at 7% and 3% respectively - similar to the 2017 results of 6% and 4%. The high-priced Nagra, retailing at roughly £800, proved an even more unpopular choice for respondents, with just 1% selecting this option in 2018/2019, compared to 7% in 2017.



23. EDITING SOFTWARE **NEW**

For the first time, this year's Cost of Docs survey introduced a question on the use of editing software, asking respondents to select which editing program they used on their most recent documentary film. The results put Adobe Premiere Pro in the clear lead as the most popular choice of editing software, with 55% of respondents selecting this option. The second most popular choice for editing software, with 31% of respondents selecting this option, was Final Cut Pro, followed closely by Avid at 23%.



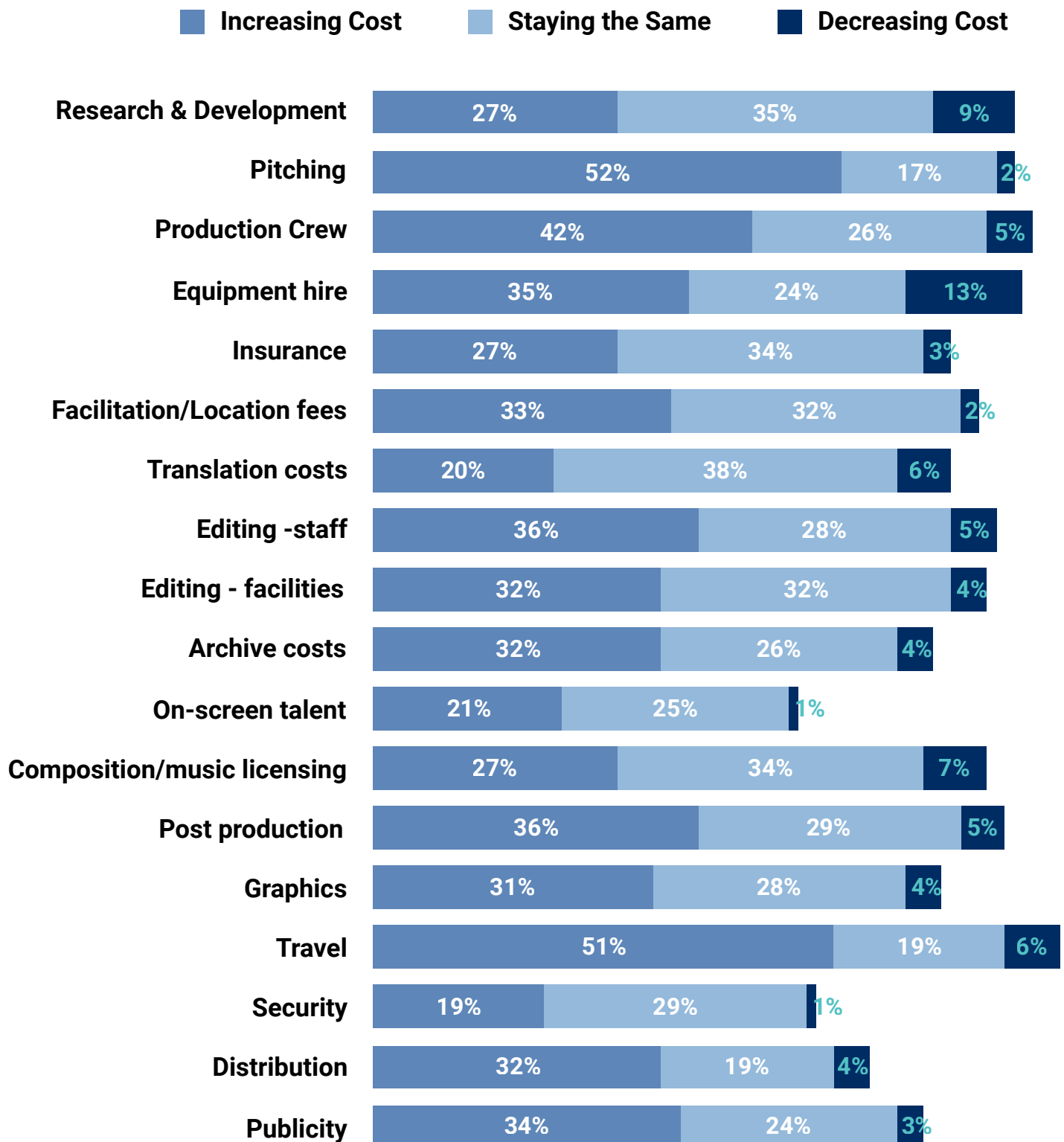
24. INCREASING AND DECREASING EXPENSES

This question asked respondents to compare the budget specifics of their most recent documentary to a previous work of similar length and ambition. We asked them to compare the costs of the two documentaries in 18 different categories. This question was not applicable for all respondents, a significant number of whom were first-time filmmakers. In each of the categories, respondents had the option of stating where those particular costs were - in their experience - increasing, decreasing, or staying the same. In 11 of 18 categories, respondents answered that costs were increasing, indicating an overall upwards crawl in the cost of documentary filmmaking.

A number of categories - including research and development, insurance, translation costs, security and soundtrack composition/music licensing - were reported as costing the same. This result may well indicate that documentarians are electing to spend less of their budget in these areas, rather than industry costs plateauing. Security was raised in both the 2016 and 2017 Cost of

Docs survey as an element for which the cost was either decreasing or staying the same, raising the theory that documentary filmmakers are spending less on staying safe when budgets are tight.

As in previous years, those taking the survey overwhelmingly responded that the cost of international travel had increased (51%), supporting the earlier finding that fewer documentarians have been spending on international travel in their most recent project. Other categories in which respondents overwhelmingly agreed that costs had increased included production crew (42%), post production costs (36%) and the cost of attending public pitches/film festivals (51%).



25. COST CUTTING

Next we asked our respondents which elements, if any, they had cut back on in order to reduce costs in the making of their documentaries. The most common response, at 23%, was crew, with a close second of time/shooting days at 15%. A vaguely reassuring 14% answered that they had not made any cut backs to save money, while a less reassuring 13% answered that they had reduced their own wage as a cost cutting exercise. 12% of respondents skimped on international travel/accommodation, 7% on pre-production research and development, and 7% on their own quality of life (including food, socialising, housing). Just 6% reduced their spending on music licensing and editor hires, while 4% reduced spending on animation and the publicity/distribution of their finished film. Just 2% of respondents answered that they had cut costs on reducing their number of interviewees, talent hire and on drama/reconstruction.

“We hustled on almost every aspect of the documentary to get very reduced rates with friends, favours and kind production houses. There is no way we could have afforded to do what we did if we had had to pay the normal rates for editing, animation, post production and crew fees.”

“The way to cut costs would have been to make a retrospective film, after the event, as opposed to following a real story in real time. A retrospective could have been made in 3 months rather than 3 years but would not have been nearly as powerful.”

“The cost of archive is extortionate. £32 a second from BBC/Getty, a 2 minute clip from ABC news is around £4k!”

“This locks out small, self funding, independent production companies like ourselves from making serious expository docs”

“I don’t pay myself so I can pay everyone else without going into debt”

“I work alone more – more dangerous for me”

26. OTHER INSIGHTS INTO RECENT CHANGES IN THE DOCUMENTARY INDUSTRY

NEW

FREE TEXT QUESTION

A number of positive points were raised by respondents, including a decrease in cost of purchasing equipment, that experts are more willing to help, and that women in the industry are supporting each other more. On the flipside, a number of respondents noted that financing from TV in the UK has plummeted, that broadcasters are expected much more for much less financial pay-off, and that the cost of archive has become extortionate. Many also noted that there is a continued lack of support - financial and otherwise - for emerging documentary makers whose work breaks the mould in some way. A selection of key quotes from respondents, positive then negative, follows below.

- **“The cost of equipment has been greatly reduced, and there are more local experts willing to help with the process.”**
- **“I think women are supporting each other more. There is an open ongoing conversation about opportunities and having confidence.”**
- **“There’s a joy that comes with really working hard and successfully making something you love.”**
- **“More funds available.”**

- “Funding is so competitive and risk adverse which means first-time or young filmmakers such as myself have to absorb a lot of the costs and risks themselves”
- “It seems to be harder and harder to pull together sufficient funding or to make the films make commercial/financial sense”
- “Budgets from broadcasters are becoming increasingly tight – leading to unrealistic schedules and unhappy teams, desperately scrambling to make something unachievable and sacrificing their personal lives in the process”
- “Budgets have definitely decreased, yet production values are expected to increase. The cost of training is higher.”

27. MAIN CHALLENGES FACED BY DOCUMENTARY FILMMAKERS **NEW** **FREE TEXT QUESTION**

Following on from the persistent thread that has run through this report so far, when asked about the main challenges they faced as documentary filmmakers working today, an unsurprising majority of respondents agreed that their most significant challenge was **financial** (56%). A smaller selection of respondents identified that **finding an audience** was a challenge for them as documentary makers (14%), while a few respondents also brought up **ethical concerns**, lack of distribution network and **access permissions** as key challenges. A small number of respondents mentioned that the **cautiousness of commissioners** had been a problem for them, while a few others mentioned their own ‘burn out’ - a lack of recovery time

due to financial pressures and the intensity of projects. One respondent referred to a concerning “Weinstein-esque culture” in the documentary industry, while a number of others mentioned the difficulty in reconciling family life with the all-consuming mission of being a documentary filmmaking.

“Squaring the circle between the real costs of making films and the available finance based on what those films can earn back remains very, very challenging.”

“Financial access is hard because securing funding is one thing but not making money whilst doing that is another.”

“Funding always, unless a broadcast commission, is often piecemeal and unsecured, meaning you need to find funding per section of the process eg. development funding, then production funding, then post funding. Makes it a long, stressful and tenuous process.”

“There are no television broadcasters interested in broadcasting documentaries here in India.”

“The main challenge for me personally... is the ethical worries... wanting to cover important and serious issues but not wanting to pry too much into the lives of those affected by said issue can be an internal conflict.”

“Hearing from commissioners, ‘We love the idea but come back to us when you have a rough cut’.”

28. HOW CAN WE IMPROVE THE DOCUMENTARY FILM INDUSTRY? **NEW** **FREE TEXT QUESTION**

Following on from the challenging aspects of documentary filmmaking, we asked respondents to provide any suggestions for how the industry could best be improved. Whereas the previous question showed us that the problems were agreed, with funding being the outstanding issue by a long way, the solutions were more varied. Respondents seemed to be undecided on who should be supporting documentaries financially, with answers ranging from “the Government” to the more vague “authorities” to “foundations”, “investors” and “co-producers”. Few answers stated that broadcasters were responsible, but this may have been assumed.

There was greater unanimity on the need for **increased diversity** on both sides of the camera, especially among older women, and more risk taking from commissioners and platform heads. There were also calls for a “breaking down of the old boy network” and more consistency and transparency over how funds are awarded. Respondents wanted to see **cheaper access to film festivals** and **help for carer givers**, as well as **differentiated archive rates** so that low cost docs were not being expected to pay drama budget rates for music and archive. Respondents also mentioned a related desire for wider industry recognition for the documentary genre. Respondents from outside the UK, in Latin America and India, wrote passionately about support for those without developed documentary networks in their own countries to be given more support and mentoring to compete in the international market. A UK filmmaker unwittingly backed this by saying, “*Having worked in Brazil for 6 years I realise how good we have it here*”. Unexpectedly, there were also several calls for documentary films themselves to be more “comedic”, “uplifting” and not always “so serious”. Here is an illustrative range of responses.

“More BAME and female directors!”

“Cheaper fees towards documentary festivals.”

“More stories told in collaboration with marginalised communities, so that their voices get heard more in mainstream documentaries.”

“Reduce archive material costs.”

“More funds for filmmakers and other crew from diverse backgrounds.”

“A wholistic industry-wide commitment to parental leave to keep more filmmakers in the industry.”

"I see a real problem with ingrained bias within the documentary industry still."

"More risk taking by broadcasters to commission truly innovative/interesting documentaries, better funding, and more promotion of UK documentary making."

"Opening the opportunities to underrepresented categories. Particularly older BAME women like me. We have a more mature view point and possibly a kinder outlook on those which can be invaluable."

29. IMPACT OF BREXIT ON DOCUMENTARY FILMMAKING **NEW** **FREE TEXT QUESTION**

This question asked respondents to comment on what they envisaged the impact of Brexit would be on their career as documentary filmmakers. For those for whom the question was relevant, we received answers ranging from *"We're doomed!"* to the more optimistic *"I'm sure all the film institutions are more clever than our politicians and will work on schemes to consolidate their relationships to avoid any fatal impact in the documentary production."* A large group (18%) felt it was too early to say, and only 4% of respondents had no concerns at all. The biggest single area of concern, once again, was **access to funding**, with 20% of respondents fearing that UK documentary makers will be barred from applying for the EU funding on which they have come to rely.

"Aghhhh. Funding is of great concern."

"We, the independent filmmaking industry, rely on a lot of European funding and subsidies."

Others specifically mentioned the potential **lack of access** to European co-production deals, a common form of collaboration that provides funding up front for filmmakers:

"The divisive nature of Brexit means I worry that there will be fewer opportunities to collaborate and be funded."

"It will have a huge impact on access as it will no longer be a shared ecology."

The second biggest concern, at 14%, was that **travel** in general could become more difficult. This response is typical of 9%: *"I'm concerned about freedom of travel, ability to work with cross-border crews and rising costs. The effect will be massive and hugely problematic."*

A further 8% worried specifically about the **paperwork involved in travel**. They feared the introduction of expensive and time consuming travel permits for crews and camera equipment. *"The idea of applying for visa or carnets, border issues...arghhh *slaps forehead*."* The use of emojis to express frustration appeared twice.

Others talked specifically about their fears that **financial transactions with EU partners** would become increasingly problematic: *"It's going to cost me a lot more to make one of the film's I'm currently developing in Spain"* and *"The loss of value in the pound is already making all foreign shooting more expensive as well as money raised outside the UK less valuable."*

Those who wrote with most passion worried about the emotional impact of Brexit, using words such as "catastrophic", "paranoid" and "hyperaware" to describe "a cultural atmosphere" where "participation in docs will become harder to achieve". One said, "I unfortunately expect Brexit will make it harder to record documentaries, as we will be severing ties... and alienating other filmmakers inside Europe".

Whilst others worried about their own ability to continue to find freelance documentary work on pan-European crews, others predicted there would be a general "brain drain" of documentary talent. A few were putting themselves forward as part of this predicted brain drain, with 4% saying that they would consider leaving the UK: *"If a No Deal Brexit goes through I am considering moving to Belgium."*

30. HOW CONCERNED ARE YOU ABOUT THE IMPACT OF BREXIT? **NEW**

The following question asked respondents to select, on a scale from 0 to 100, how concerned they were that Brexit would negatively impact their documentary filmmaking career. The average level of concern over the effect of Brexit was **57%**. The individual range was very wide, with 8 respondents having "zero" concern and 9, at the other end of the scale, expressing 100% concern.



31. DO YOU ENVISAGE ANY AREAS OF OPPORTUNITY ARISING FROM BREXIT?

NEW FREE TEXT QUESTION

Whereas 100 of our respondents chose to complete the free text field on their concerns over Brexit (see question 29.), just 85 responded to this particular question on whether respondents envisaged any possible areas of opportunity arising from Brexit. The vast majority of these answers being a simple **"No"**.

Two respondents expressed mirth, with **"Ahahahahaaaaaaahaha!"** being the most succinct.

However, two respondents were looking forward to the **"unknown, which could be exciting too"**.

After a simple "no", the common thought was that Brexit as a topic would itself unleash a rich supply of stories for documentary makers to address in film. One respondent said: **"Probably some interesting work to be made about the post-apocalyptic landscape we're all about to enter."** Another that there would be **"More docs to be made around the crisis surrounding Brexit"**. One respondent posed the hope that it could trigger a resurgence in UK funding: **"will the UK reinvest more money into film and film companies, unhampered by 'EU State Aid' rules?"**

Although the question was directed at UK based respondents, one European respondent was looking forward to a reduction in the competition: **"Since I'm a European national maybe I will have better access to European stories compared to UK filmmakers"**.
