THE COST OF DOCS

2024/2025

THE WHICKERS

Sheffield DocFest

الوثائقية
DOCUMENTARY

CONTENTS

KEY

***** An asterisk by a quote means that it has been translated from Arabic. All other quotes are in English.

NOTE

We are generally using British English in this survey, so ‘Cinema’ rather than ‘Theatre’ or ‘Movie Theatre’ and the costs are given in GBP.

INTRODUCTION

Welcome to the 7th edition of The Whickers' Cost of Docs Survey. This report looks specifically at the changing landscape for documentary makers in the UK and internationally.

In addition to our work funding and supporting emerging talent around the world, we seek to champion documentary makers and to amplify their voices in the industry as a whole. The initial aim, back in 2016, was to ensure that our main funding award, now £100,000, was still the game-changing amount that we wanted it to be. Since then, we have added new questions to continue evaluating and confronting the challenges faced by filmmakers in uncertain times.

Key questions:

- How far does The Whickers' top Funding Award of £100,000 go in today's market?
- What were the main challenges facing documentary filmmakers in 2024?
- How have things changed, year by year, since the first edition of the Cost of Docs Survey in 2016?

The survey was completed anonymously by 167 self-selecting documentary makers. Until now respondents could only access and complete the survey in English. This year we have provided an Arabic version too. Some questions allow respondents to choose multiple options, whilst others were not applicable to all. This is why the percentages may not always add up to 100%. You will find a copy of the original survey questions in the appendix. If quoting from this report, please credit The Whickers. Contact info@whickerawards.com for any queries. All previous editions of the Cost of Docs report are now available on our website at www.whickerawards.com.

With grateful thanks to our colleagues at Sheffield DocFest and Al Jazeera for their support.

KEY FINDINGS

For the first time this year we are able to compare and contrast the concerns of English and Arabic speaking respondents. The clearest signal is that for both groups the biggest issue by far, which overrides (but relates to) all others, is the perceived lack of FUNDING. However, at the margins, there are differences. Where answers from the Arabic version of the survey were significantly different, the Arabic answers are in blue.

Financial Viability:

- Only 13% of Independent documentary makers are able to take a wage from their production fund. This is the lowest figure since the survey began. Arabic speaking respondents fare better. 27% are able to pay themselves a wage from their production fund.

- The number who feel they have been "adequately paid" for their time has taken a nose dive from 22% last year to just 15% in 24/25. This year 60% say that they have definitely not been adequately paid.

- Correspondingly, those who have taken full-time, non-broadcast jobs to survive has more than doubled this year from 3% to 6.5%. None of the Arabic respondents have taken unrelated jobs but 24% of them are living off their savings to survive.

Completion Time:

- As a direct consequence of the above, documentary completion is taking longer. The 'new normal' for English speaking respondents is now 2 to 5 years. This is the time needed by 28% of respondents. When we started this survey, most completed within 6 months to 2 years. For Arabic speakers this is still the dominant time frame to completion at 52%. However, more often Arabic respondents were working on shorter docs for TV or online, probably with preset budgets.

- The ‘quick turnaround’ doc appears to be dying out. Those finishing their project in 6 months or less has dropped 20% from 34% last year to just 14%.

Rising Costs

- In every one of the 18 film budget categories measured, costs have continued to rise. The rise felt most keenly, by 71% of respondents, is international travel.This is less true for Arabic speakers. For them the honour goes to **Kit Hire** at 49%, followed by talent costs at 46% and Archive at 42%. International travel accounts for 37% of expenditure but this needs to be seen in the context of of many saying that gaining permission to travel at all is a big issue.

Alternative Funding

- Last year we heralded the rise of crowd funding as a viable means of production, but it was a false dawn. After a steady rise, the percentage of those able to fund their work through crowd funding dropped from 26% to 18%. There has also been a drop in private investment. One said “who has cash to spare these days?”

Leaving The Industry

- The net result of all of this is that the percentage of respondents who have given up on making documentaries due to the cost of living has crept up from 5% in the last survey to 6% in this.

Emotional Toll - Weathering the Storm?

- Good news. Despite the ongoing cost of living emergency, there has been a 10% drop, from 54% to 44%, reporting the need for mental health support. However 34% who say they need it, still say that they cannot afford it. Arabic respondents are far less likely to perceive ‘Wellbeing’ as an issue. Only 19% say they feel the need for emotional support. However, later in the survey we find that many of them felt ‘physically unsafe’ as documentary makers.

Safety

- 91% of respondents reported feeling "safe" or "somewhat safe" in the documentary industry. However, 9% cited "power imbalance" as a significant concern for their safety and well-being. Arabic respondents feel more at risk. Only 44% said that they felt 'safe' or 'somewhat safe' but a huge 30% did not answer this question. 45% of those that did answer cited “power imbalance” as their biggest worry, with 32% stating that they were not concerned.

Application Blues

- Application forms are taking longer to fill in. Until now the most common length of time taken to fill in one application was ‘1 to 7 days’ (38% in 2023). Now that figure has been superseded by the category ‘8 to 14 days’ which is the time taken by 34%, a rise of 14%.

- It appears that the more you ask for, the more you get. Most respondents apply for amounts between £50K to £100K (22%), however, only 4% of these applications receive what they ask for. By contrast, the 9% who applied for funds over £100K are proportionally 4 times (12%) more likely to get what they ask for. Over a quarter of applicants receive nothing (26%)

- Funders are, generally, expecting more for their cash. For instance 20% now insist on broadcast rights. This is an 8% rise since 2023. However, one crumb of comfort for filmmakers is that the percentage of funders taking no rights at all has more than doubled from 4% in 2023 to 7% today, so the Whickers are not alone in this.

Face to Face Pitching Makes a Comeback

- Despite the inexorable rise in travel and 61% saying pitching costs were more expensive in 2024/5, more respondents than ever expressed a strong preference for meeting face to face. By the end of the COVID lockdowns in 2022 only 44% said they preferred meeting ‘in real life’, last year it was 50% and now the figure has risen to 66%.

The Work From Home Effect

- The miniaturisation of powerful editing hardware in tiny laptops and the growing need for filmmakers to multi-task has led to a significant drop in the number of documentary makers budgeting for editors, offices and studios. In the last survey 61% budgeted for editors, now that figure is 47%. Studio use has nearly halved from 23% to 12% and office usage dropped 8%.

- The big winner in all of this is soundtrack composition which is now used by 55% of respondents. Interestingly, there appears to be a corresponding drop in music licensing (54% down to 48%). Why pay these hefty costs when you can have an ‘original score?’

- Use of animation has decreased by more than half from 16% to 6% whereas reconstruction is being used slightly more often to illustrate what has not been, or cannot be, filmed (12% -13%). Anecdotally, some say commissioners have an ‘aversion’ to animation but the main factor is time and cost.

Cameras

- Counterintuitively, perhaps, the steady rise of those filming with their smartphones, referred to by some as the “Searching for Sugar Man Effect” (the Oscar-winning doc being largely filmed on iPhone) has taken a dip this year. Phone usage is down 5% year on year to 21%, whereas the number of those using costly cinema cameras has risen again from 24% last year to 29%.

Triumph of the Big Screen

- This chimes with the big rise in documentary makers craving their red carpet premiere. Those making documentary primarily for the cinema screen or movie theatre has risen steadily and now stands at 79%. Online release remains steady after 3 years of decline at 45%, whilst TV broadcast has dropped from 63% to 50%.

Cost of Living

- The Cost of Living emergency is still having a “major impact” on 44% of respondents, but this is a 10% drop from the previous year. Fascinatingly this is exactly the same reduction, year on year, in those saying they “need mental health support” (44%, down from 54%).

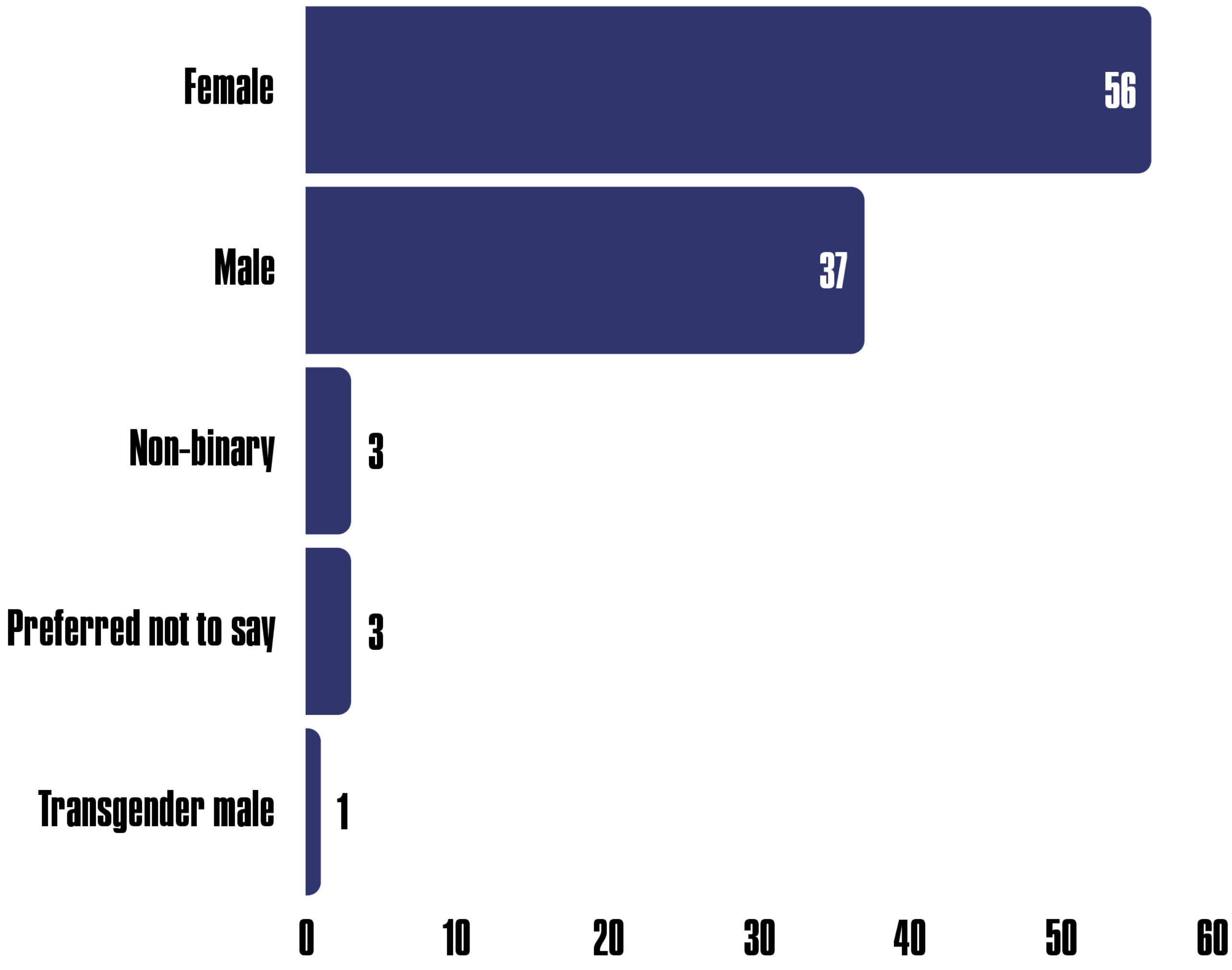
- Everyone has something to say on spiralling costs but one must feel for the Venezuelan filmmaker who reported that “economic inflation has caused equipment rental prices to rise by more than 200 percent”

DIVERSITY AND INCLUSION

GENDER

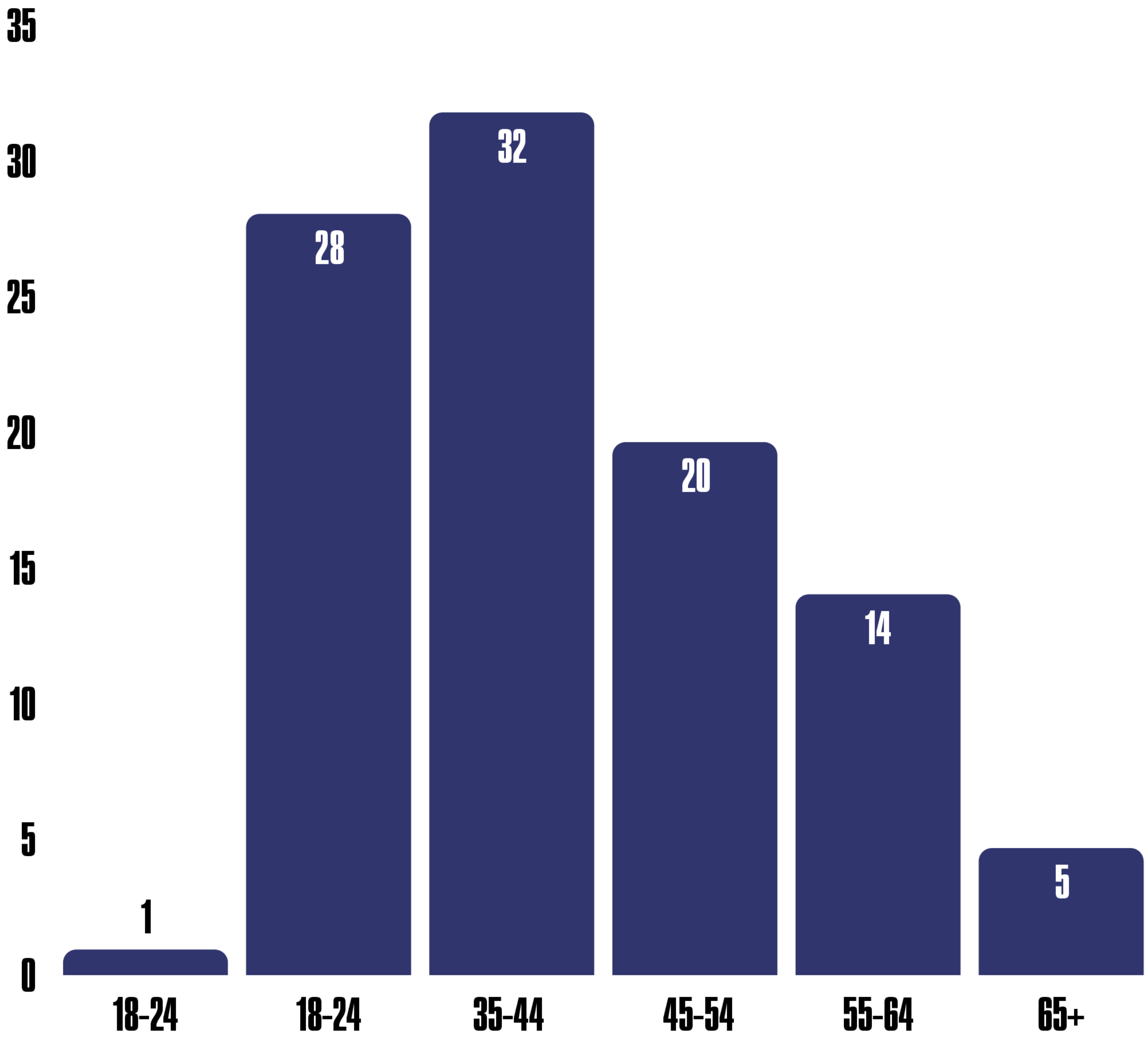
Whose voices are we listening to? We asked respondents to identify their gender (Q55), revealing that 56% of respondents identified as female and 37% as male. 3% identified as non-binary and 1% identified as transgender male. 3% preferred not to say.

Although we cannot conclude that this is reflective of the gender make-up of the documentary industry as a whole, it does closely match previous surveys and is useful to keep in mind when digesting the data.



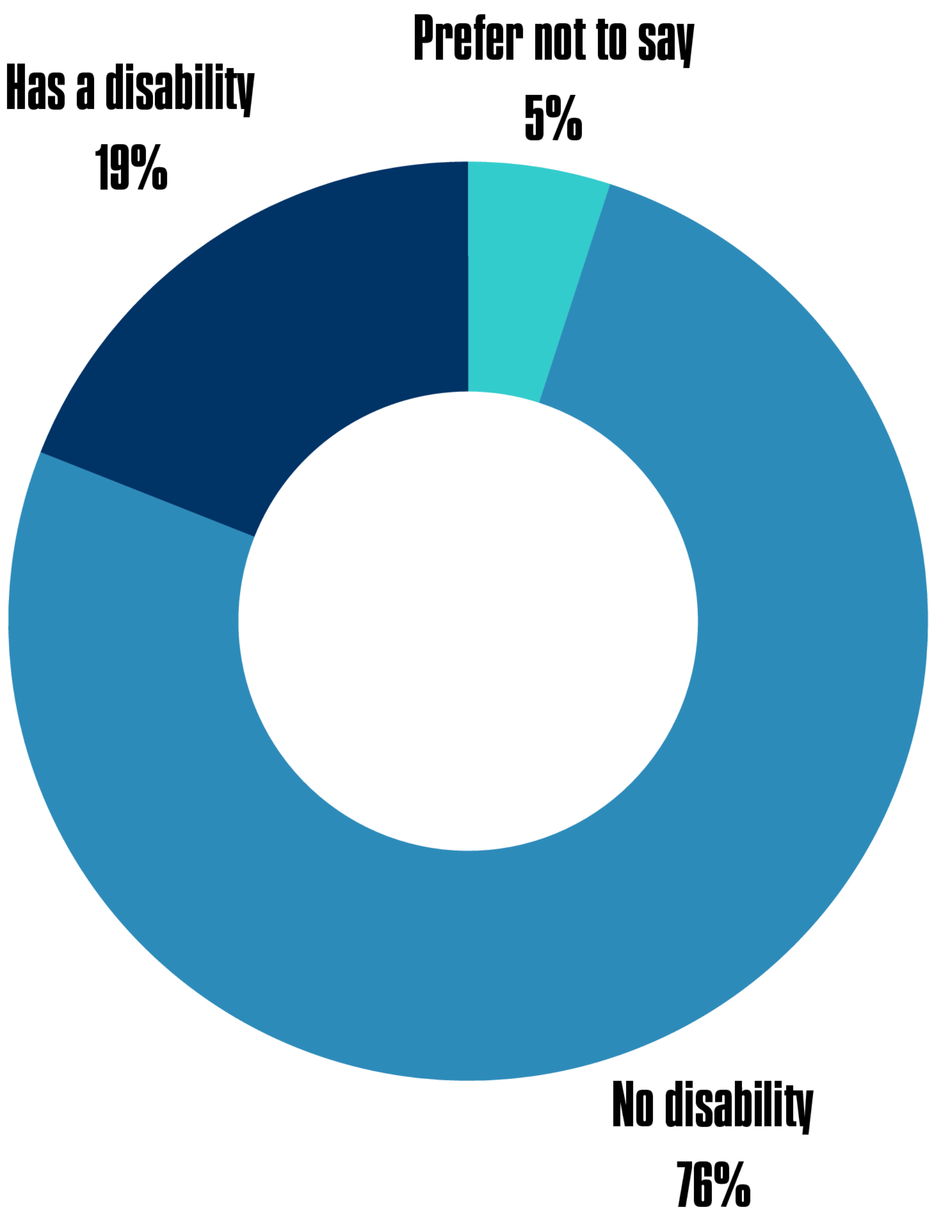
AGE

As in previous years, we asked respondents to identify their age (Q54). Our greatest proportion of respondents continues to be the 35-44 age bracket, though at 32% they are less dominant than last year. The vast majority of those who took this survey were between their mid-twenties and mid-fifties. There are particularly few young documentarians (none under 18 and just 1% 18 to 24), perhaps reflecting the difficulty of getting started in the industry. At 5%, there are far more respondents over 65 than last year when it was just 1%. So, our cohort this year are, generally speaking, more experienced than in previous years.



DISABILITY

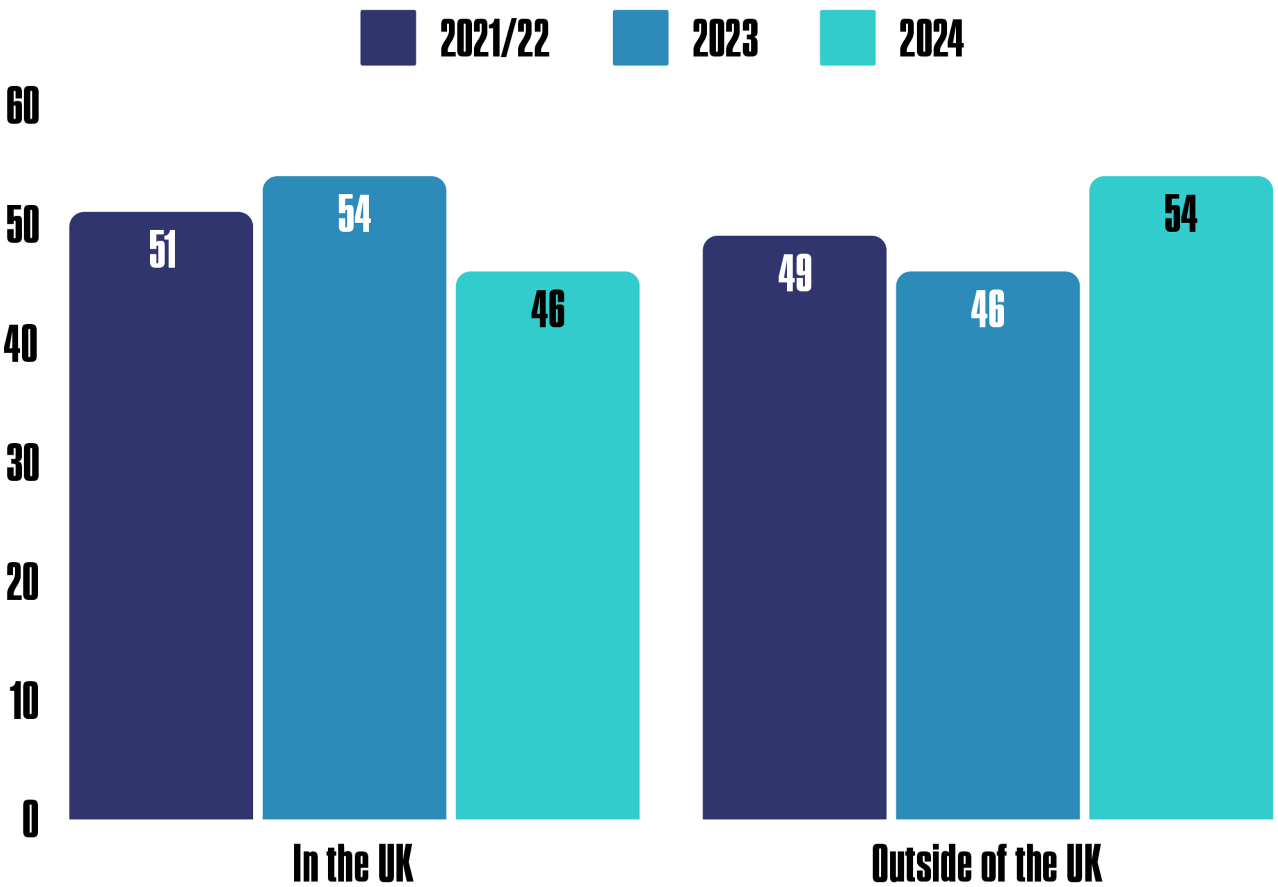
We asked respondents whether they consider themselves to have a disability (Q57). 19% responded that they did, 76% that they did not, whilst 5% preferred not to say. These figures are worth bearing in mind in relation to this survey's findings regarding accessibility and discrimination.



COUNTRY OF RESIDENCE

We asked respondents for their country of residence (Q4). As a UK-based organisation we have often struggled to garner sufficient international representation in our surveys. This year we have fared better with 54% from those outside the UK. This increase in the representation of international documentary makers has been helped by our decision to offer the survey in a language other than English. As a result, we have great representation from Arabic speakers in the Middle East and North Africa.

This year we had responses from a wide range of countries. These include Algeria, Argentina, Australia, Bahrain, Bangladesh, Belgium, Bolivia, Canada, Chile, Croatia, Egypt, Estonia, France, Germany, Iceland, India, Iran, Ireland, Israel, Italy, Jamaica, Jordan, Lebanon, Morocco, Netherlands, Palestine, The Philippines, Poland, Qatar, South Korea, Spain, Sudan, Taiwan, Tunisia, Turkey, Ukraine, USA and Venezuela.



“ Working on traumatic subjects and in conflict zones can take an emotional toll. We need a safe and healthy environment that allows us to create without fear of censorship or political interference. Documentary filmmakers need the same legal protections as journalists, so we have the tools to protect ourselves and our work.”

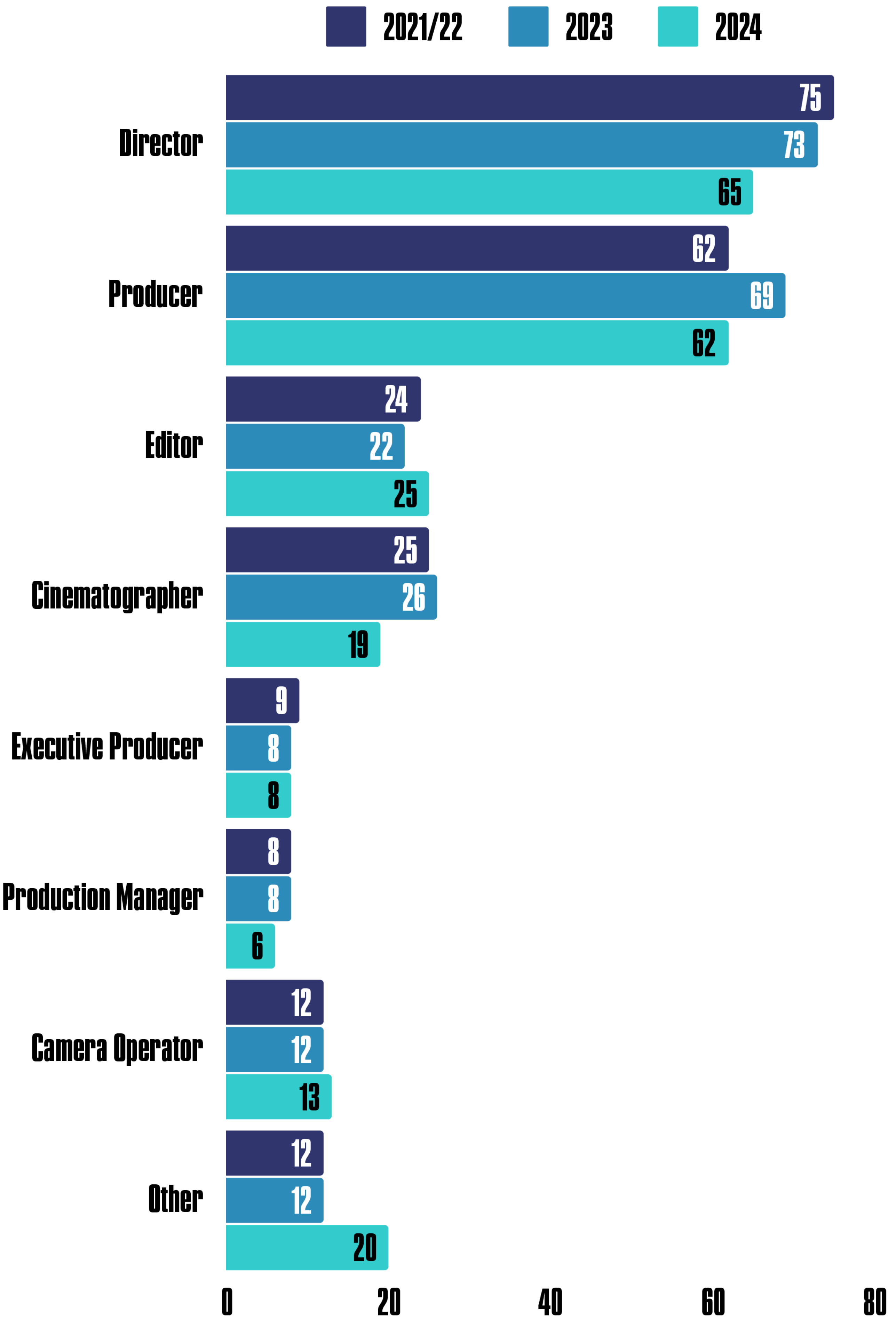
ROLES & EXPERIENCE

PROFESSIONAL ROLE

As in previous years, when we asked respondents what their professional roles were (Q1), the majority of respondents identified as “Directors” and/or “Producers”, 65% and 62% respectively. These have fallen from 73% and 69%, indicating that in this year’s survey a wider range of roles is represented. Respondents were able to tick multiple categories and most did so. This chimes with a continuing trend towards multi-tasking. Respondents say that they are “doubling up” on roles due to the rising production costs.

The survey was also completed by Editors (25%), Cinematographers (19%), Camera Operators (13%), Executive Producers (8%) Production Managers (6%) and Commissioners (1%). These proportions are in line with previous years although we had no commissioners last year.

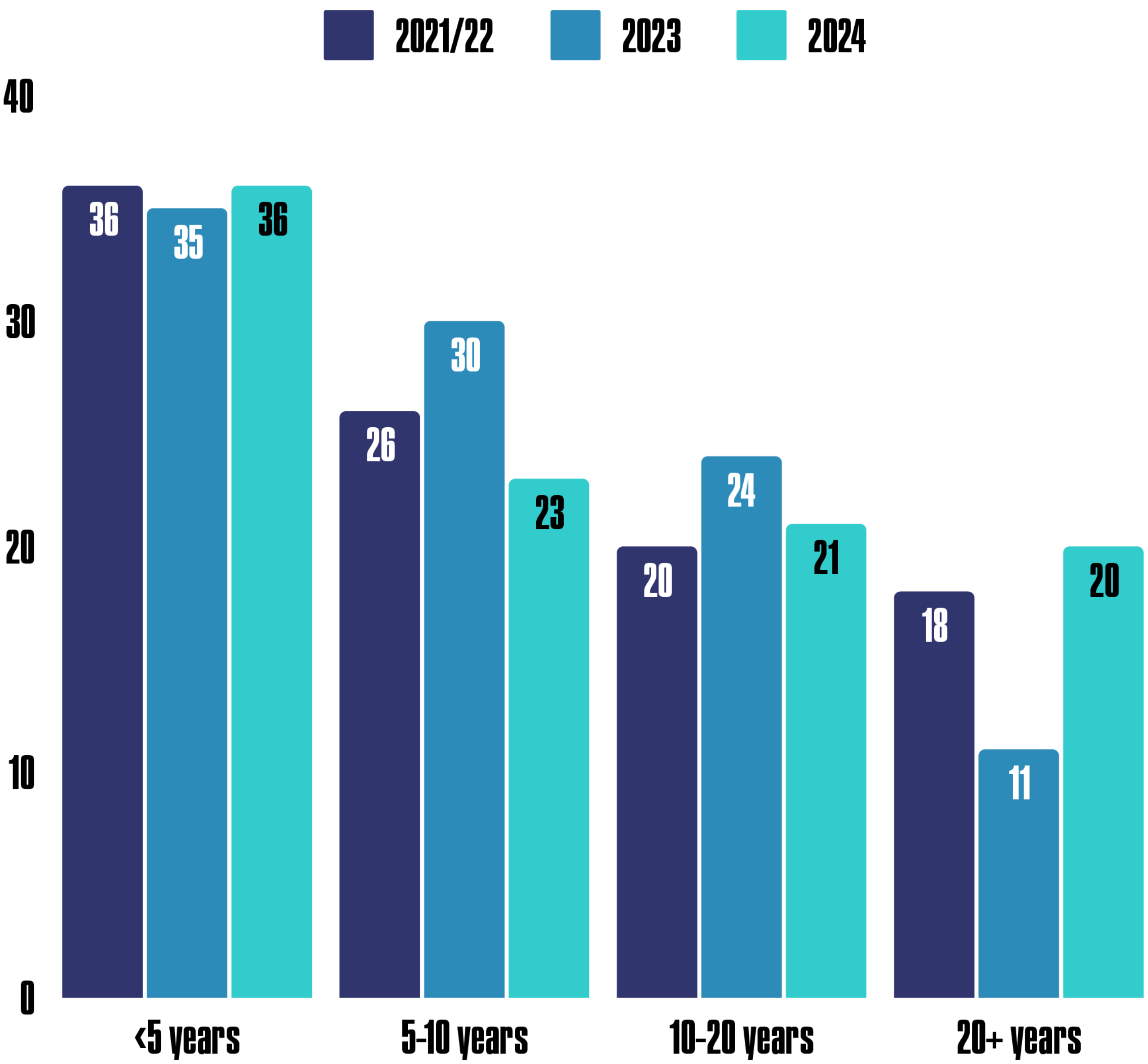
We also invited respondents to specify other roles. These included Screenwriter, Archive Producer, Animator, Colourist and Presenter.


2021/22
2023
2024
Director
75
73
65
Producer
62
69
62
Editor
24
22
25
Cinematographer
25
26
19
Executive Producer
9
8
8
Production Manager
8
8
6
Camera Operator
12
12
13
Other
12
12
20
0
20
40
60
80

EXPERIENCE

We asked respondents how many years they had worked in the documentary film industry (Q2) and answers were evenly distributed. Roughly a quarter of respondents selected each of our 4 options.

This is consistent with previous surveys, except that this year we have benefited from a significant rise in the number of respondents with more than 20 years experience. However, the key metric for The Whickers, as we exist to support emerging talent, is that there has not been a drop in respondents at the 'emerging' end of the documentary industry.

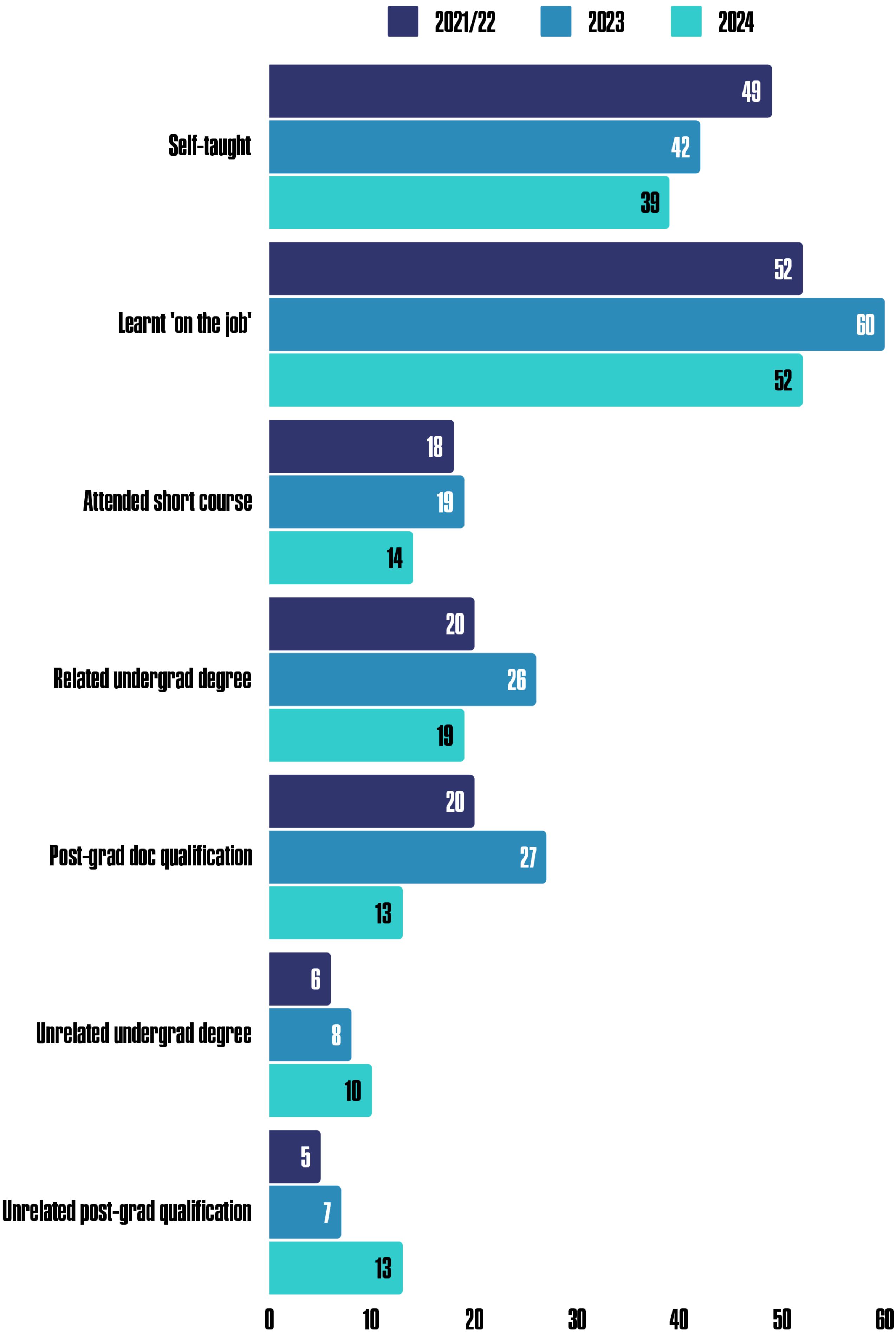


TRAINING

The survey aims to gauge the level of documentary skills training undertaken by our respondents (Q3). The figures show that those who learnt ‘on the job’ remain a narrow majority (52%). Self-taught remains the second most popular choice at 39%, though both of these figures have fallen slightly.

There have also been drops in the proportion of respondents who have postgraduate documentary qualifications or related undergraduate degrees. Those who attended short courses on docs also fell. The only categories which increased were unrelated undergraduate and postgraduate qualifications, indicating people from a wider range of backgrounds were surveyed this year. Respondents referenced qualifications in everything from journalism to fine arts and institutions from Buenos Aires to Berlin to Bournemouth.

Our Arabic-speaking cohort are even less likely to have gone through formal documentary training. In their case the most commonly cited training route was through ‘news’ or ‘engineering’. This is reflected in a near doubling this year (7% to 13%) who have undergone postgraduate training in a sphere unrelated to documentary.



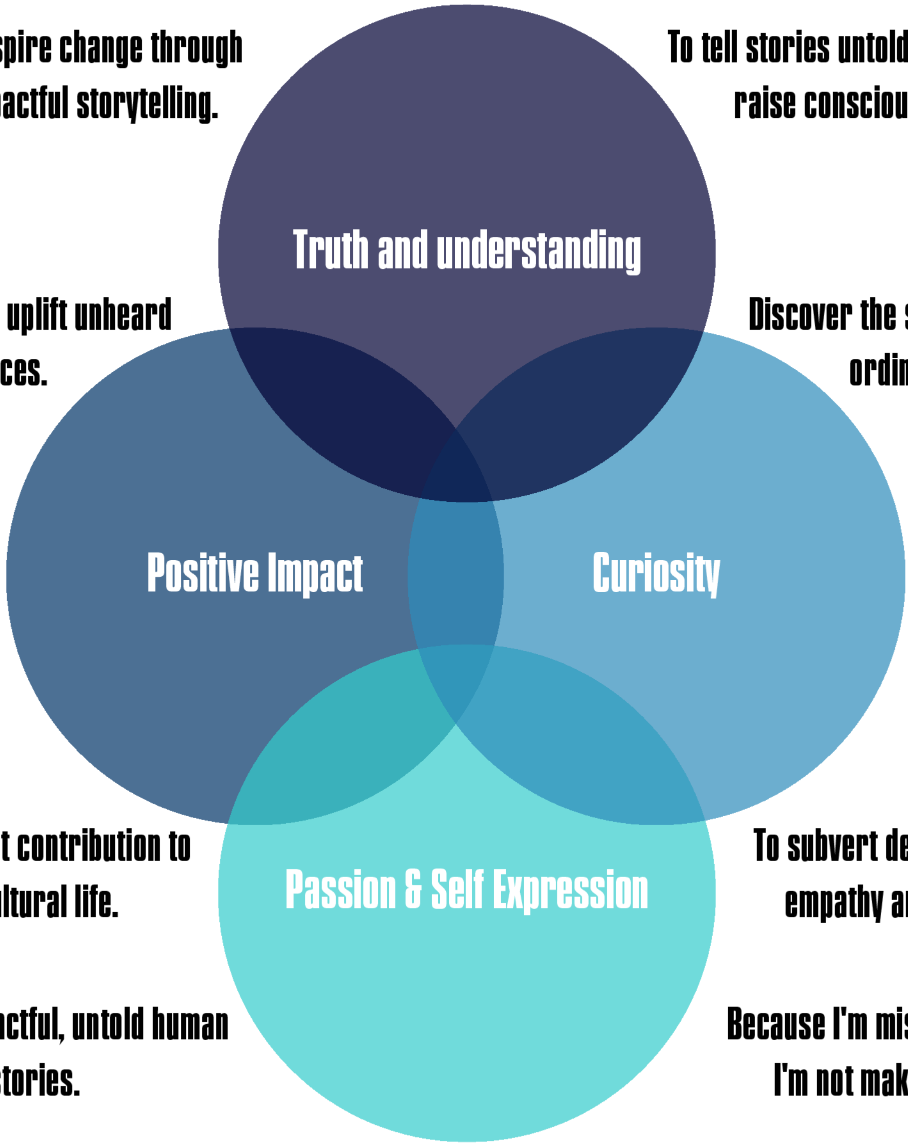
2021/22
2023
2024
Self-taught
49
42
39
Learnt 'on the job'
52
60
52
Attended short course
18
19
14
Related undergrad degree
20
26
19
Post-grad doc qualification
20
27
13
Unrelated undergrad degree
6
8
10
Unrelated post-grad qualification
5
7
13
0
10
20
30
40
50
60

WHY DO YOU MAKE DOCUMENTARIES?

Having established the background and training of those surveyed, we sought to learn more about why our respondents made documentaries, in just seven words or fewer (Q6). The varied responses fell predominantly into four main camps, with much overlap between them: curiosity; truth and understanding; positive impact; and passion & self-expression.

To inspire change through impactful storytelling.

To tell stories untold stories and raise consciousness.



I want to help uplift unheard voices.

Discover the special in the ordinary.

An important contribution to the cultural life.

To subvert denial through empathy and beauty.

To share impactful, untold human stories.

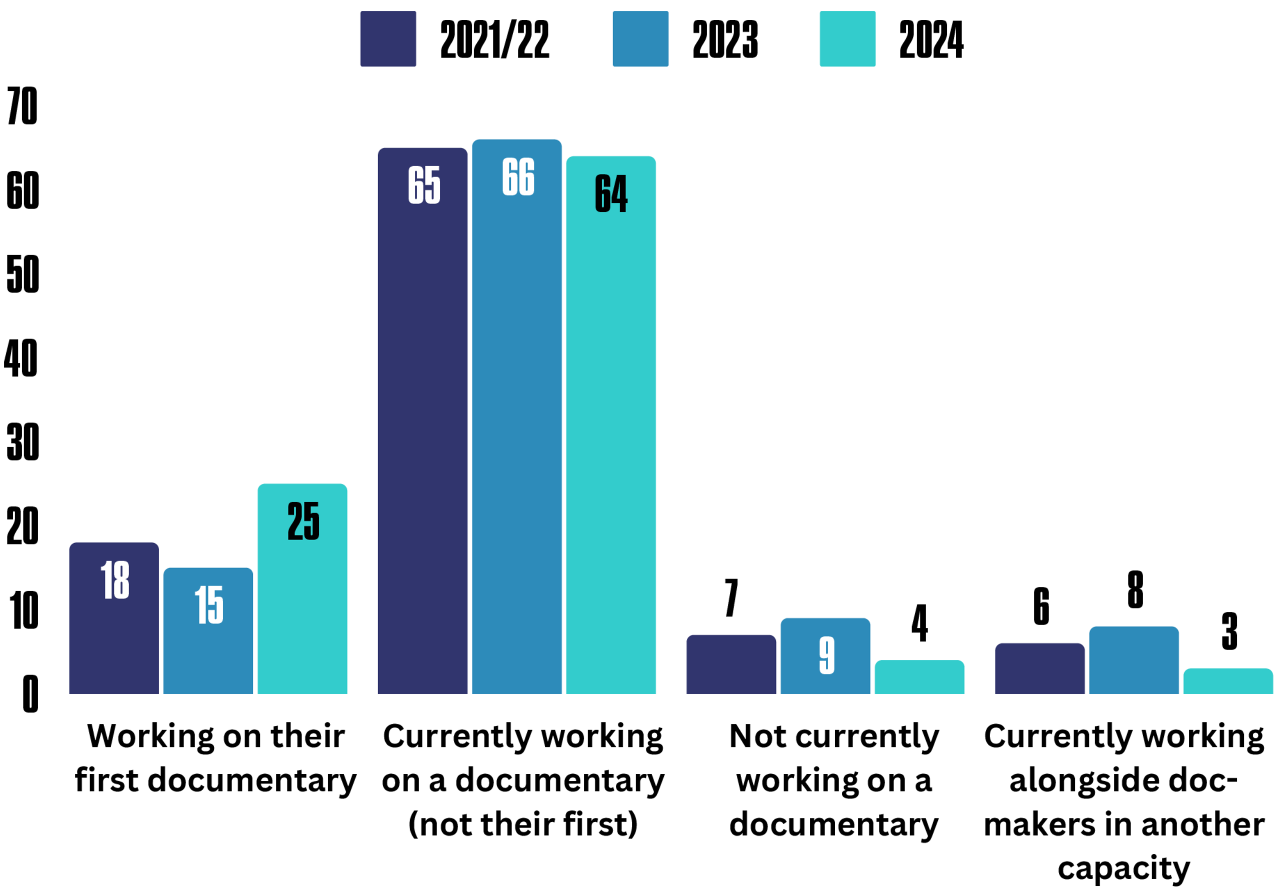
Because I'm miserable when I'm not making them!

This is the most fun thing I know.

ARE YOU CURRENTLY WORKING ON A DOCUMENTARY?

We asked respondents if they are currently making a documentary (Q7). We ask this question in order to gauge how current their experience is. Never before have we had so many documentary makers respond who are completing their first documentary (25%, up from 15% last year). However, this heartening 10% rise may be reflective of the fact that the survey is accessed through the Whicker Awards website, which gains most traffic from first time filmmakers.

We also have a record low proportion of respondents not currently working on a documentary (4%, less than half of 9% last year). This may be partly due to filmmakers being able to get back to work after the COVID 'lockdown years'. The fact that a larger proportion of respondents than ever are actively involved in making a documentary strengthens our ability to draw conclusions about the current state of the industry.



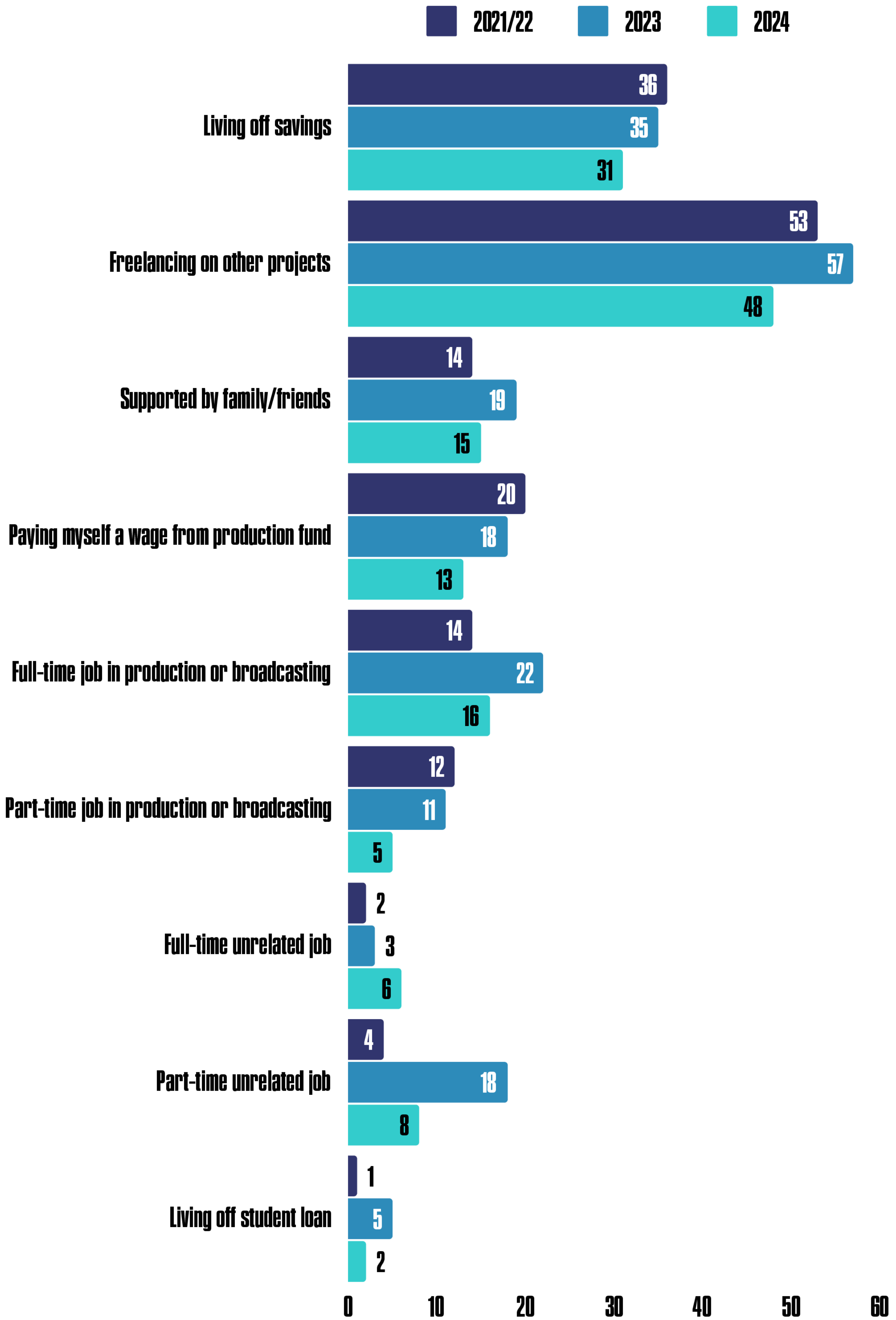
"I put my mortgage behind two payments to film this. I put my car payments behind to film it. I borrowed money to film it. I would have liked to pay people and hire someone to create music for the film. I would have liked to have filmed three times as long in the South American wetlands but I could not afford it. Instead I used stock footage. It is a miracle that this film exists and is so thorough and beautiful!"

FINANCE & FUNDING

FINANCIAL SUPPORT

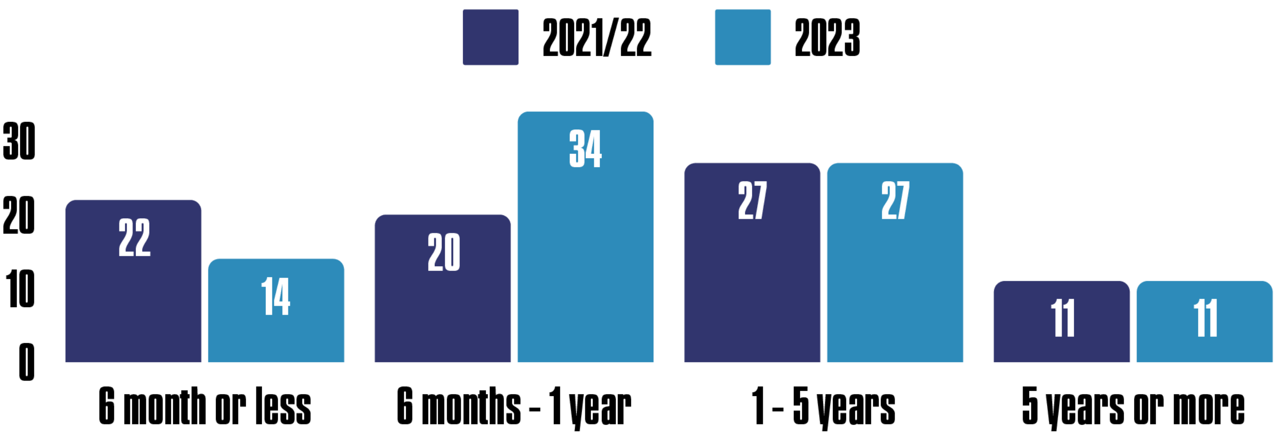
This question was directed at those respondents who are currently making documentaries. It aims to determine how they are making enough money to live on for the duration of this endeavour (Q9). Respondents were invited to tick all options that applied. As in previous years, freelancing on other projects remains the most common choice, but, at 48%, it is no longer a majority. The two other common answers are working another job (32%) and living off savings (31%).

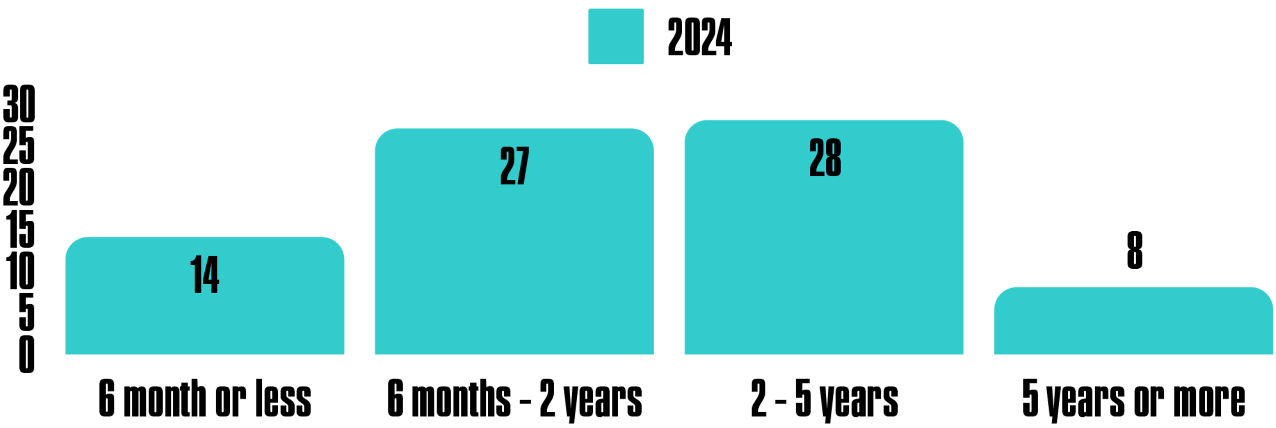
Only 13% are able to pay themselves a wage, the lowest proportion since we began surveying documentary makers. Those supported by family/friends has fallen slightly (19% down to 15%), as has those living off a student loan (5% to 2%). The latter may reflect that we had more respondents this year in older age brackets.


2021/22
2023
2024
Living off savings
36
35
31
Freelancing on other projects
53
57
48
Supported by family/friends
14
19
15
Paying myself a wage from production fund
20
18
13
Full-time job in production or broadcasting
14
22
16
Part-time job in production or broadcasting
12
11
5
Full-time unrelated job
2
3
6
Part-time unrelated job
4
18
8
Living off student loan
1
5
2
0
10
20
30
40
50
60

TIME TAKEN TO COMPLETE A DOCUMENTARY

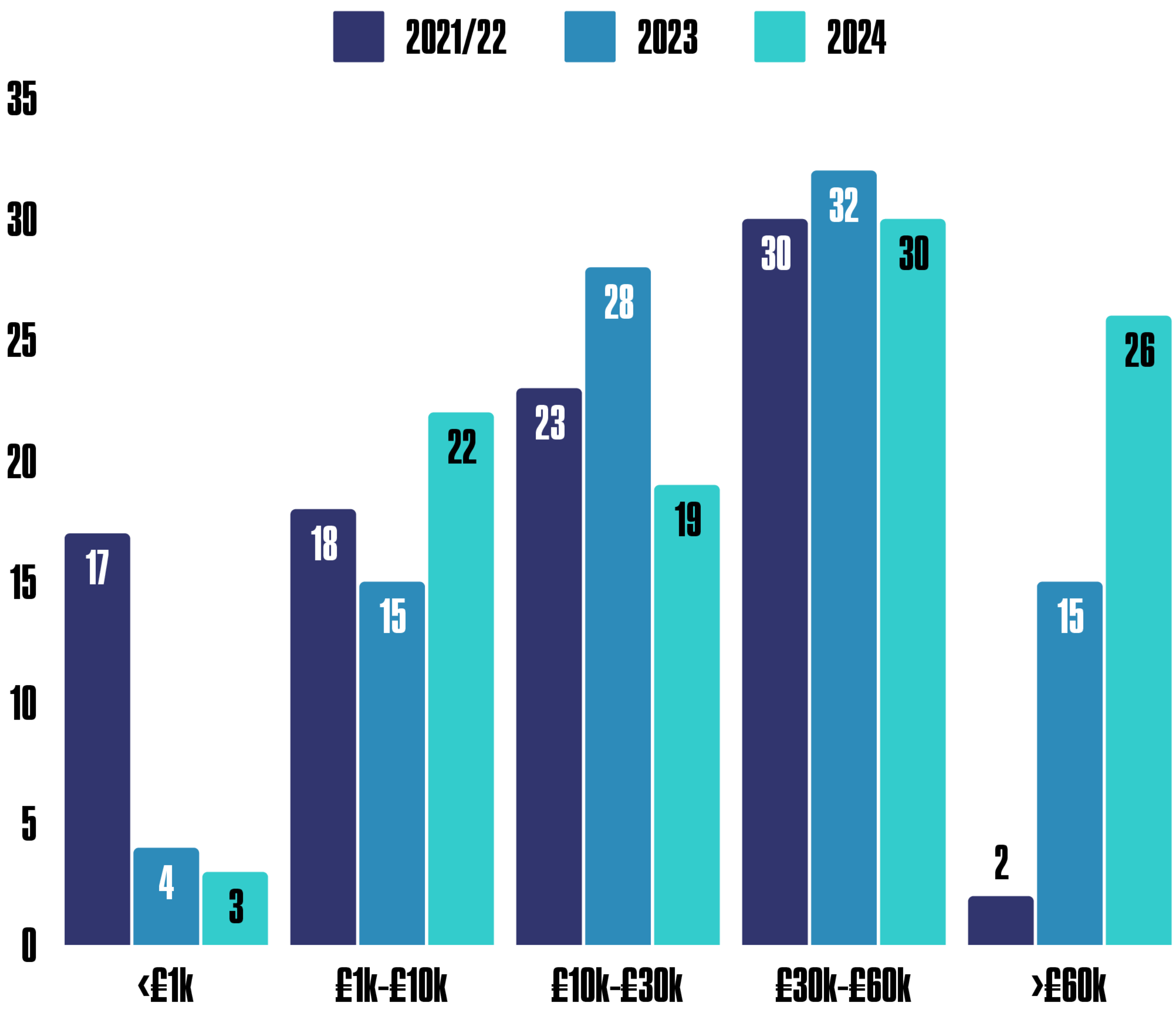
Next, we wanted to know how long it took respondents to complete their last documentary (Q10). The short answer is “longer”. Rather than the most common period being between 6 months-2 years (27%), it is now 2-5 years (28%). It should be noted that due to the drop off in quick turnaround documentaries since the survey began, we have changed the category boundaries. This is why the 2024 results are represented on a separate graph. For example, in 2017 our categories included ‘6 weeks and under’ and we did not include a category for over 5 years. The percentage of documentaries completed in under 6 months (14%) remains the same as last year, but is significantly down on previous years. At the other end of the scale, just 8% of documentaries take over 5 years to make. Before the Covid pandemic this figure had been as low as 2%. The most common length of documentary among those surveyed in English remains between 60-90 minutes (31%). For Arabic respondents it is 30-60 minutes.





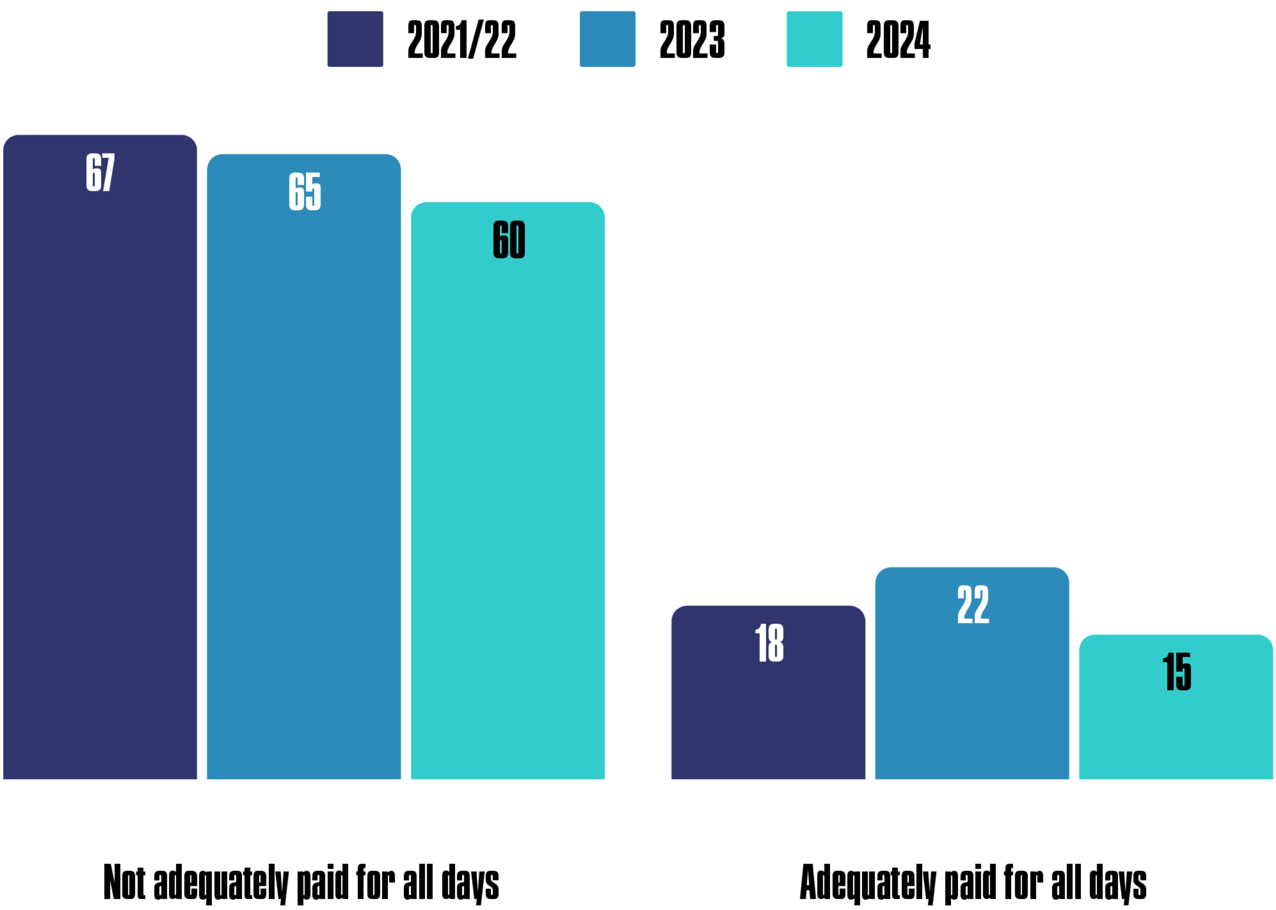
COST OF TIME TAKEN

We asked respondents to estimate how much their time would have cost if they were paid for every day dedicated to working on their documentary (Q13). It is still the case that the most common choice was between £30k-60k (chosen by 30% compared to 32% last year). However there has been an uptick in those choosing £1k-10k (22% compared to 15% last year). The data does not tell us if lower budget films means that they are short films. However, it is now the case that a figure under £1000 is simply not viable: just 3% selected this compared to 17% back in 2021/22. Whether it is inflation, the types of documentaries being made, or some other reason, there seems to be a decline in the number of docs turned around very quickly on a shoestring budget.



PERCEIVED AND ACTUAL RENUMERATION FOR DOCUMENTARY WORK

The following question gauges whether or not respondents felt they had been adequately paid for all of the days that they had spent working on their most recent documentary (Q14). This question is of course subjective and relies heavily on respondents having a solid idea of their professional market value. But it is also 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 15% of respondents felt that they had been paid 'properly' on their last project, a drop from 22% last year.



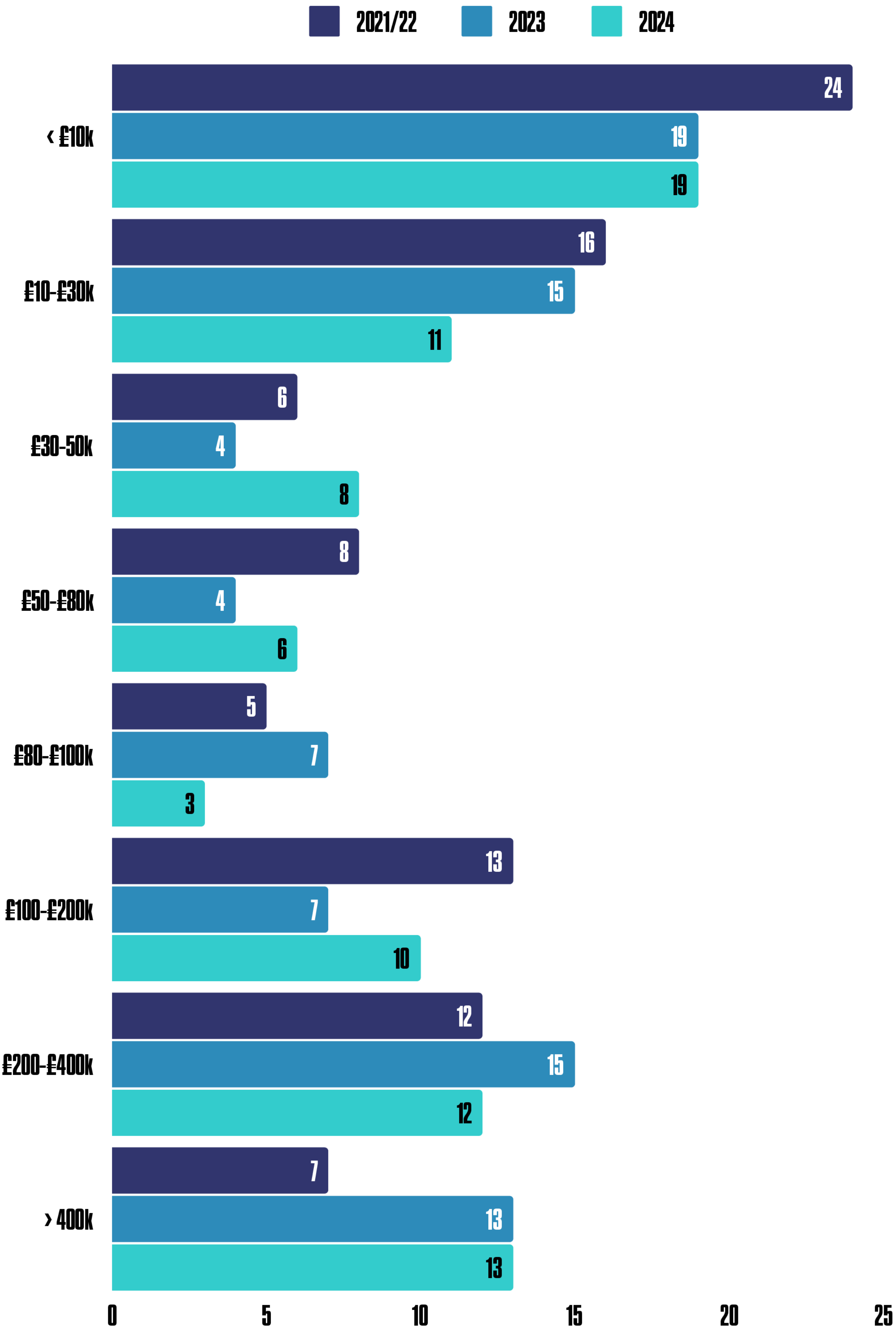
WHAT PERCENTAGE OF YOUR TIME WERE YOU PAID FOR ON YOUR LAST DOCUMENTARY?

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 (Q15). Answers ranged from 0% to 100%, with an average answer that respondents felt that they had been properly paid for just 35% of their time. This is a decrease from 41% last year but in line with some previous surveys. Only 6% felt they were fully paid for the work they had done. This is almost half last year's figure of 11%.

THE COST OF MAKING A DOCUMENTARY

Our next set of questions aimed to find out if documentaries are costing more to make and, if so, what factors are driving those costs? A good indication of increased cost is the size of the prospective budget (Q17). At the lower end of the scale, 19% of respondents said they were making their documentary for less than £10k, a figure very similar to previous years. The other end of the scale is also consistent, with 13% working on projects with a budget over £400k.

There tend to be fewer documentaries which are made on budgets between £30k to £100k and so it appears the "mid-budget" documentary has moved into a higher bracket. Above £400k is still reserved for only a small proportion of documentaries.


2021/22
2023
2024
‹ £10k
24
19
19
£10-£30k
16
15
11
£30-50k
6
4
8
£50-£80k
8
4
6
£80-£100k
5
7
3
£100-£200k
13
7
10
£200-£400k
12
15
12
› 400k
7
13
13
0
5
10
15
20
25

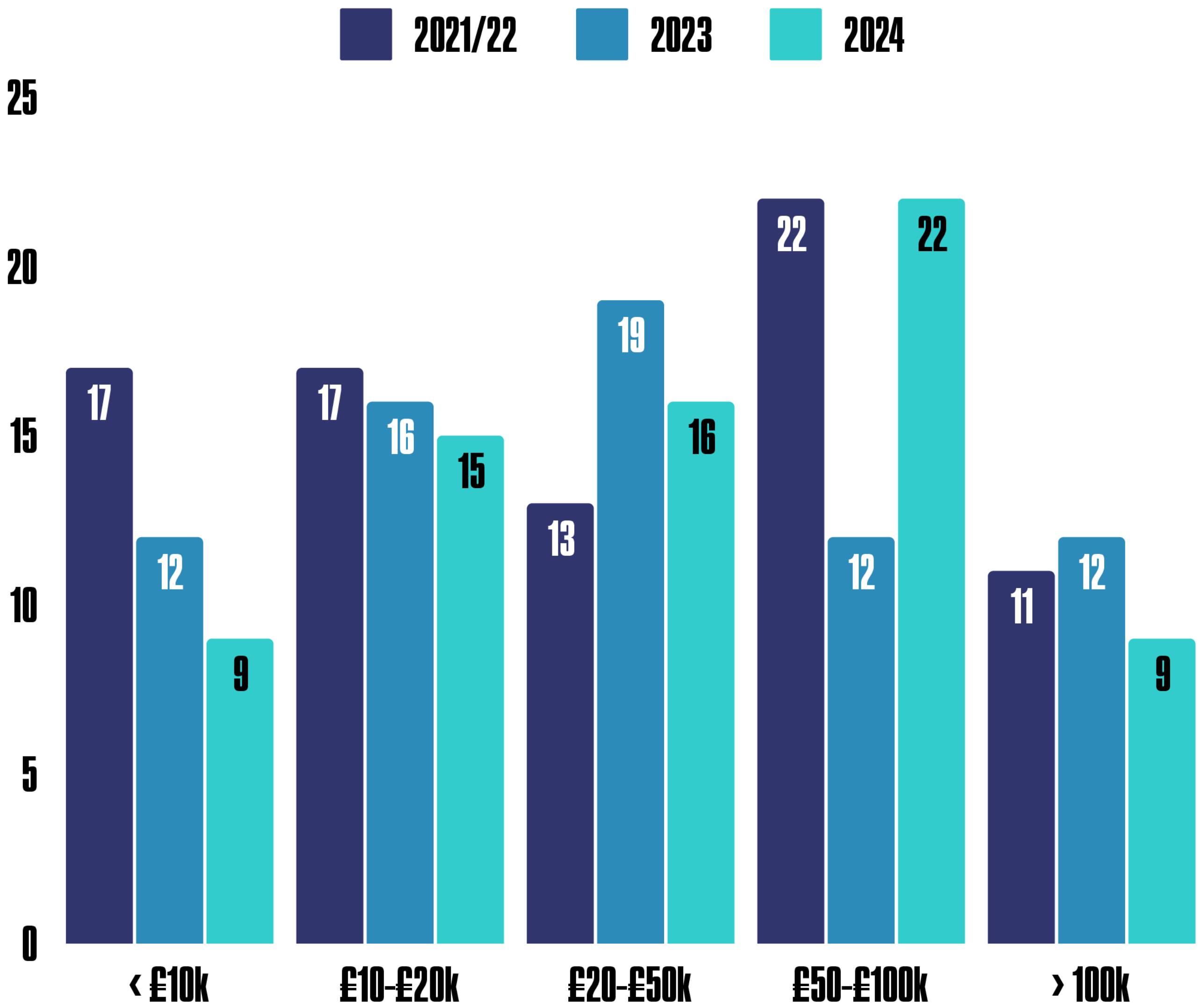
FINANCING A DOCUMENTARY FILM

To get a better sense of how many respondents had applied for funding for their documentary film, and to which funds they had applied (Q18), we provided respondents with a list of documentary grant-givers. Our Arabic and Latin American respondents pointed out that the list is "Anglo-centric". They are right and we will expand it considerably next year. Applications to broadcasters came out on top at 28%. Doc Society, a fund for international, independent documentaries made, at least in part, by UK talent, was the second most commonly selected choice with 22%. The previous year it had been at 34%, even higher than broadcasters: this may reflect a less UK-centric pool of respondents this year. US-based Sundance continues to be a popular choice internationally (19%). Meanwhile, Whicker applicants make a larger percentage than previously at 17%. Since last year private investors have fallen from 23% to 18% . Of our Arabic responders, 35% applied for the Arab Fund for Arts and Culture (AFAC) and 39% applied to the Doha Film Institute for funding.

28% A BROADCASTER
22% DOCSOCIETY
19% SUNDANCE DOC FUND
19% CATAPULT FILM FUND
18% CHICKEN & EGG ACCELERATOR LAB
18% PRIVATE INVESTOR
17% THE WHICKERS
12% IDFA BERTHA FUND
10% HOTDOCS
8% BFI GLOBAL CINEMA FUND
8% IMPACT PARTNERS DEVELOPMENT FUND
7% CREATIVE EUROPE
7% JUSTFILMS / FORD FOUNDATION
6% IDA PARE LORENTZ
6% IDA ENTERPRISE

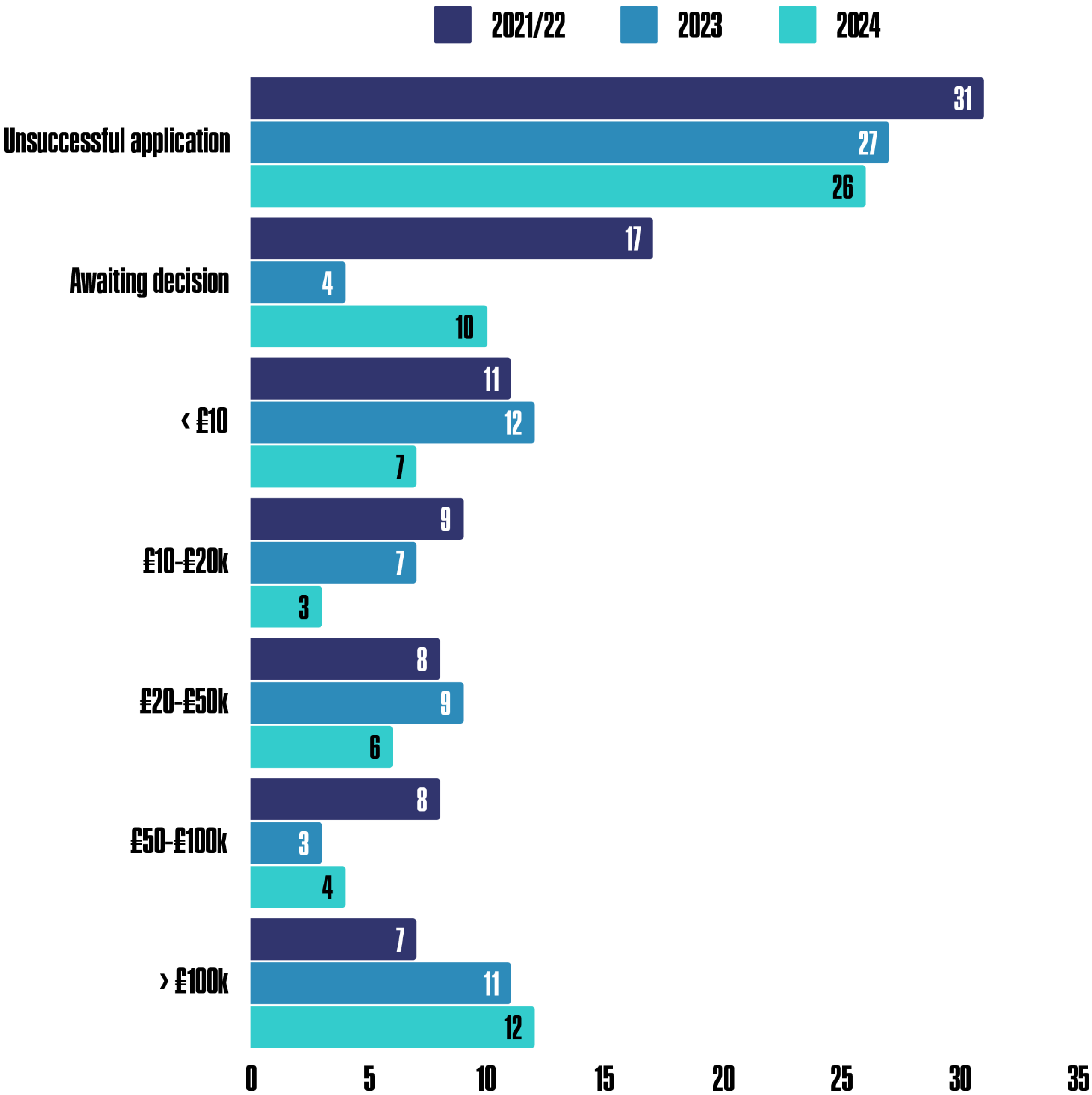
AMOUNT OF FUNDING APPLIED FOR VS. AMOUNT RECEIVED

For those respondents who answered that they had previously applied for funding for their documentary from an external source, we then ask them, on average, how much they had applied for (Q19). The graph below details the differences in the amount requested by filmmakers in their funding applications. Those seeking less than £10,000 has fallen to 9%: its joint-lowest level in any of our surveys. This suggests that small amounts of funding are no longer making the difference they once did. By contrast, the £50k-100k range has gone up from 12% to 22%.



The logical follow-up question then asked respondents how much funding they had received, if any (Q20). The graph below highlights the gap between those whose applications garnered significant funding of more than £100K (which has risen to 12%) and those who received nothing at all.

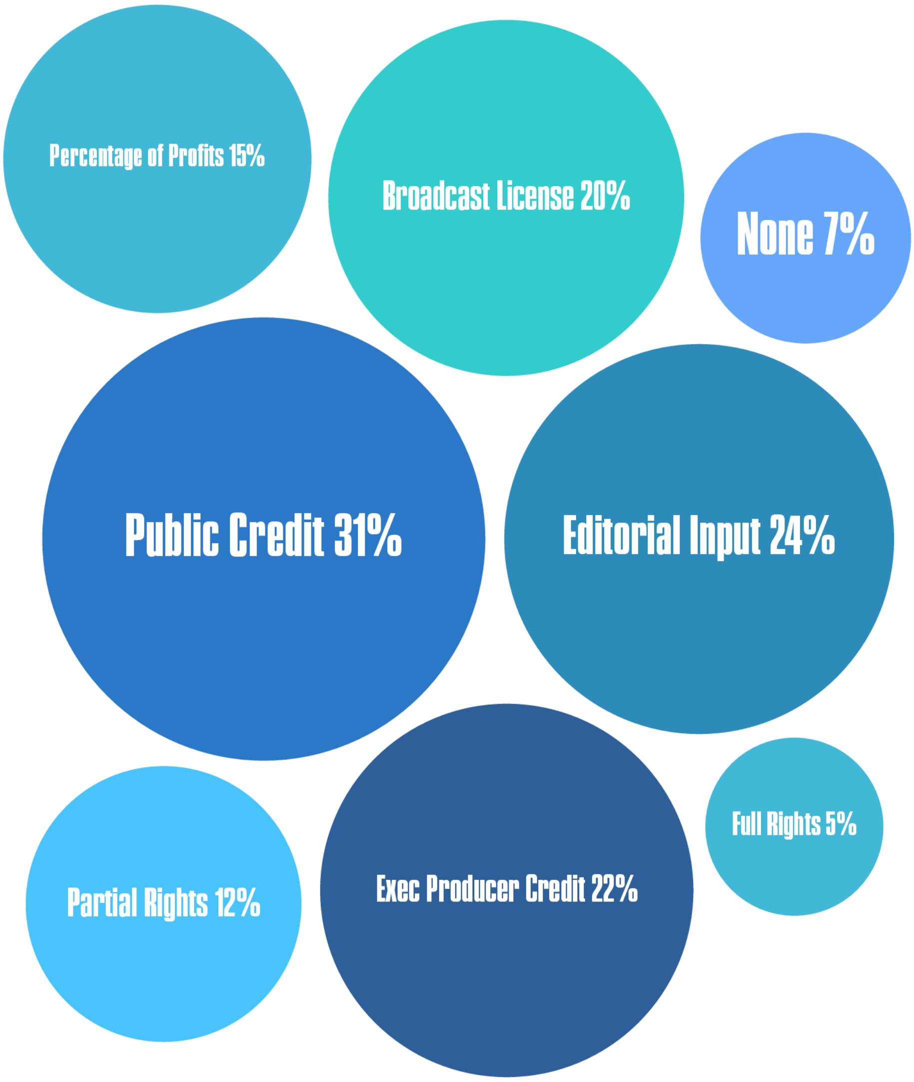
The proportion of failed funding applications is 26%. Despite the fact that under £10k and over £100k were the two least-sought amounts, they were in fact the two most commonly received by documentary makers. Despite respondents saying that they were most likely to need an amount between £10k-£100k, this is not what they are receiving.



“There needs to be better financial opportunities that are secure, like theatre-run packages in independent movie theatres, salaried positions. Grant applications are too long. Festivals don’t always even watch the whole film. Many things are financially abusive of our time and money in macro or micro aggressions that add up to make this an industry that depends on the codependency of filmmakers.”

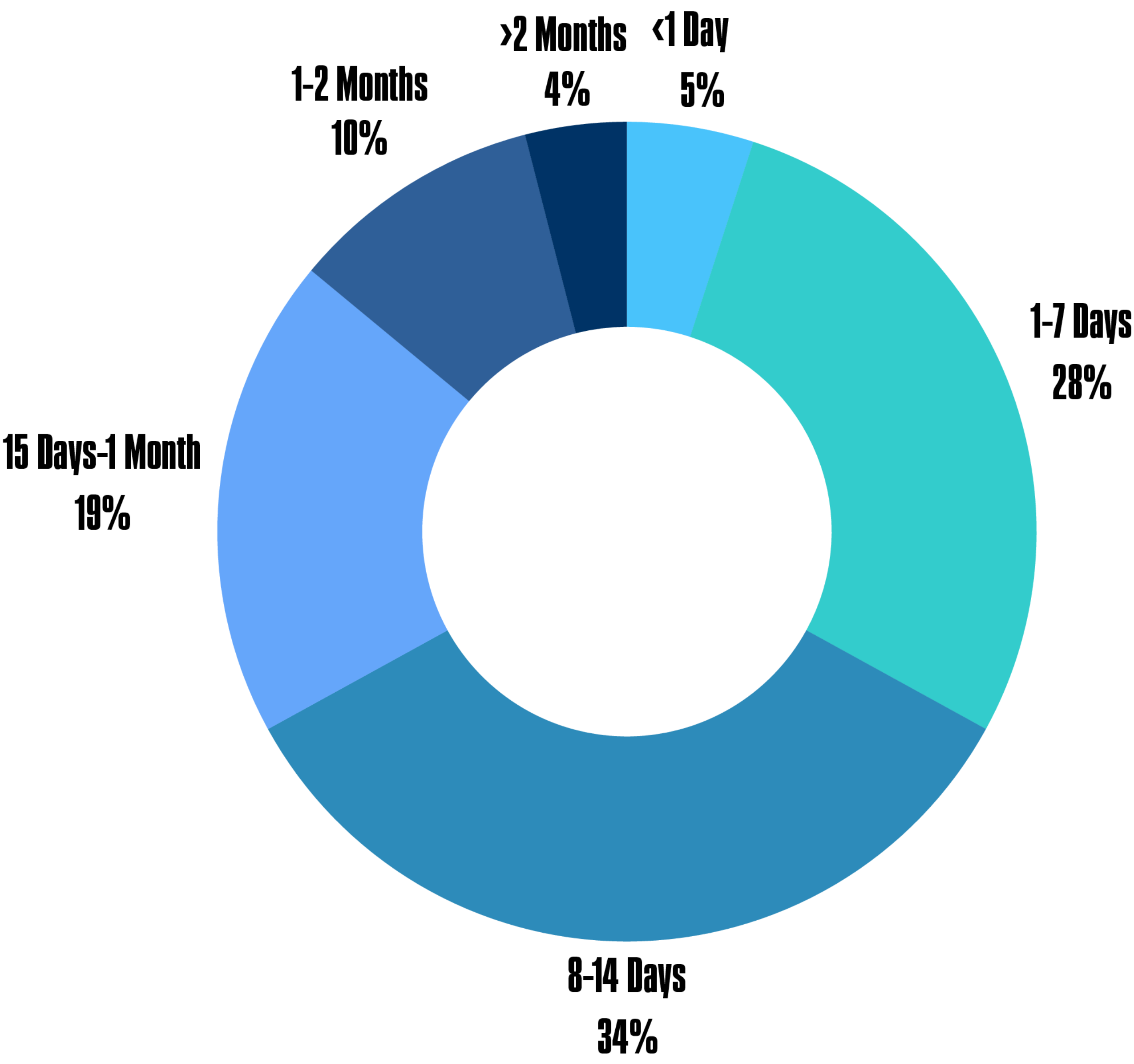
EXPECTATIONS OF FUNDERS

For those who had previously been awarded funding for their documentaries, we wanted to ascertain the expectations of their funders (Q21). We are seeing a rise in the proportion of funders who demand the broadcast licence (20% compared to 12% last year) and a percentage of profits (15% up from 8%). One heartening statistic is a rise to 7% of those offering funding with no strings attached whatsoever. Whilst a public credit remains the most common demand, we have seen a drop in those seeking editorial input from 29% to 25%. Whilst this may suggest that documentary makers are exerting more control over their work, one respondent notes that editorial input "often remains an unsaid demand."



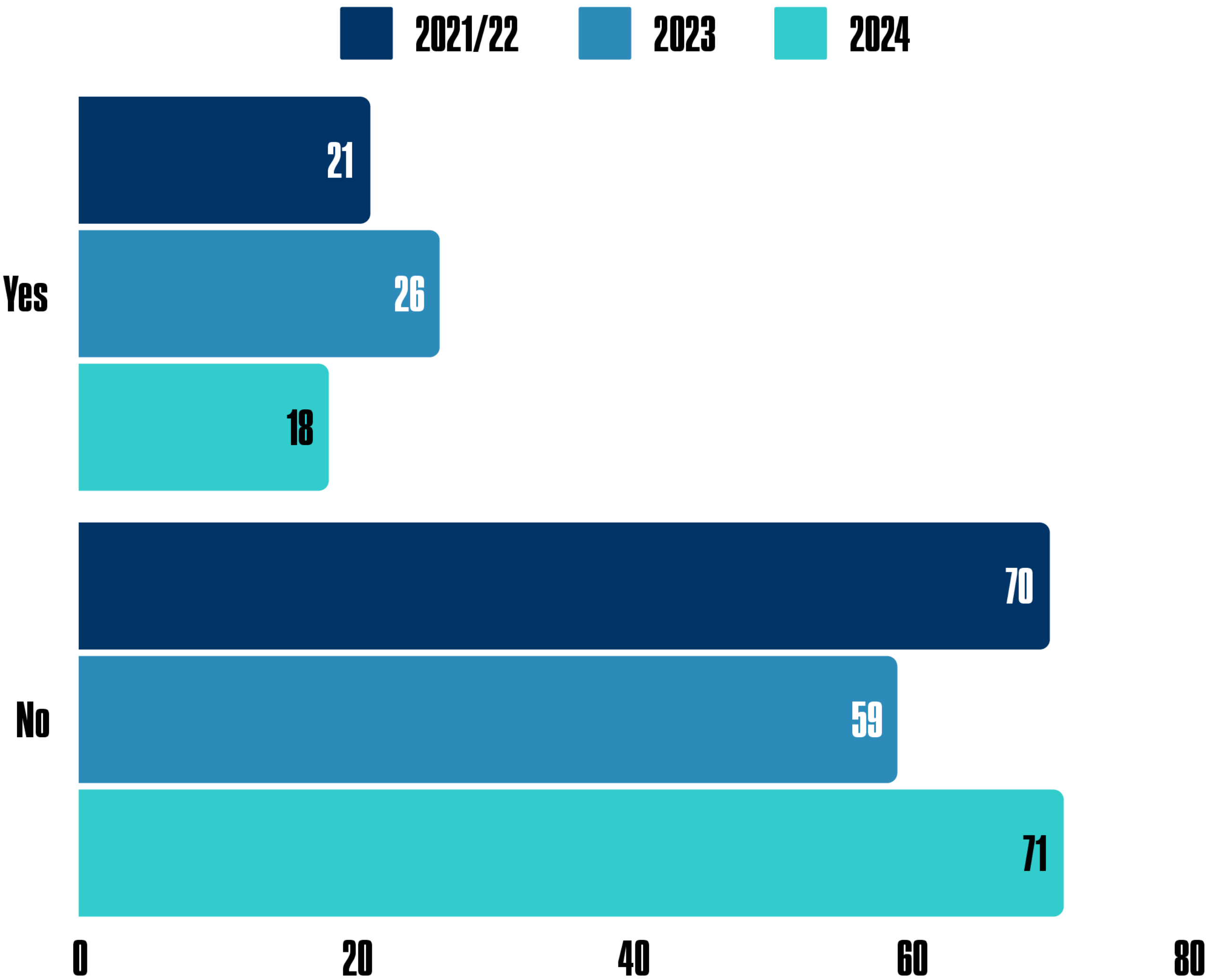
APPLYING FOR FUNDING

Given that we have already shown that more than a quarter of funding applications fail, we sought to discover how much time is invested in each application (Q30). The results indicate that, unlike in previous years, the most common amount of time spent is 8-14 days (34% up from 20%). It had previously been the case that 1 to 7 days was the most selected choice (38% last year, now down to 28%). The vast majority take between a day and a month, with only a small number of applications at the extreme ends.



CROWDFUNDING

Crowdfunding has long been seen as a democratic, but also very time-consuming alternative source of funding. We, therefore, asked respondents whether or not they had used a crowdfunding platform to raise funds for their projects (Q31). This year saw a drop in those using crowdfunding to 18%, the lowest yet. The remaining 71% had not used crowdfunding and 11% answered ‘not applicable’. Among those who did use crowdfunding, the average percentage of their budget that they were able to raise through this method, was 19%, which is similar to last year. However, there is a big variance: with some raising nothing through crowdfunding, whilst others were able to fully fund their entire projects this way.

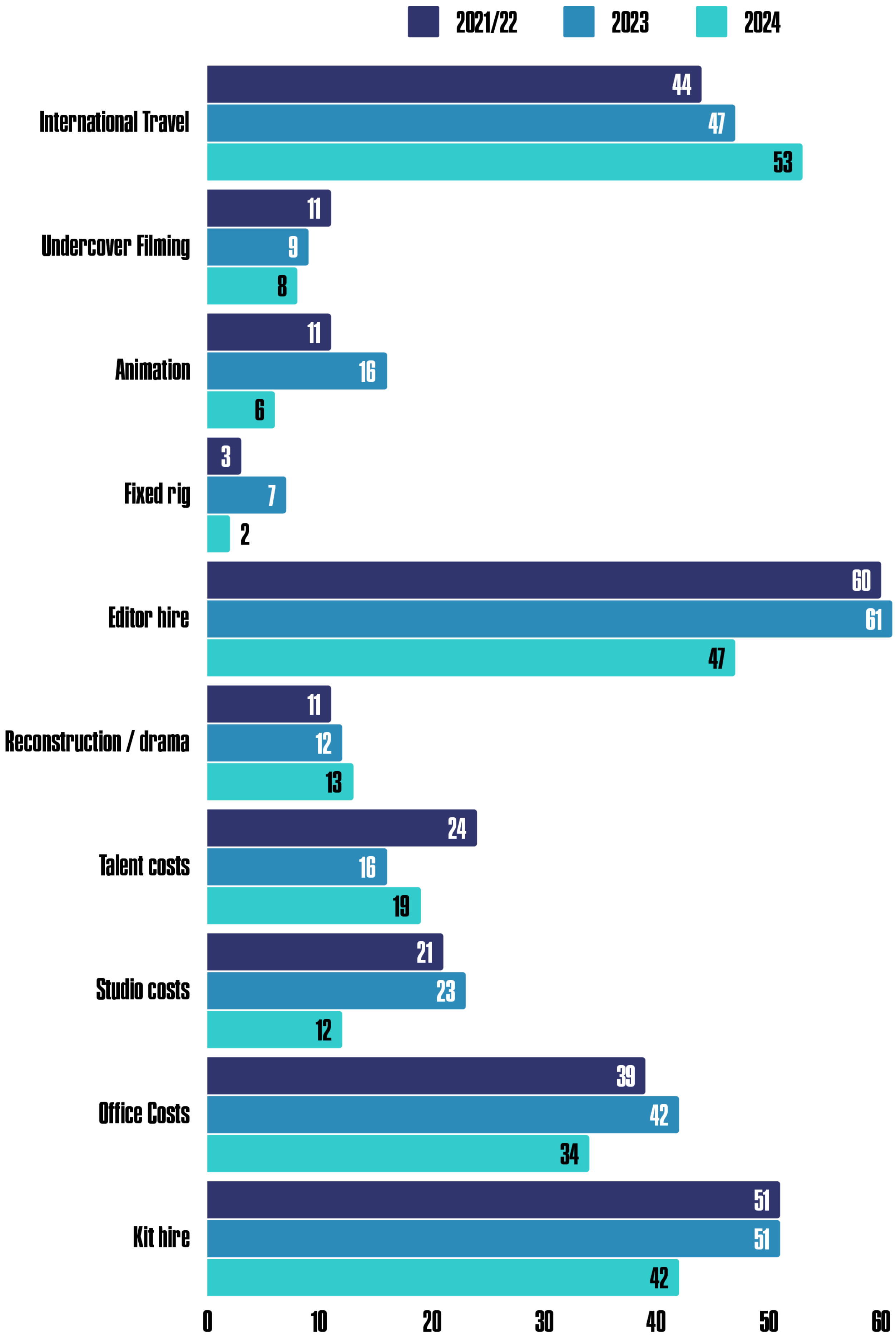


FACTORS AFFECTING COST

Where does the money go? Since our first Cost of Docs survey in 2016, we have tracked the most significant spending areas for documentary production and asked respondents to tick off all the items they budget for (Q40).

This year, for the first time, soundtrack composition was the most ticked 'line item' among documentary makers at 55%. It has overtaken last year's most common line item, which was editor hire at 61% which has now dropped to 47%. The only other category which a majority of respondents selected was international travel. This was once as high as 70%, but nearly halved during the pandemic. This year's figure of 53% suggests that documentary makers are travelling again although elsewhere we can see that more are using local crews. The drop in editor hire and kit hire chimes with the current move towards multitasking and a lower cost of paying for 'entry level' cameras outright. Increasingly, documentary makers wear more hats and work with what resources they have. Perhaps the most dramatic example of this is studio costs, which were an expense for just 12% of respondents: a record low and almost half of last year's figure. As technology allows more to be done at home, documentary makers appear to be choosing to use their budgets in ways other than hiring studios and editors.

There are also some interesting trends in storytelling techniques. Reconstruction is more popular than ever before, at 13%. Meanwhile, the use of animation, which is generally perceived to be time-consuming to make and, therefore expensive, has fallen dramatically, with this year's figure of 6% being less than half of the 16% of projects last year.


2021/22
2023
2024
International Travel
44
47
53
Undercover Filming
11
9
8
Animation
11
16
6
Fixed rig
3
7
2
Editor hire
60
61
47
Reconstruction / drama
11
12
13
Talent costs
24
16
19
Studio costs
21
23
12
Office Costs
39
42
34
Kit hire
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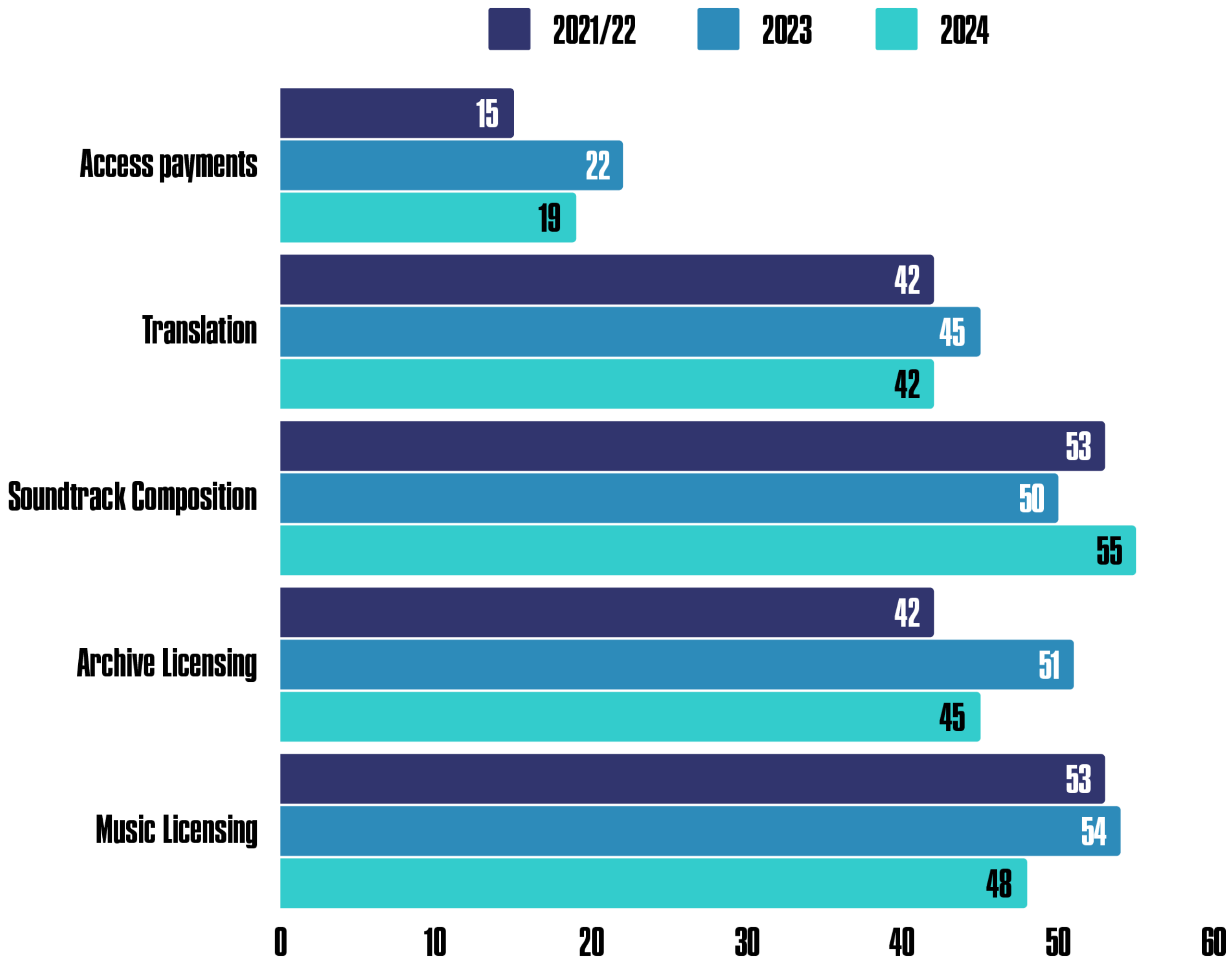
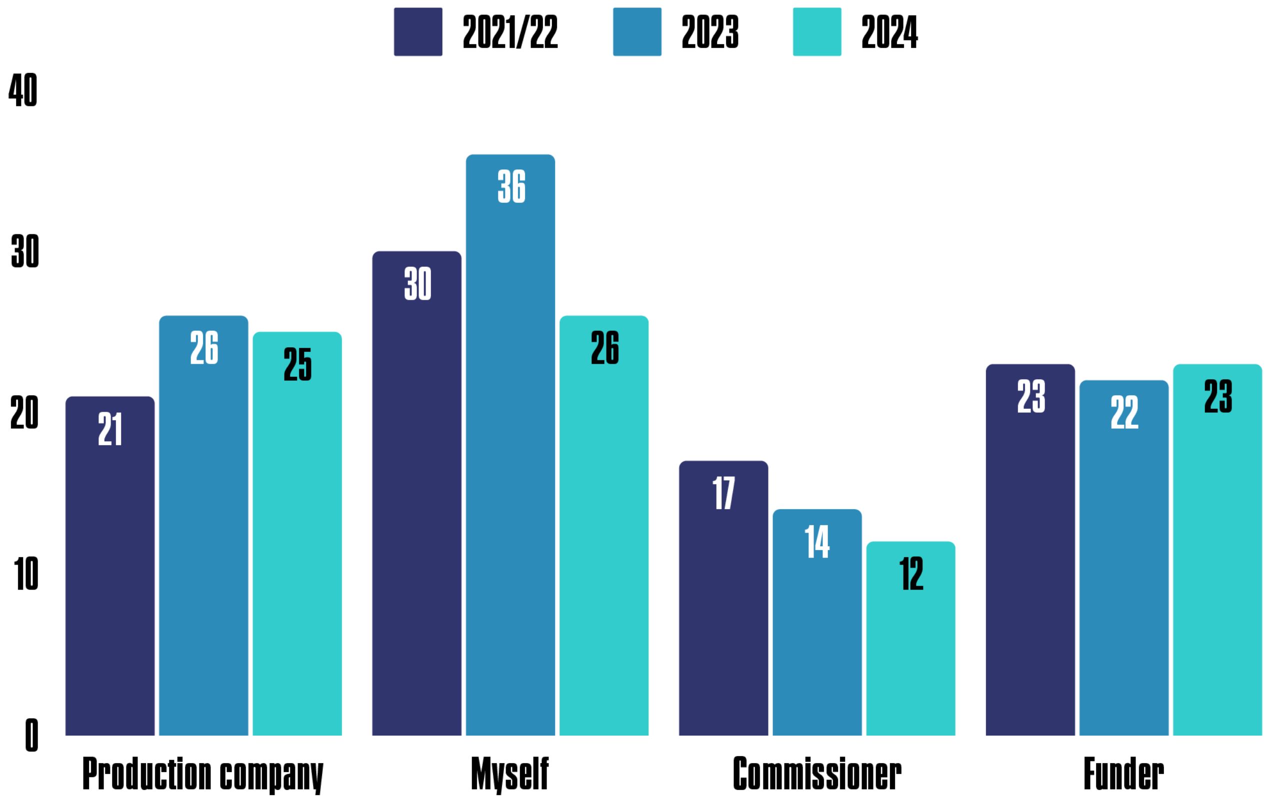
40
50
60

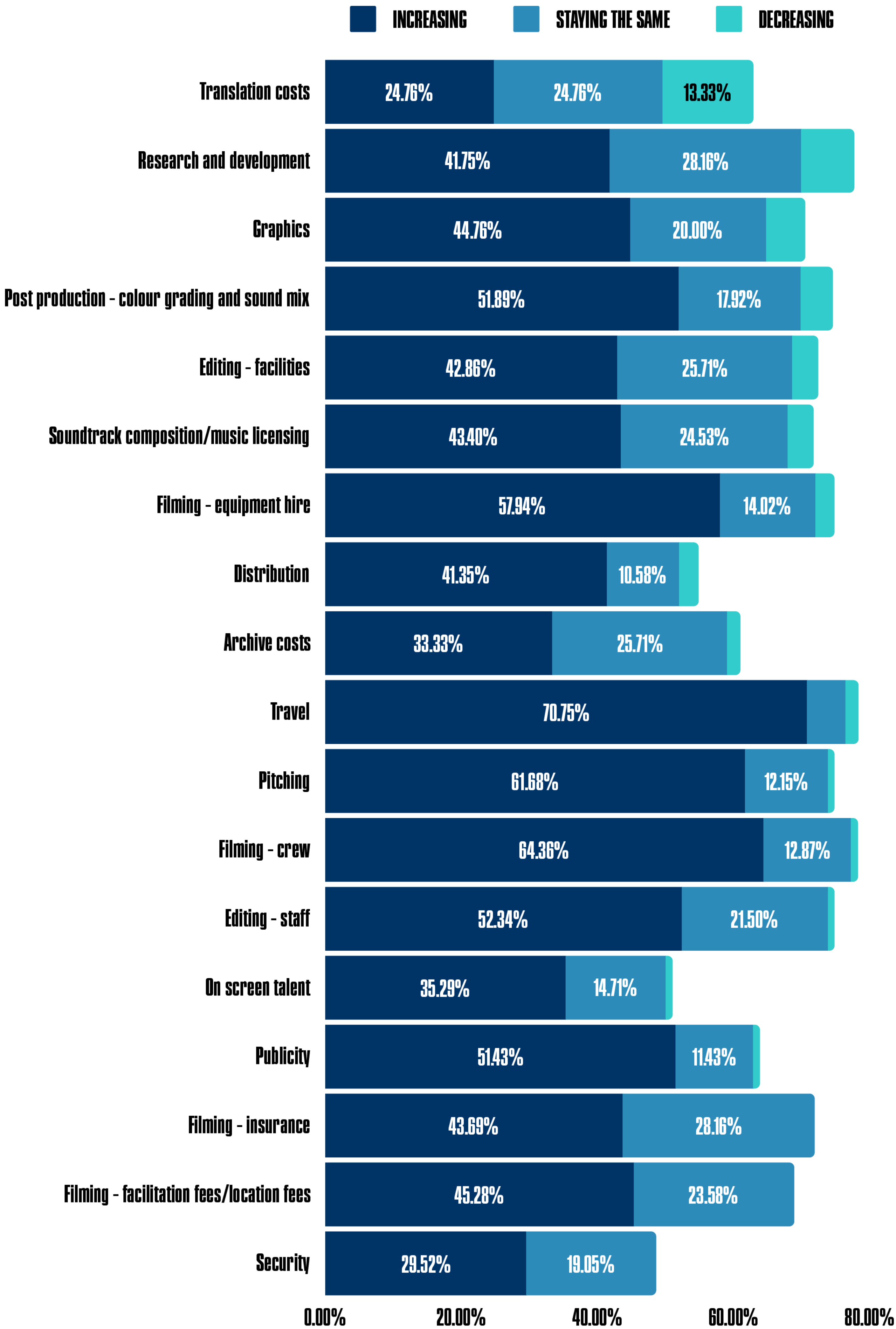


Next, we asked respondents who had paid for the majority of elements in the previous section (Q41). Although "myself" remains the most common response, the fact that this figure has dropped 10 percentage points to 26% could be a positive sign that fewer documentary makers are being burdened with the responsibility of financing films themselves. Such a situation would mean that only those with private means could make documentaries and many important stories would go untold. Just behind are production companies and funders. However, over the years of our survey, commissioners have been responsible for funding fewer and fewer projects. One respondent illustrates the financial difficulties of documentary making and the need to wear multiple hats: "I was producer, director, cinematographer, editor, colourist, publicist, writer, grant-writer, researcher because I had no money to pay anyone. Translation and archival footage and other help was donated by the Grace of God."



INCREASING & DECREASING EXPENSES

We asked respondents to estimate which budget items cost them more year on year, which stayed the same and which were cheaper (Q43). Across all 18 budget areas asked about, there was a clear consensus that costs are rising, and even soaring in some cases. The most dramatic increase in costs appears to be in travel. 71% of respondents said this was increasing, 6% said it was staying the same and 2% said that it was decreasing. The cost of pitching, including festival passes and trailer production, was cited as increasing by 62%. Staffing costs were another major area of increase, with 64% citing higher costs for filming crew and 52% for editing staff. The one area where there was not a consensus about an increase was translation costs. In this instance, 25% said costs had gone up but the same proportion said they were staying the same. There was even 13% for whom translation costs had gone down, the only category where more than 10% felt prices had decreased. However, this may be due to the specifics of the documentaries they were working on.


INCREASING
STAYING THE SAME
DECREASING
Translation costs
24.76%
24.76%
13.33%
Research and development
41.75%
28.16%
Graphics
44.76%
20.00%
Post production - colour grading and sound mix
51.89%
17.92%
Editing - facilities
42.86%
25.71%
Soundtrack composition/music licensing
43.40%
24.53%
Filming - equipment hire
57.94%
14.02%
Distribution
41.35%
10.58%
Archive costs
33.33%
25.71%
Travel
70.75%
Pitching
61.68%
12.15%
Filming - crew
64.36%
12.87%
Editing - staff
52.34%
21.50%
On screen talent
35.29%
14.71%
Publicity
51.43%
11.43%
Filming - insurance
43.69%
28.16%
Filming - facilitation fees/location fees
45.28%
23.58%
Security
29.52%
19.05%
0.00%
20.00%
40.00%
60.00%
80.00%

COST CUTTING

We wanted to find out what elements, if any, respondents had cut back on in order to reduce the cost of their docs (Q44). The responses were varied and reflect the challenges documentary makers face in trying to make ends meet. As ever, the most common response was "paying myself!"

"Travel" "Sold my car"* "Spending my emergency fund routinely"* "Reducing filming days"* "Had to end speculative research that stimulates ideas" "Forced to ask favours" "Working with crew. (Now I) work alone." "Festival submission costs, PR and Marketing" "Had to sacrifice proper sound designing" "Living with carpets that give me allergies" "I double jobbed as exec producer and production manager so we had no production management or production coordinator on the series"

CO-PRODUCERS

New documentary makers are often encouraged by commissioners and mentors to team up with more experienced co-producers who will provide them with ready finance, credibility and market-access in return for a share of any profit and, usually, editorial input. Having multiple co-producers on one documentary is very common nowadays, but how workable and beneficial are relationships with co-producers (Q33)? This year 36% of respondents had previously worked with a co-producer, the same as last year. The comments we received highlighted the fact that these relationships can be hit-and-miss, with a wide array of perspectives about how beneficial they are. Here is a sample.

"It makes the first discussions with broadcasters and sales so much smoother" *

"We met with the organisation who eventually became our co-producer, however they only accepted films who applied through their open call"

"Good support to complete my project"

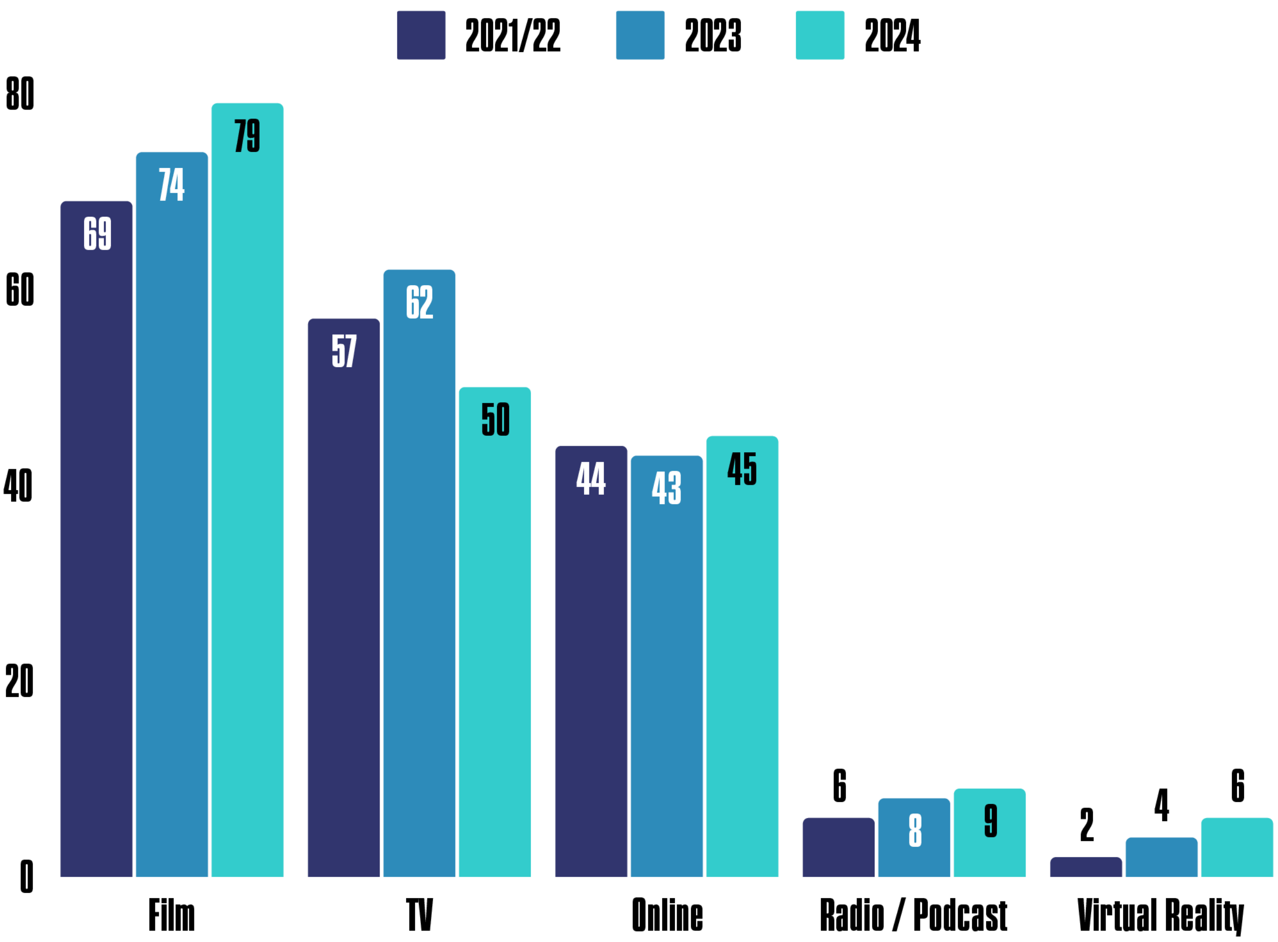
“Here in Palestine, we are under occupation, and the Palestinian Authority imposes a 25% tax on the value of any external contract signed outside Palestine, which is an unjust and crippling percentage for us as a production company.”

“We also need freedom of movement in Palestine without being subjected to harassment.”

THE MARKET

DOCUMENTARY MEDIUM

As in previous surveys, we asked respondents for which medium they made documentaries (Q5). Respondents were invited to tick all that applied and the results show that documentaries are increasingly made for more than one medium. Once again film was the most popular choice, with a record 79% responding that they make documentaries for this medium. Whilst television holds on to the second spot, it is now at its lowest since our survey began: 50%.This year's survey also saw our highest numbers selecting virtual reality (6%), as well as radio/podcasts (9%). The shift away from TV to online is more marked this year than ever before but VR has still not caught fire with the markets. Other answers included community screenings, governmental and charitable outlets.

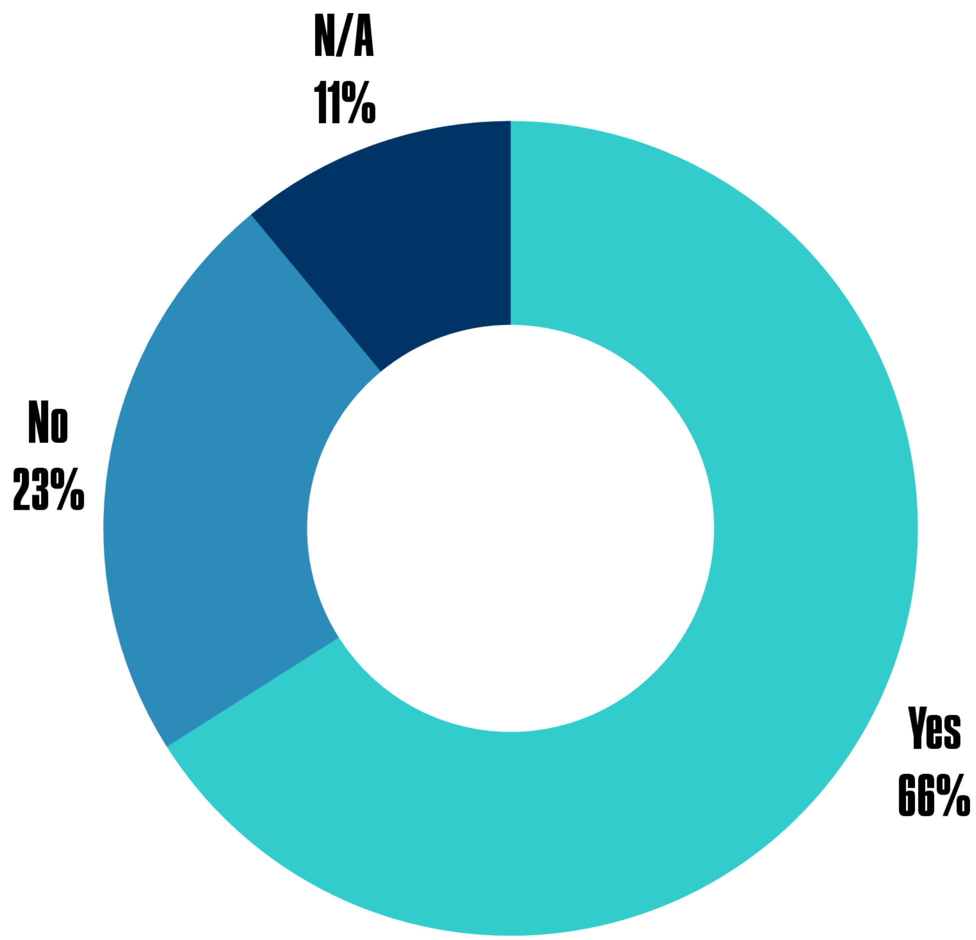


HAS YOUR DOCUMENTARY BEEN BROADCAST?

The survey also asked respondents if the last documentary they had worked on had been broadcast (Q38). Two-thirds answered that it had, whilst 23% said it hadn't. These were similar proportions to previous surveys. Among the broadcasters cited, the BBC was by far the most mentioned (18% of responses). This included BBC radio, as well as the broadcaster's foreign language services. ARTE was the second most mentioned, being cited by 10%, with Netflix in third (8%) followed by PBS and Al Jazeera (both 7%).

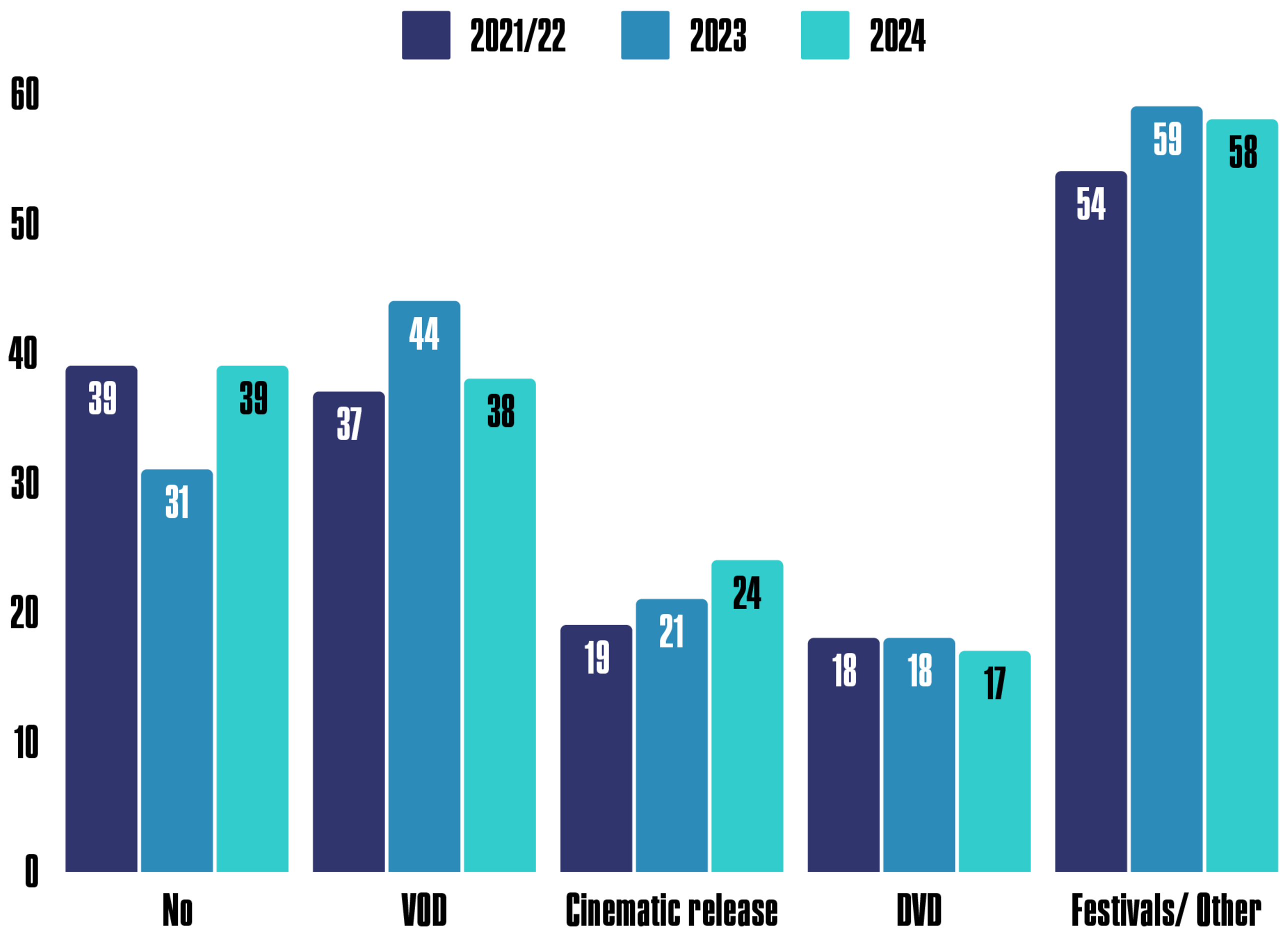
Of our Arabic respondents, 42% cited Al Jazeera Documentary and Al Jazeera News as the channels to have broadcast their documentaries.

From both surveys there were broadcasters mentioned from Bangladesh, Ukraine, Turkey, Canada, Taiwan, South Africa, Estonia, Morocco, Palestine, Russia and many more.



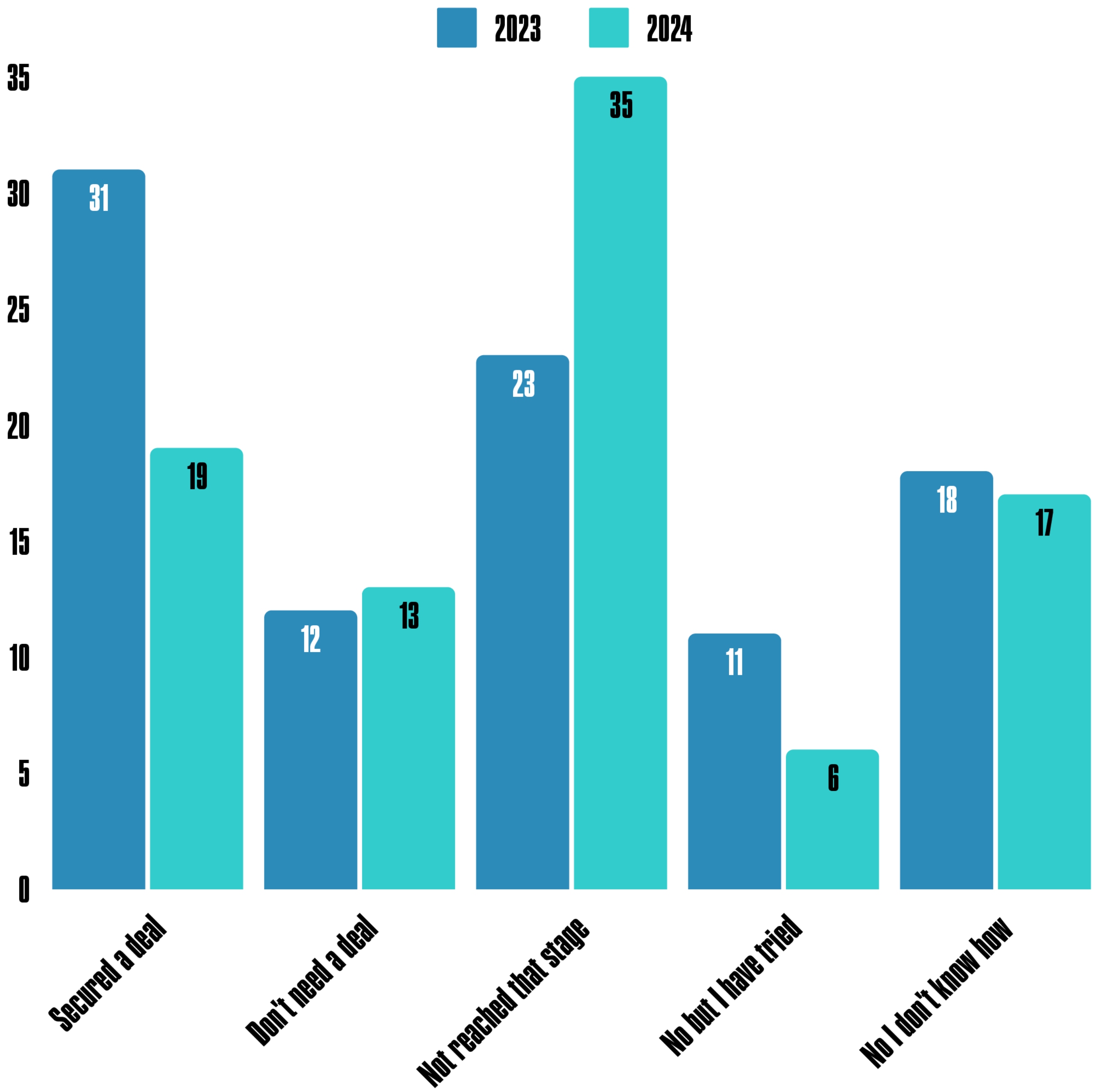
HAS YOUR DOCUMENTARY FOUND A PAYING AUDIENCE?

The follow-up question asked respondents whether a documentary they had worked on had been shown to a paying audience (Q39). This is one area that has seen improvement over the years that we have been asking about it. Although this year's 39% responding 'no' is not quite as good as last year's 31%, it is a vast improvement on the fact that in 2019 almost two-thirds of respondents (63%) had been unable to find a paying audience. When it comes to the nature of their releases, festivals is still the most common response, but at 44% it is no longer the case for the majority of those surveyed. Cinematic release is more popular than ever, with a quarter of documentaries being screened in theatres compared to 4% back in 2019. Although video-on-demand remains popular at 38%, it had been increasing in every previous survey and has now slightly declined. Meanwhile, the DVD (at 17%) remains resilient in an era where fewer people own physical copies of the media they consume.



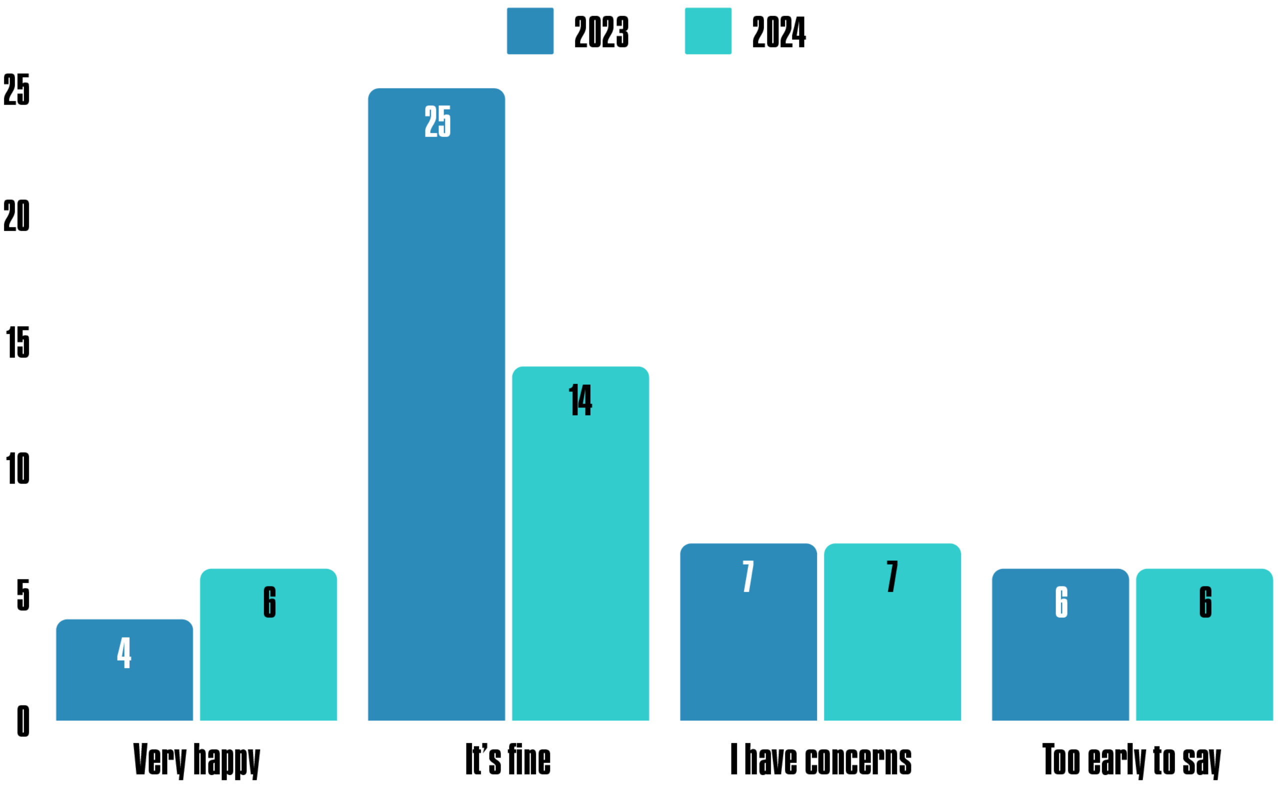
SALES & DISTRIBUTION DEALS

For the second time we asked questions relating to sales/distribution deals. We first sought to find out whether respondents had secured a sales/distribution deal and, if not, why not? (Q22). Only 19% had secured such a deal, down from 31%, but the reasons for those who had not were varied. The most common (35%) was still that they had not yet reached that stage, but the reason cited by 16% was that they had not secured a deal because they did not know how to go about it. This shows a significant knowledge gap yet again and should be a concern for the industry.



We also asked whether respondents were intending to pay any money up front to the sales/distribution organisation (Q25). This is rare but it does happen. 3% say they were required to pay up front: the figure was 4% last year.

Of those who had deals in place, we asked how satisfied the documentary makers were with these arrangements (Q27). Most feel that "it's fine". Some "have concerns" or feel that it's currently "too early to say". A handful are "very happy" but we are glad to report than none are "very unhappy".



More generally, we asked respondents whether, in their last documentary, they found themselves being required to make payments to organisations which they had not foreseen (Q28). Only 4% did, whilst 89% did not. This is a positive decrease from last year when 19% responded that they were required to make payments they had not foreseen. Among the unexpected payments were participation fees for festivals, filming permits, and union dues. A couple of Arabic respondents said that "The war" had created unexpected payments.

PITCHING

HOW HELPFUL ARE PUBLIC PITCHES?

Since 2019, the Cost of Docs survey has asked about the value of public pitches and forums (Q34). This year, 37% told us that they had participated in such pitches (a similar level to past surveys). The pitches most referenced were IDFA (which was cited by 30%) and Sheffield DocFest (cited by 15%). Other pitching forums attended by our respondents include: CPH:Dox, Medimed, DocEdge Kolkata, FIPADOC, DMZ Docs, Sarajevo IFF, DOK Leipzig, Dhaka DocLab, Nordisk Panorama, Docs by the Sea and MiradasDoc.

The experience of those who attended pitches fell roughly into three groups: those for whom participating in a public pitch made all the difference to their project; those who did not get concrete funding but can identify marginal benefits from their participation and those who felt that public pitches were a waste of time. Below is a selection of quotes.

"In general these meetings always lead to something: funding or long-term collaboration afterwards"

"I won prize money and a mentorship award. I also met my co-producer"

“It didn't lead to funding but was very useful to expand my network”

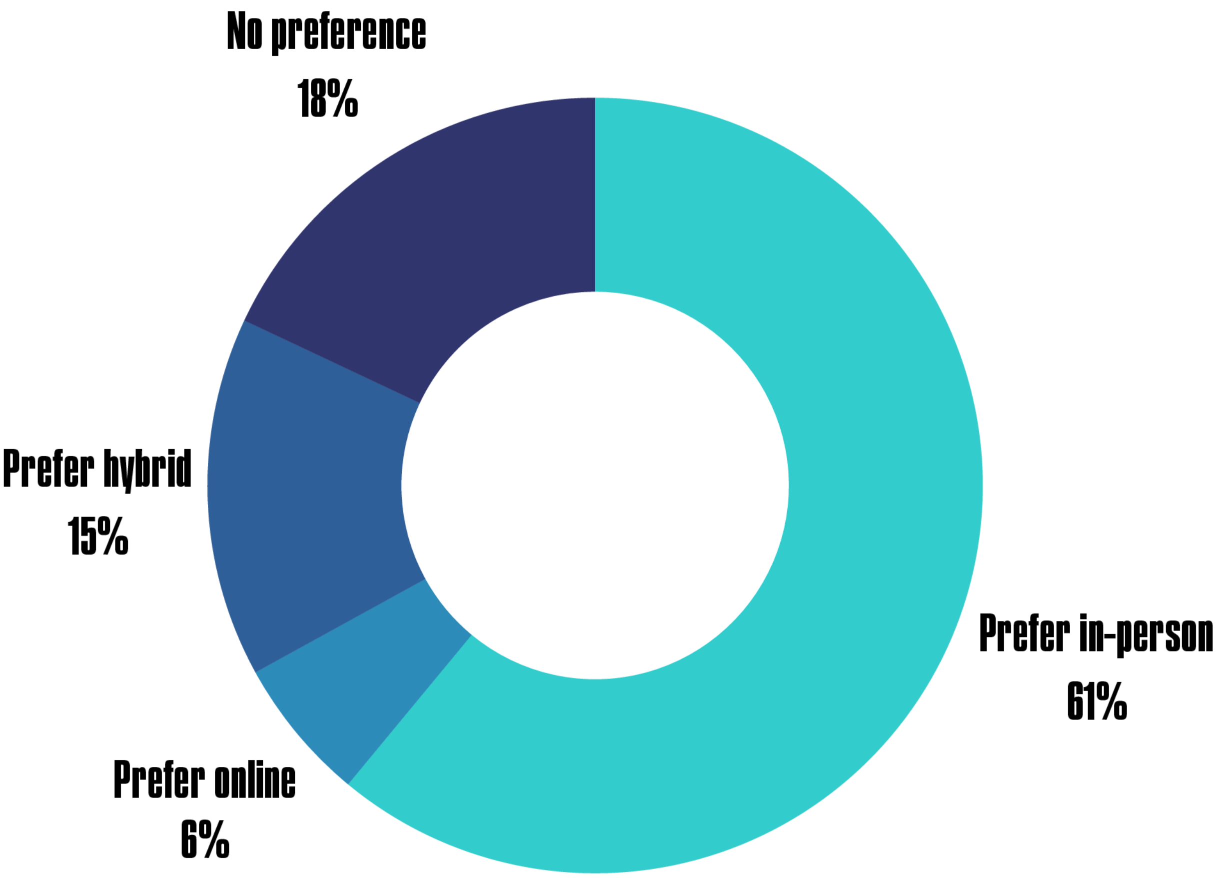
“I was told my idea was strong but better suited to a TV show - I personally disagreed”

“We made many connections with distributors but it didn’t lead to deals. We self-distributed”

“This did not lead directly to funding. It was an opportunity to get feedback on the project and the pitch, and to build a network and potential audience”

VIRTUAL PITCHES & EVENTS

Since the COVID-19 pandemic, many pitching forums and workshops have been hosted in an online space. We asked about people's preference between in-person and online pitching forums (Q37).This year the average respondent was at 37% on a scale from 0 to 100 as to whether they would support a move to virtual pitching forums. Last year just 4% said they preferred online only and it seems that those who do support a move towards virtual forums would want them to be hybrid rather than fully online. We also asked about people's preference between in-person and online pitching forums (Q36). This year 61% said they preferred in-person, up from last years 50%.

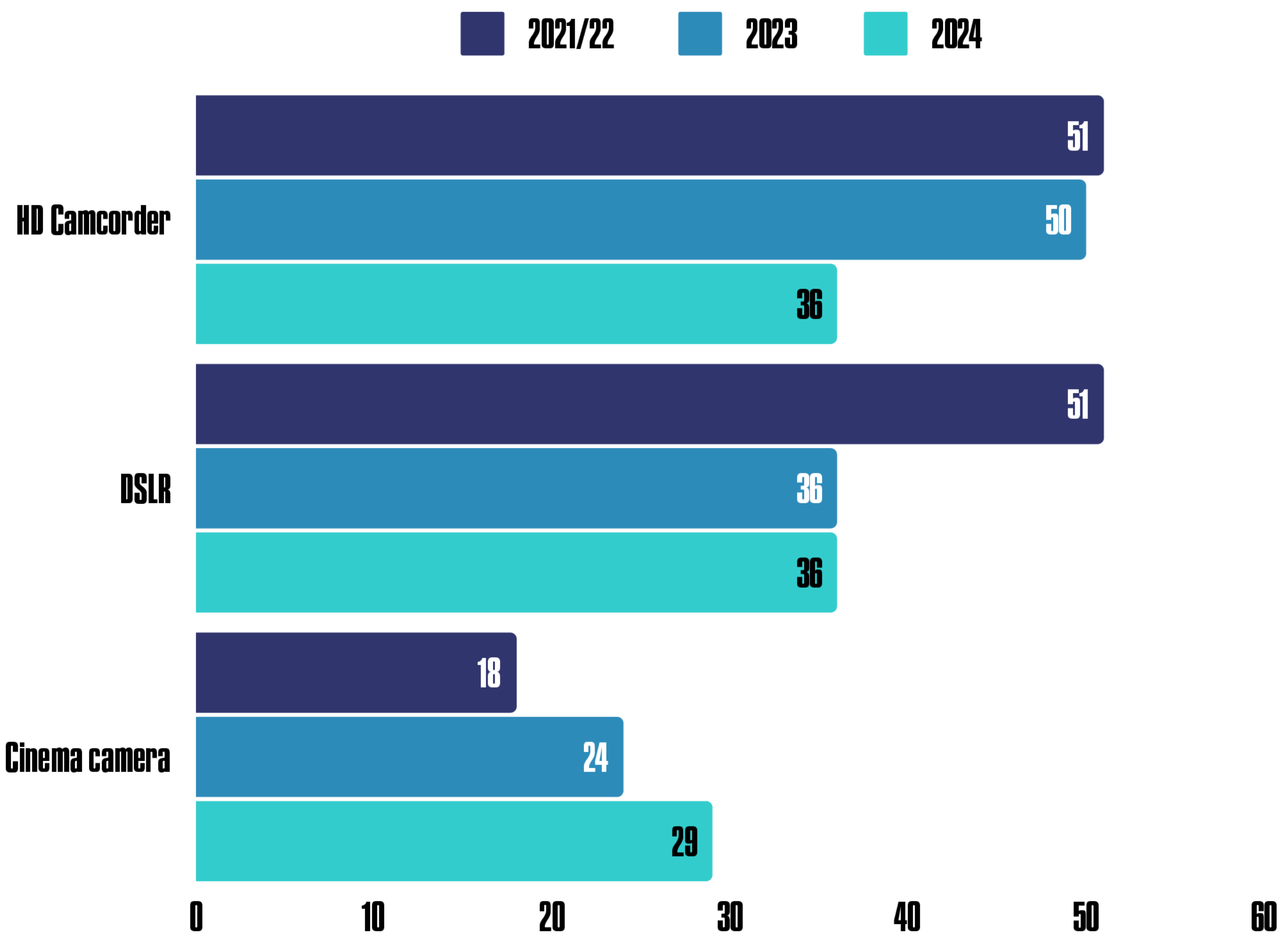


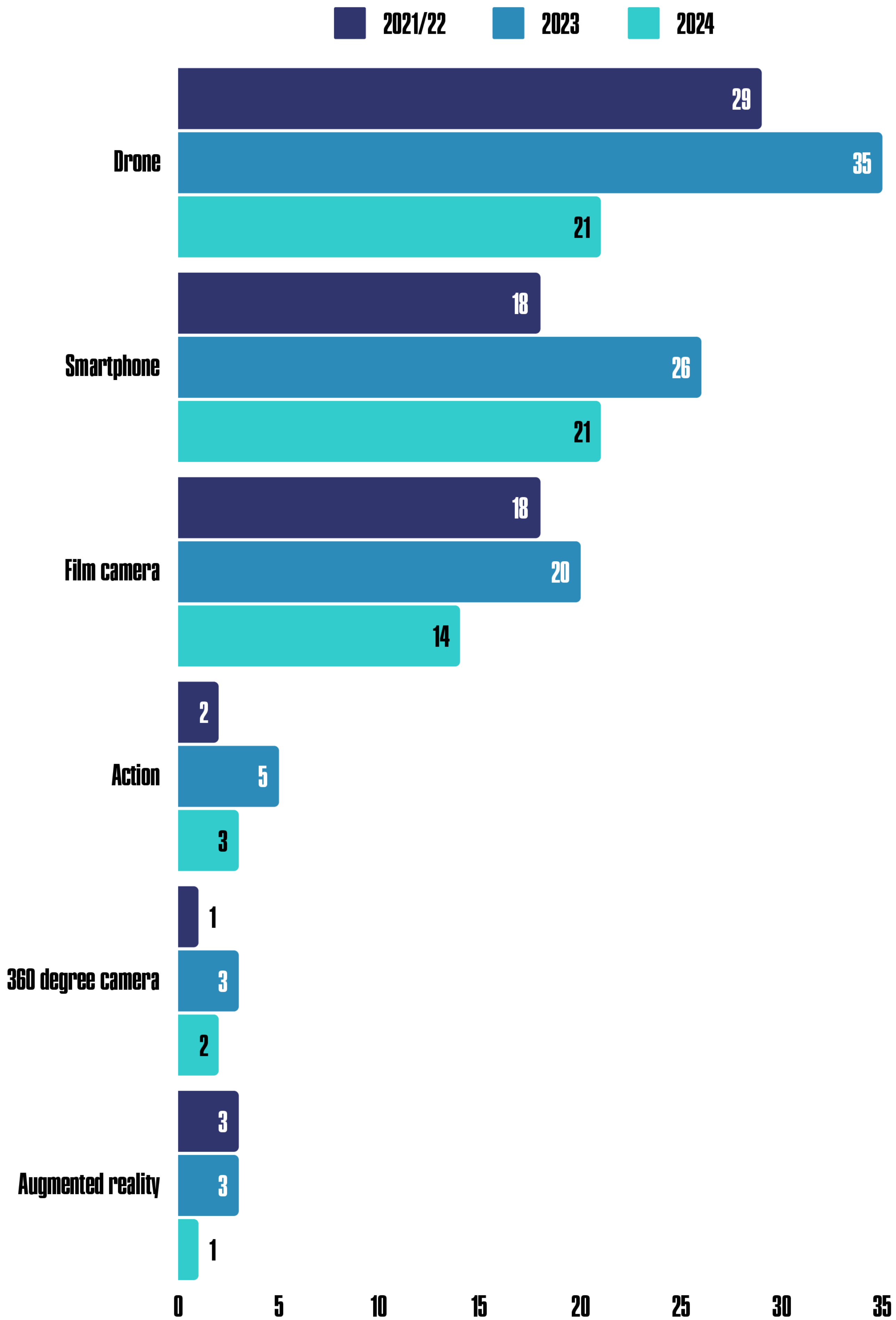
“I want to see more conscience from the industry players of the fragility of documentary producers and filmmakers. It would be better to not accept a meeting, or clearly underline the kind of films they're looking for instead of "destroying" a project that doesn't fit in their field of documentary.”

EQUIPMENT

CAMERAS

The Cost of Docs survey provides a good opportunity to establish what filming equipment documentary makers are using (Q42). Previous years have seen the DSLR and HD camcorder vying for the crown as the favoured camera for documentarians. This year is a dead heat, with 36% each. This is the same proportion as DSLR was last year, but marks a decrease for HD camcorder from 50%. Having been the 5th most popular choice last year, cinema cameras have hit a record high of 29%. There have been sharp drops for drones (21%, down from 35%) and film cameras (14%, down from 20%). This year's survey seems to reveal the wide range of cameras used on projects, with 5 different varieties used by at least 20% of respondents.

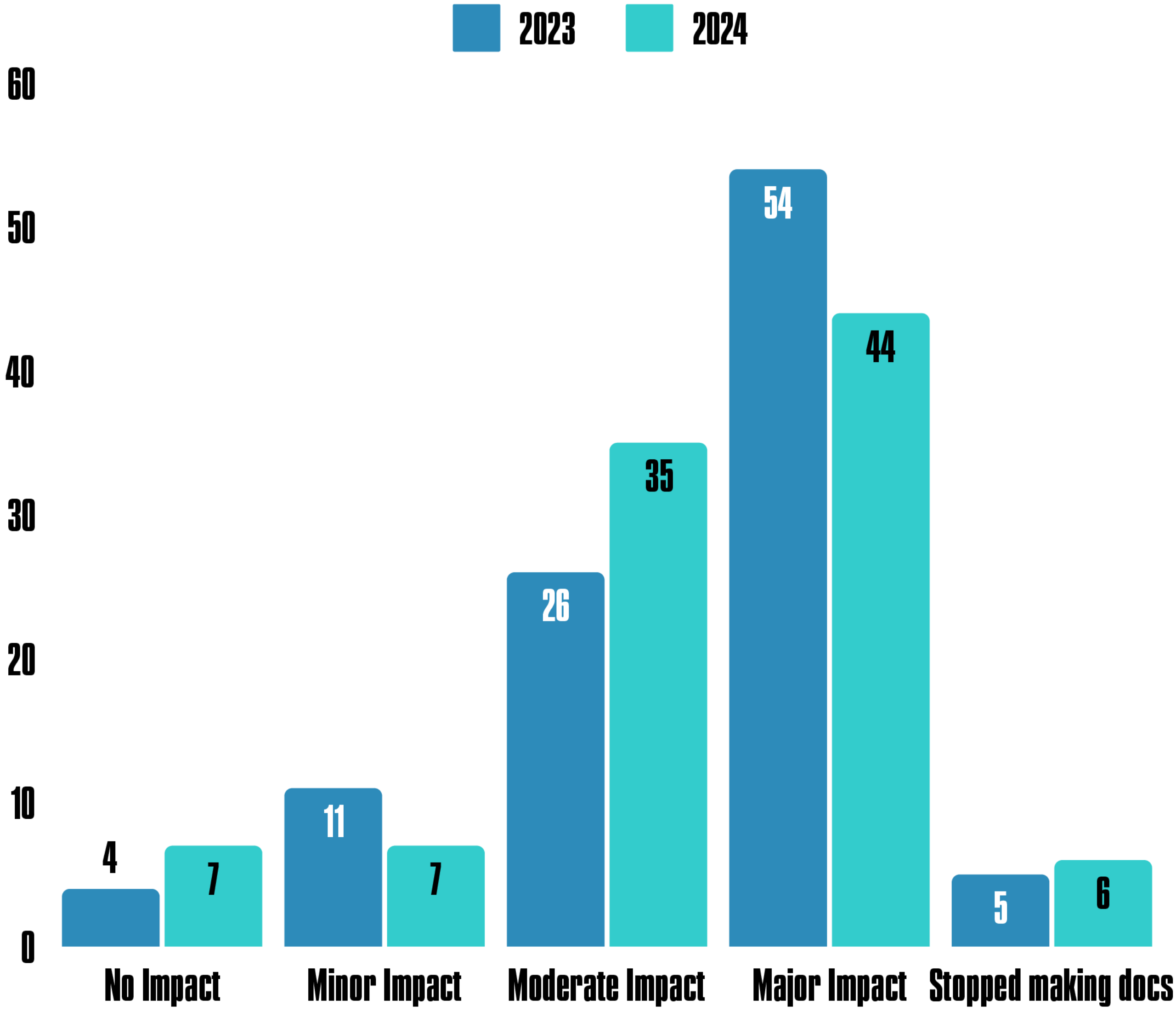



2021/22
2023
2024
Drone
29
35
21
Smartphone
18
26
21
Film camera
18
20
14
Action
2
5
3
360 degree camera
1
3
2
Augmented reality
3
3
1
0
5
10
15
20
25
30
35

THE TOLL ON DOC MAKERS

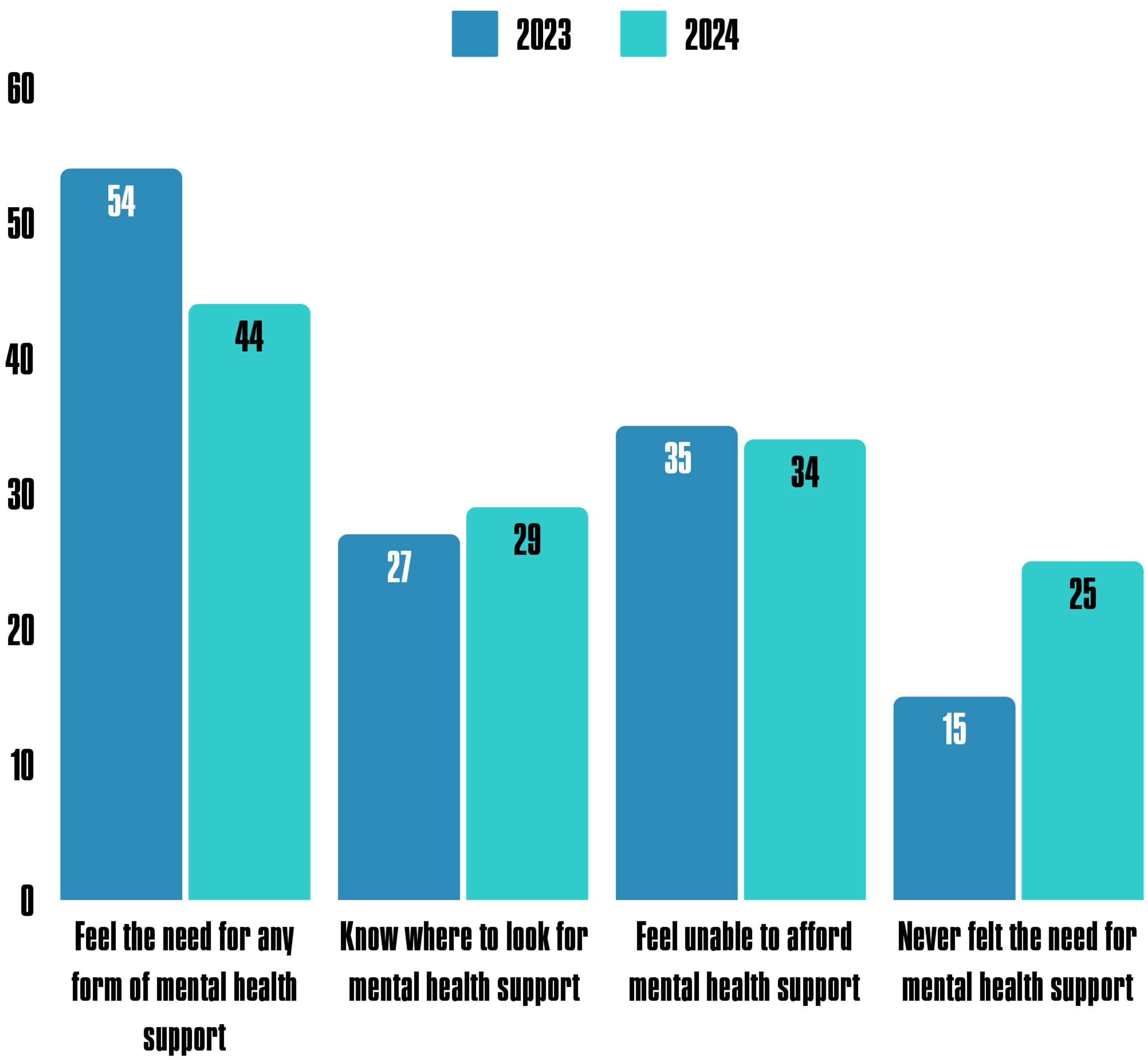
COST OF LIVING

For the second year running we asked to what extent the rising cost of living has impacted respondents' ability to make documentaries (Q45). The answers once again paint a stark picture. Last year 5% said the cost of living had forced them to stop making docs: this year the figure is 6%. 44% say it has had a major impact. The industry risks losing talented documentary makers to rising costs. Just 7% of respondents have been unaffected by rising costs. The alarm bells are ringing. The rising cost of docs poses an existential threat to the industry.

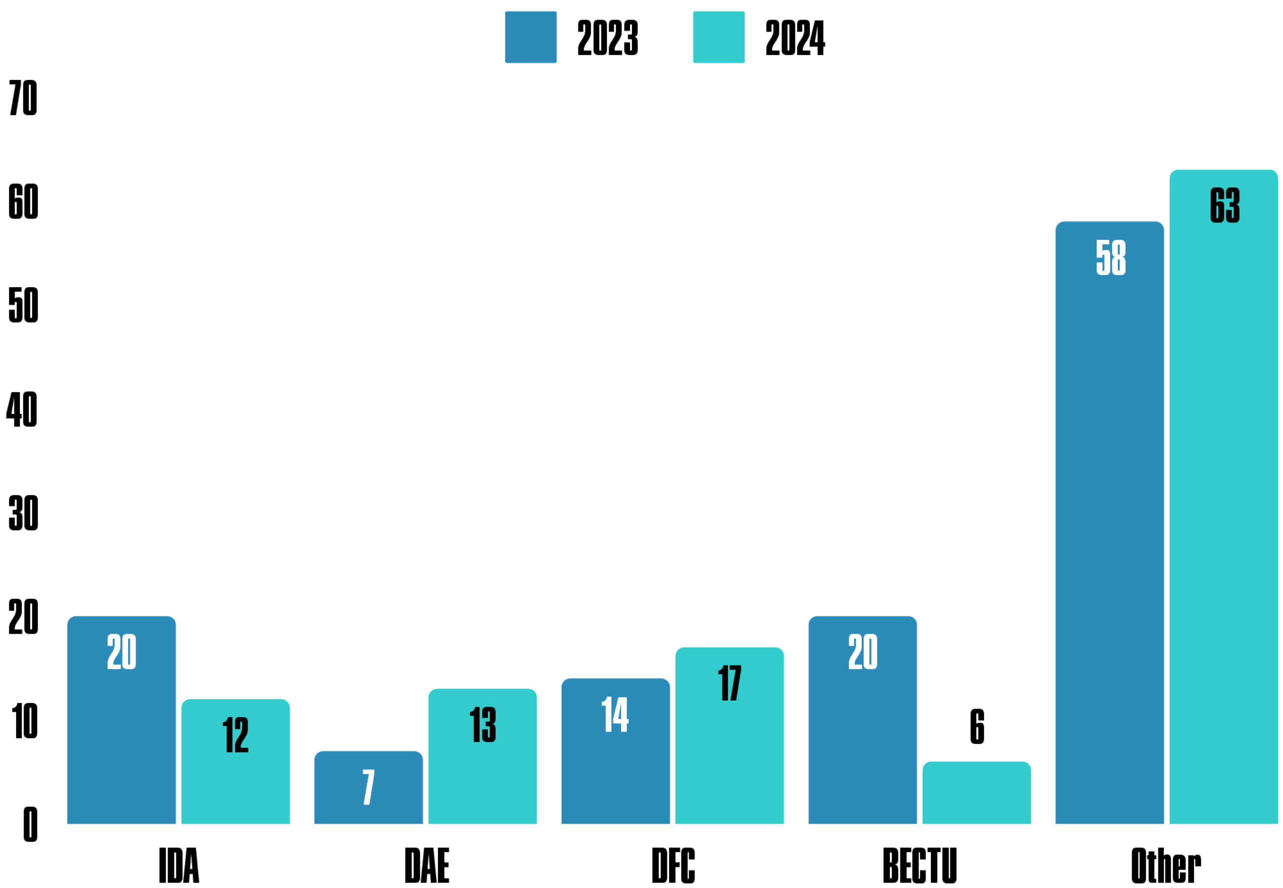


MENTAL HEALTH

We also asked respondents this year about the emotional toll of documentary making and its impact on their mental health (Q46). This question yielded data about an aspect of working in this industry which, until recently, has been seldom aired. 44% of respondents said that, during their last documentary, they felt the need for mental health support: an improvement on 54% last year. However, just 29% knew where to look for such support, up only 2% from last year. Another troubling fact which has barely changed since the previous survey is that 34% felt unable to afford the mental health support they needed.



There are various organisations which exist to support documentary makers. For the second time we asked our respondents whether they belonged to any of these (Q29). This year the comparatively new Documentary Film Council (DFC), which lobbies on behalf the UK's independent documentary industry, was the most commonly selected: chosen by 17%. The percentage selecting the Documentary Association of Europe (DAE) has almost doubled, from 7% to 13%. Meanwhile the International Documentary Association (IDA) and British union BECTU, which were both selected by 20% last year had lower representation among those surveyed this time. Among the various organisations people mentioned were: Brown Girls Doc Mafia; FWD-Doc; the Documentary Organization of Canada; Women in Film and Video; Korean Documentary Network; Directors UK; and the German Documentary Association. The majority of our Arabic respondents do not belong to any organisation but amongst the few that were mentioned are Doc-It, The Assoc of Documentary Filmmakers in Iran, Iranian Doc Society and Palestine Film Foundation.



"When I see films that exploit a subject for the benefit of the filmmaker, that is what makes me feel unsafe. There needs to be humanity at the core. Unfortunately, repercussions from exploitative films fall onto participants who are living in the real world. I think the idea of respecting the participants is not always front of mind for many filmmakers."

INDUSTRY INSIGHTS

MAIN CHALLENGES FACED BY DOCUMENTARY FILMMAKERS

Following on from the persistent thread that has run through this report and reports in previous years, when asked about the main challenges they faced as documentary filmmakers working today (Q47), the most common challenge mentioned by respondents was funding with distribution the second most cited. Here is a selection of responses:

"It's difficult to enter the documentary world. I feel like because I haven't made any doc films before, people don't trust me and don't want to give me a chance. It's hard to find a good producer to work with"

"Being isolated, lack of feedback and support, lack of accessible funding opportunities without having a producer attached"

"Television commissioning has been reduced significantly to the point where I am seeking alternative streaming platforms"

"We need a universal living wage"

"Funding feels nearly impossible, particularly for an emerging filmmaker. The lack of funding opportunities results in having to work on other projects, delaying the progress of your own film. You are forced to use your own money to fund production and keep the film moving, which is unsustainable in the long-term."

"Feeling lonely as a filmmaker and DOP (I do both so I am a lot on my own) and having difficulties raising money"

"There are too many high quality films being made at the moment, and no outlet, unless the subject matter is commercial: true crime, music biopic, sports biopic"

"The main challenge I face is, at the end of the day, always financial. No matter how long it takes to complete a documentary, rent still needs to be paid. Development is the most difficult and demanding part of the process. It's a subject no one likes to talk about, but having the necessary funds for the preliminary research is crucial to the success of any documentary project"

DOCSAFE

New Question!

SAFETY IN THE DOCUMENTARY INDUSTRY

For the first time this year we asked those surveyed about whether they felt the industry was a safe space for them (Q49). Whilst 41% said they did, 9% answered “no”. The remaining 50% answered “somewhat”. Whilst we have no previous years to compare this with, the results are sobering and require reflection. We asked the respondents what, if anything, they were most concerned about when it came to safety in the documentary industry. The overwhelming top answer was power imbalance, selected by a majority of documentary makers (56%). Intersectionality was the second most-cited issue at 24%, whilst 13% say sexual harassment is what they are most concerned about. In the hope of finding solutions to the many issues raised, we asked the respondents for one thing they would like to change to feel #DocSafe (Q51). There were a wide variety of responses.

“Participant care needs to be more thoroughly considered by funders when evaluating project applications. There needs to be a culture shift across the documentary field that considers the potential impact of a film on the participants, and incorporates care strategies, consent and protections from day one”

“More training for those coming into the industry outlining what is acceptable and unacceptable in terms of working practice”

“More conscience from the industry players of the fragility of documentary producers and filmmakers. It would be better to not accept a meeting, or clearly underline the kind of films they're looking for instead of "destroying" a project that doesn't fit in their field of documentary”

“Freelance workers are treated appallingly, on every measure -- job security, pay parity / transparency, working conditions, equality of opportunity. We need a wholesale rethink about the casualisation of the industry. It is broken”

“Have been sexually harassed and assaulted a bunch on the job so maybe some kind of mandatory training and transparency”

“More resources and supportive frameworks. More robust training similar to journalists to minimise risks and harm to participants etc. More funding or partial funding to go towards hiring experienced producers to aid in the mammoth task or creating your first or second documentary”

"We need better training and transparency" "Appropriate respect shown to all involved" "An ethical chain of command!" "Clearer legal protections and frameworks for documentary filmmakers and their subject's gender equality" "More protection for freelancers" "More ethics training for the documentary community as a whole so that people and participants aren't exploited" "Financial renumeration and mentoring on ethical decision making"

Following on from the challenging aspects of documentary filmmaking, we asked respondents to provide suggestions on how the industry could best be improved (Q48). These verbatim comments provided more detailed observations on how those surveyed thought issues could be improved.

“Thinking more about the film's life after its release. We tend to forget that our work is not only to fund and produce films but, more importantly, to ensure they are seen”

“Increase funding and opportunities for underrepresented voices, ensuring diverse stories and perspectives are told”

“Applications for funding need to be more disabled friendly and realistic, many funders require you to already have had the time (and money) spent making the application by already providing materials that you have shot/researched before even allowing you to submit/pitch”

“It is a miracle to create a documentary film in society today. I barely was able to make mine happen. Everything is a huge learning curve and extremely expensive”

CONCLUSION

This year's survey, conducted for the first time in Arabic as well as English, is our most international yet. It has enabled us to see that on the biggest issue, the funding deficit, we speak the same language and suffer the same consequences; such as a record number of people walking away from documentary altogether and significant increase in those who are not receiving a sustainable wage for their work.

However, there is a difference in emphasis. Arabic speakers are far less likely to recognise a need for "mental health support" but far more likely to say they need "protection" for themselves and their endeavours, in conflict zones and from "censorship". They are also more likely to see a spiritual impetus behind their documentary calling. It is the first time in 8 years of the COD survey that phrases such as "my work is worship" have appeared on our spreadsheets. We are enormously grateful for these new insights and hope to increase the number of language versions next year.

Overall, it is a relief for us at the Whickers to see that our £100k Film & TV funding award can still be a game changing amount for first time directors but this is a very small drop in a vast ocean. Despite the occasional bright spot around such things as the rise in cinema audiences, documentary makers are facing challenges which amount to an existential threat to the industry. The inbuilt power imbalance between funder and filmmaker is stark. Our respondents are telling us that exploitation is rife. These things can only truly be tackled if we tackle them together. Our hope is that this data can be part of the conversation.

Meanwhile, The Whickers are inspired by the determination and resilience of our respondents and thank them dearly for their honesty and time. It seems only fitting to conclude by letting one of them, have the final word:

"Making the film is a sacred value, so my work is my compensation" *

APPENDIX: SURVEY QUESTIONS

Q1. What is your role? (Tick all that apply):
Director, Producer, Cinematographer, Editor, Production Manager, Executive Producer, Camera Operator, Commissioner, Other (please specify)
Q2. How long have you worked in the documentary field?
Q3. Which of the following best describes your documentary training?
Self- taught, Learnt ‘on the job’, Attended short course on documentary, Related undergraduate degree, Undergraduate degree in other subject, Postgraduate documentary qualification, Postgraduate qualification in an unrelated subject.
Q4. Where do you live?
Q5. For which medium do you make documentaries? (Tick all that apply):
TV, Film, Online, Virtual Reality, Radio/Podcast, Other (please specify)
Q6. In fewer than seven words, why do you make documentaries?
Q7. Are you currently working on a documentary?
Q8. If you are not currently making a documentary, have you worked on one in the last two years?
Q9. If you have completed a documentary in the last two years or are currently making one, were you/are you... Living off your savings, Working another job, Being supported by family or friends, Living off a student loan, Freelancing on other projects, In a full-time job in production or broadcasting, In a part-time job in production or broadcasting, In a full-time job unrelated to production or broadcasting, In a part-time job unrelated to production or broadcasting, Paying myself a wage from the production fund of my documentary, Not applicable, Other (please specify)
Q10. If you have completed a documentary in the last two years, how long did it take to finish (from development to delivery)?
Q11. Of that period, how many actual days were spent working on the documentary? (Not including time spent on other projects or on jobs outside of the documentary)
Q12. What was the duration of the above completed documentary?
Q13. If you had paid yourself what you consider an appropriate wage foreach of these days of work, what would your time have cost?
Q14. Were you paid this amount?
Q15. What percentage of the time spent working on the project were you paid for?

Q16. Was this documentary made for... (Tick all that apply):
TV, Film,
Festival, Theatrical release, Online, Virtual Reality, Radio/ Podcast, Campaign, Love or personal satisfaction, Not applicable, Other (please specify)
Q17. How much was spent on the project? Or if the film in question is not yet finished, what is your total projected budget?
Q18. Have you ever applied for funding from any of the following? (Tick all that apply):
A broadcaster, BFI Global Cinema Fund, Catapult Film Fund,
Chicken & Egg Pictures Accelerator Lab, Cinereach, Creative Europe MEDIA Development: Single Project, Creative Europe, MEDIA Distribution, Creative Europe MEDIA Slate Funding, Creative Scotland, Derek Freese Documentary Fund, Doha Film Institute, Doc Society (formerly Britdoc), The Filmmaker Fund, The Fledgling Fund, Fork Films, Hot Docs, IDA Pare Lorentz Documentary Fund, IDA Enterprise Documentary Fund, IDFA Bertha Fund, Impact Partners Development Fund, JustFilms/Ford Foundation, One World Media Production Fund, Sundance Documentary Fund, Tribeca Film Institute Documentary Fund, Wellcome Institute Public Engagement Fund, The Whickers Funding Awards, Private Investor, I have not previously applied for funding, Other (please specify)
Q19. If yes, how much funding did you hope for?
Q20. How much funding did you receive?
Q21. If you were offered funding, what kind of involvement did the funder require?
Q22. Have you secured a sales/distribution deal?
Q23. If yes, can you tell us who the sales/distribution organisation is?
Q24. Did you secure your sales/distribution deal as a result of them seeing your work at a festival or market?
Q25. Have you or are you intending to pay any money up front to the sales/ distribution organisation?
Q26. What is the sales/distribution organisation taking in return?
Q27. How satisfied are you with this arrangement?
Q28. In the last documentary you did, did you find you were being required to make payments to any organisation which you had not foreseen?

Q29. Are you a member of any of these organisations supporting documentary? (Tick all that apply):
IDA (International Documentary Association), DAE (Documentary Association of Europe), DFC (Documentary Film Council), Bectu (Broadcasting, Entertainment, Communications and Theatre Union), Other (please specify).
Q30. If applicable, approximately how many days of work in total including, the editing of teaser material, do you spend on a single funding application?
Q31. Have you used a crowdfunding platform to raise finance for a documentary?
Q32. If you answered yes to the previous question, what percentage of your budget was raised via crowdfunding?
Q33. Have you previously worked with a co-producer(s)? Please briefly comment on the experience.
Q34. Have you ever participated in a public pitch at a documentary film festival forum or market?
Q35. If yes, did this lead to funding for your film? Please comment briefly on how this experience impacted your project.
Q36. Which of these options is your preference for pitching forums? In person, Online, Hybrid, No preference
Q37. On a scale of 1 to 10, how likely are you to recommend a move towards virtual pitching forums in the future?
Q38. Has a documentary that you have worked on ever been broadcast? If yes, where has this documentary been broadcast?
Q39. Has it been made publicly available to a paying audience?
Q40. Did you last documentary involve … (Tick all that apply):
International travel, Undercover filming, Animation, Fixed rig, Editor hire, Reconstruction/ Drama, Talent costs, Studio costs, Kit hire, Access payments, Translation, Soundtrack composition, Archive licensing, Music licensing, Office costs, Not applicable
Q41. Who paid for the majority of the elements in the last question?
Q42. If you used filming equipment, which of the following did you use?
Film camera, HD Camcorder or high-quality video camera, Cinema camera e.g. red camera, Drone, DSLR, Action, 360-degree camera, Augmented reality, Smartphone, Not applicable, Other (please specify)

Q43. If you have previously made a documentary comparable in scale and budget, do you think the following costs are increasing, decreasing or staying the same?
On screen talent, Translation costs, Soundtrack composition/music licensing, Security, Graphics, Distribution, Editing – facilities, Publicity, Archive costs, Pitching–including festival pass, trailer production, Filming - facilitation fees/location fees, Filming – insurance, Research and development, Post-production - colour grading and sound mix, Filming - equipment hire (incl. lighting, cameras,), Filming -crew, Editing - staff, Travel.
Q44. Is there anything that you have cut back on in order to reduce costs?
Q45. To what extent has the rising cost of living impacted your ability to make documentaries?
Q46. This question is about the emotional toll of documentary making. Thinking back to your last documentary, did you: (tick all that apply) ….
Feel the need for any form of mental health support, Know where to look for mental health support, Feel unable to afford mental health support, Feel that mental health support is overrated, I have never felt the need for mental health support, Other (please specify)
Q47. What is the main challenge that you face as a documentary-maker?
Q48. Which three things would you like to see improve within the documentary film industry and how?
Q49. Do you thin the documentary industry is a safe space for you?
Q50. What, if anything, are you most concerned about?
Q51. What one thing would you like to change to feel #DocSafe?
Q52. Would you be happy for us to include your verbatim comments anonymously in the published report?
Q53. Would you like to be added to our mailing list and to be in with a chance of winning a complimentary pass to attend Sheffield DocFest 2024? If so, please provide your email address below.
Q54. Age
Q55. Gender.
Q56. Ethnic background.
Q57. Do you consider yourself to have a disability?

The Cost of Docs Survey 2024 was compiled and produced by:
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