



DOCUMENTARY  
ORGANIZATION OF CANADA  
DOCUMENTARISTES  
DU CANADA

communications  
mdr

MAKING DOCUMENTARIES *with*

# IMPACT

A Toolkit

*prepared for* The Documentary Organization of Canada

*prepared by* Maria De Rosa and Marilyn Burgess



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Any opinions, findings, conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the OMDC, the NFB, the Canada Council for the Arts, Telefilm Canada, the Rogers Group of Funds, the Bell Fund, the NSI, the Government of Ontario or the Government of Canada.

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The Documentary Organization of Canada/ l'Association des documentaristes du Canada (DOC) is the collective voice of independent documentary filmmakers across Canada. DOC is a national non-profit arts service association representing over 650 directors, producers and craftspeople in the documentary community, from all provinces and regions of our nation. DOC advocates on behalf of its members to foster an environment conducive to documentary production and strives to strengthen the sector within the broader film production industry.

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## Foreword

The 21<sup>st</sup> century has witnessed the power of documentary film to change lives. In the last ten years, documentaries are increasingly being recognised as a key medium for communicating the most pressing issues of our time and inspiring change. If ever there was a golden age for understanding the power of documentaries, it is now.

In the past decade, the term “impact producing” has emerged to describe a new space in which filmmakers are mobilizing people, networks, and resources to create change. This toolkit is a companion piece to the study. The goal of this toolkit is to provide filmmakers, media artists, producers and distributors with information aimed at empowering them with knowledge and tools to understand, plan, communicate and measure the impact of their work.

The tools and resources that have been selected for inclusion in this document are rooted in a large body of research drawn from respected funders, producers, outreach specialists and impact measurement professionals.





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# I. Measuring Impact: Answers to Frequently Asked Questions

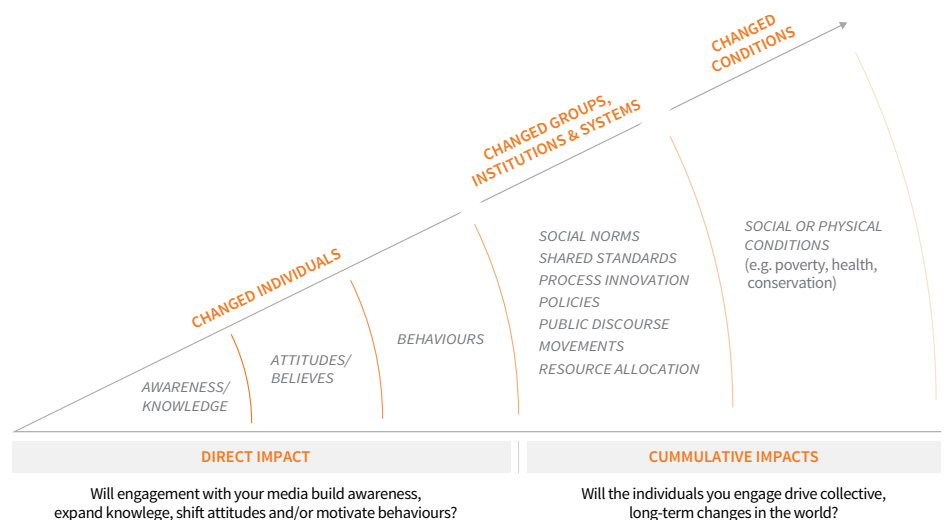
## 1 WHAT IS IMPACT?

Impact refers to how documentary films influence social change. For example, the *Impact Field Guide and Toolkit*<sup>1</sup> developed by BRITDOC identifies four types of impact:

- *Changing minds* asks documentary makers to consider the attitudes or beliefs they are trying to change or create;
- *Changing behaviours* calls attention to the potential to promote specific actions such as buying, boycotting, donating or volunteering;
- *Guiding communities* focuses on the need for teams to organize grassroots communities; and
- *Changing structures* considers the potential for top-down change by looking for laws, political formations and structures that impact the particular issue.

Impact occurs on a continuum beginning with individual change, amplifying as groups, institutions and larger social systems are affected. The most sweeping change occurs at the widest part of the “impact funnel” as illustrated in the diagram below.

*The Impact Funnel: From Awareness to Engagement to Impact?*



1 *Impact Field Guide and Toolkit*, BRITDOC, retrieved from <http://impactguide.org/>

2 Learning for Action, *Deepening Engagement for Lasting Impact: A Framework for Measuring Media Performance and Results*, Bill and Melinda Gates Foundation and the John S. and James L. Knight Foundation, October 2013, retrieved from <http://learningforaction.com/tools/#our-tools-resources>.

Ellen Schneider, founder and Executive Director of Active Voice, notes how important a compelling story is to moving people's behaviours, hearts and minds.<sup>3</sup> Change is more likely when audiences engage with the content of a documentary and connect emotionally with the film's central characters. The goal of audience engagement is to enlist audiences into an authentic experience of joining others in a movement.

“Engagement enriches the experience of audiences, so that when the lights come up and the credits roll they are able to ‘engage’ with the issues in the film beyond the walls of the theatre or their living rooms.”

*(Frequently Asked Questions, workingfilms.org)*

## 2 DO ALL DOCUMENTARIES HAVE TO ACHIEVE IMPACT?

Not all documentaries are intended to achieve social impact. It is the documentary with an explicit goal to inspire or provoke change, to invite its audience to become part of a bigger whole that aspires to achieve impact. Alternatively, as noted by the Harmony Institute, producers of documentaries may be more driven by the creative journey, or by journalistic investigation.<sup>4</sup>

## 3 WHAT IS AN IMPACT CAMPAIGN?

Impact campaigns bring together outreach and audience engagement strategies with a documentary's distribution to maximize its social impact and social change. Campaigns are highly customized and provide additional exposure beyond what is possible from a traditional theatrical release or television broadcast.<sup>5</sup>

Caitlyn Boyle, founder and Executive Director of Film Sprout, describes her work as complementary to a film's theatrical release or television broadcast, involving grassroots screenings with organizations, activists, advocates and students.<sup>6</sup> The Documentary Australia Foundation (DAF) notes that the most effective impact campaigns can last a number of years.<sup>7</sup>

Sarah Mosses, CEO of Together Films, identifies three driving principles that, when considered, can help documentary producers develop their distribution, engagement and outreach strategy.<sup>8</sup> As described below, these are revenue, reach and reaction:

- **Revenue** Do investors need to be repaid? What sales potential will the documentary have? In which markets? At what prices?
- **Reach** What type of audience is the documentary intended for? Who will the campaign try to reach? How will this be done?
- **Reaction** What type of reaction is being sought by the documentary? For example, will obtaining good critical reviews be sufficient? Or does the documentary seek to create an emotional reaction that has the potential to engage people?

3 Michael Fox, “Ellen Schneider's Active Voice,” *SF 360*, August 31, 2009, retrieved <http://www.sf360.org/?pageid=12394>

4 Julia Honoroff and Corinne Brenner, “Social Issue Documentaries: Advocating Beyond the Film,” Blog entry, Harmony Institute, February 19, 2016, retrieved from <http://harmony-institute.org/latest/2016/02/19/social-issue-documentaries-advocating-beyond-the-film/>

5 Brian St. Denis interview with Caitlin Boyle, “Film Sprout and the Art of Grassroots Distribution,” *POV Magazine*, March 5, 2015, retrieved from <http://povmagazine.com/blog/view/film-sprout-and-the-art-of-grassroots-distribution>

6 Brian St. Denis, Op. Cit.

7 Documentary Australia Foundation website <http://www.documentaryaustralia.com.au/page/1085/planning-outreach#sthash.BIV07ZXX.dpuf>

8 Interview

Things to think about when designing an impact campaign:<sup>9</sup>

- **Repackage the film's core information** in many different (easily digestible) formats: websites, social media pages, fliers, e-mail alerts, press/publicity material and teaching guides. Be prepared to provide partners with tools to get the message out.
- **Communicate the message clearly and succinctly.** Audiences want to know: What is the main problem to be solved? What can we do to help? Where can we go for information? Drill down to the essential messages in bullet points and takeaways. Doing so will increase the chances that audiences will be able to communicate to others the message of the documentary.
- **Produce multiple versions of the project** in various lengths, and distribute the versions according to the audience. A community meeting might have space in the agenda for a three-minute video and a short pitch from an advocate, but wouldn't yield a half-hour to show a longer video. Shorter versions can act as trailers or teasers for the full film, or to simply spread a more focused message to more people.
- **Build partnerships** with lawmakers, prominent individuals in the field, schools, corporations and other organizations interested in the cause. Hosting community screenings or delivering DVDs or links into the right hands can be one of the most effective ways to build a campaign. It's never too early to start building relationships; brainstorming possible connections and networking, all of which should start before turning on the camera. A documentary's crowdfunding campaign can often be fertile ground in which to begin fostering networks and connections that will later provide important distribution and marketing opportunities for the finished film.

#### 4 WHAT ARE THE BEST PRACTICES FOR CREATING DOCUMENTARIES WITH IMPACT?

The Fledgling Fund, a thought-leader in the field of documentary impact producing, identifies the following as best practices for achieving impact:<sup>10</sup>

- **Clear Goals** that are realistic and linked to the narrative and to the needs of the movement.
- **A Specific Plan** that is based on an understanding of key target audiences and how best to reach them, whether it be through traditional avenues, key partnerships or a methodical online outreach plan.
- **Flexibility** that allows the project to take advantage of new opportunities and partnerships, to implement action steps over time and to alert audiences to developments that may have occurred following the completion of production.
- **Appropriate Level of Partnership** with key organizations that have content area expertise, are already working on the issues addressed in the film and have relationships with key audiences. Partnerships are critical to a campaign's sustainability beyond the release.
- **Sufficient Expertise and Resources**, including management, technical and financial. Successful outreach campaigns require ongoing coordination and commitment.
- **Defined Timeline**, which can reflect different phases of a project. This can be focused around the film's release, such as pre-broadcast and post-broadcast activities, or festival, theatrical, digital or DVD releases linked to the timetable of ongoing grassroots campaigns.
- **Plan to Track Impact** that is linked to the campaign's specific goals and, when possible, moves beyond output measures such as number of screenings or website hits, toward outcome measures such as viewer action and policy change.

<sup>9</sup> Reproduced from: Tom Isler, *Beyond the Box Office: Measuring the Impact of Documentary Films*, *Docs and the Law Blog*, January 20, 2014, retrieved from <https://www.law.upenn.edu/live/news/2991-beyond-the-box-office-measuring-the-impact-of>

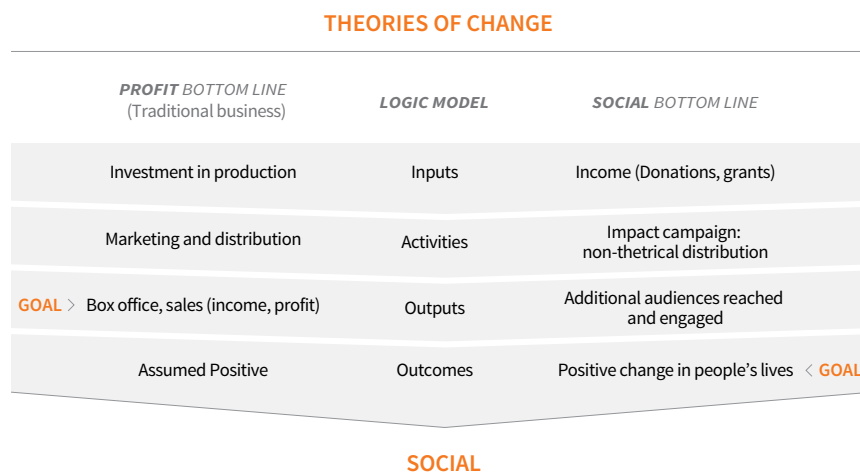
<sup>10</sup> Diana Barrett and Sheila Leddy, *Assessing Creative Media's Social Impact*, The Fledgling Fund, January 2009, retrieved from <http://www.thefledglingfund.org/impact-resources/assessing-social-impact/>

## 5 WHY MEASURE IMPACT?

Funders expect measurable results about the outcomes of their investments. Measuring impact is critical to attracting philanthropic support to documentaries.

In evaluating impact, philanthropic and public funders often use “logic models” linking actions to outcomes. The logic model developed for the Knight Foundation shown below links the film, its distribution and impact campaign to the goals identified for the film. As can be seen in the diagram, sales and profit are the traditional commercial goals of a film, while social goals aim to achieve positive change in people’s lives.

*Logic Model for Social Impact<sup>11</sup>*



In addition to funders, filmmakers themselves may wish to understand how well their film is helping to achieve their social goals. It also gives tangible evidence of the effectiveness of their filmmaking skills when it comes to selling their next project.

“If you’re going to spend five or ten years of your life trying to tell a story, then you should have some sense of to whom you’re telling the story and why. And whether they’re actually listening, and what happens next.”

*Jessica Clark, quoted in Personal Affect: the Impact of Measuring Impact by Suz Curtis (2015)*

<sup>11</sup> Paul Bakker, *Differences in Using Common Metrics to Measure Business vs. Social Performance*, presentation to the Social Impact Analysts Association, Centre for Social Innovation, 2013, retrieved from <http://www.socialimpactsquared.com/uncategorized/measuring-business-vs-social-performance/>





Measuring impact can also inform the development and implementation of a film's impact campaign. During a campaign, filmmakers may need to make decisions as to whether or not to enter into new partnerships, or to adopt newly available platforms, or even to reconsider their long-term goals. Being able to measure and evaluate a film's impact can play a key role at each of these junctions.<sup>12</sup>

For its part, the Bay Area Video Coalition identifies four compelling reasons to measure and understand impact. These are described as follows:

*Four Reasons to Measure and Understand Impact*<sup>13</sup>

- **Intrinsic** Understanding impact adds value to social justice and social change work. Media makers, funders, and partners share a deep desire to make a better world. Impact measurement connects stories to the issues, ideas, and people that spark social change.
- **Community** Communicating impact to partners, stakeholders, and subjects creates a participatory experience. Designing for impact leads to active, engaged audiences. Measurement of social impact provides transparency for contributors and collaborators.
- **Pragmatic** Measuring impact provides a strong argument for the value of creative media. In competitive funding environments, demonstrating social impact sets work apart.
- **Strategic** Understanding impact provides insights that inform present and future work. By tracking impact over the course of a project, media makers can adjust and optimize outreach and engagement efforts. At a project's conclusion, impact evaluation yields lessons and insights for new projects and collaboration.

<sup>12</sup> Jessica Clark, Centre for Social Media, American University, and Barbara Abrash, Centre for Media, Culture and History, New York University, *Social Justice Documentary: Designing for Impact*, September 2011, retrieved from <http://cmsimpact.org/resource/social-justice-documentary-designing-for-impact/>

<sup>13</sup> Alex Campolo, et al, *Impact Playbook: Best Practices for Understanding the Impact of Media*, created by the Harmony Institute for the Bay Area Video Coalition, 2013, retrieved from <http://harmony-institute.org/latest/work/impact-playbook/>



## 6 WHAT ARE THE BEST PRACTICES FOR MEASURING IMPACT?

### Best practices include:

- A. Plan early;
- B. Select a variety of metrics;
- C. Collect data at each phase of the project; and
- D. Be transparent in measuring and reporting on impact.

### A) Plan Early

Beginning to plan for impact early in the filmmaking process is key to successful measurement. Ideally, this planning should begin as soon as there is a prototype of the story of a film.<sup>14</sup>

The process of deciding the goals of the impact campaign and what the filmmaker hopes to achieve is a critical step. With that, it is possible to identify what to measure. Having at least an idea about distribution platforms and outreach partners will be helpful as well.

### B) Select a Variety of Metrics

A broad range of metrics can help tell the story of a film's impact. Filmmakers must find the combination of metrics that best address their impact goals and that can be measured within the project's budget and time frame.

The impact consultancy *Learning for Action* notes that, “not every effect needs to be expressed in numbers, and a variety of fields are coming to the conclusion that narrative descriptions are equally valuable.”

- *Learning for Action* (2013)

Audience surveys can be an efficient means of gauging reactions to a documentary because they can measure immediate impact at the end of a screening and offer a broad range of subjective measurements. Underrated measures are more nuanced, but greatly add to the qualitative evidence on impact and are measured over the longer term. Quotes and testimonials from partners can greatly enhance the story of impact.

Some of the most important measures will be expressed in words. Quantitative metrics alone are usually not sufficient to understand or communicate a documentary's impact. For example, the focus on box office receipts and the size of the audience are more relevant to large budget films and measure the success of marketing and promotion, not a film's social impact.

There are many possible metrics. The following framework can assist in identifying the best ones for a particular

<sup>14</sup> Alex Campolo, et al, *Op. Cit.*

Possible Metrics to Track<sup>15</sup>

<b>Traditional Metrics</b>	<ul style="list-style-type: none"> <li>• Number of screenings and screening requests</li> <li>• Attendance numbers at screenings</li> <li>• Number of people taking action (if there is a call to action) such as signing petitions or volunteering</li> <li>• Increased funder interest</li> </ul>
<b>Digital Metrics</b>	<ul style="list-style-type: none"> <li>• Website visits</li> <li>• Social media metrics</li> <li>• Video views and comments</li> <li>• Blog mentions</li> </ul>
<b>Metrics to Measure an Attitude Change</b>	<ul style="list-style-type: none"> <li>• Audience surveys</li> </ul>
<b>Underrated Measures</b>	<ul style="list-style-type: none"> <li>• Number of non-traditional partners, i.e., unlikely allies that sign on</li> <li>• New coalitions built</li> <li>• Increased visibility for partner organizations</li> <li>• Increased capacity for partner organizations</li> <li>• Partner organizations successfully meeting their goals using your film</li> </ul>

Whatever the metrics, they must relate to the goals of the project. For example, quantifiable findings such as the number of Facebook likes could be connected back to the project's engagement strategy. Where possible, quantitative metrics should be linked to qualitative metrics to provide additional context. This might mean adding quotes from audience members in a report on the size of the audience. Audience surveys can also attempt to segment respondents (find common characteristics of respondent groups) to provide a more nuanced appreciation of which audiences responded in certain ways and why.

Marketing researcher, Andreina Mandelli, identifies the following metrics as useful for measuring digital engagement:

Digital Engagement Metrics<sup>16</sup>

- **Engagement**, which includes metrics such as quantity and frequency of activities such as content downloads and uploads; widget and application installations; video start and completion rates, etc.;
- **Buzz measurement**, which includes metrics such as volume of online discussion, social media mentions, online sentiment, etc.;
- **Brand advocacy**, which includes metrics such as number of recommendations, product reviews and feedback, sharing rates, etc.;
- **Network influence**, which includes metrics such as number of followers, re-tweet and pass-along rates, number of incoming links, etc.

<sup>15</sup> *An Introduction to Film-Based Engagement*, Active Voice, 2013, retrieved from <http://www.activevoice.net/wp-content/uploads/2014/06/Engagement-101.pdf>

<sup>16</sup> Mandelli, A., Accoto, C., & Mari, A. *Social media metrics: Practices of measuring brand equity and reputation in online social collectives*. Proceedings of the 6th International Conference Thought Leaders in Brand Management, Lugano, Switzerland, April 2010, retrieved from [http://www.brand-management.usi.ch/Abstracts/Tuesday/BrandcommunitiesII/Tuesday\\_BrandcommunitiesII\\_Mandelli.pdf](http://www.brand-management.usi.ch/Abstracts/Tuesday/BrandcommunitiesII/Tuesday_BrandcommunitiesII_Mandelli.pdf)



### C) Collect Data at Each Phase of the Project

Build data collection into the normal workflow of producing and distributing a documentary, and integrate strategic “impact thinking” throughout the project’s lifecycle. As can be seen in the diagram below, reproduced from the *Impact Playbook* developed by the Harmony Institute, data collection is important at each stage of the project.

*Data Collection at Different Stages of the Creative and Engagement Process*<sup>17</sup>

Project Phase	Data Collection
Idea, rough cut, prototype	Identify and refine social change goals. Operationalize goals and choose metrics to track. Identify target audiences and create user profiles. Establish relationships with partner organizations.
Pre-release	Gather baseline data about the issue and media landscape. Establish tracking strategies using Google Analytics and other platforms. Use test audiences to refine messaging and plan outreach. Establish relationships with partner organizations.
Release and distribution	Track distribution and viewership data across platforms. Track media coverage and critical reception.
Outreach and engagement	Gather data at special screening and outreach events. Solicit feedback and data from partners. Track longer-term changes in behaviour or policy.
Conclusion	Analyze and interpret impact data to find themes, key results, and surprising findings. Synthesize data into a single document or deliverable. Share findings with partners, funders and participants.

### D) Be Transparent

One of the challenges of measurement is that impact often occurs in an unscientific way. It may be difficult or impossible to measure what has been aptly termed the “alchemy of impact”.<sup>18</sup> However, measurement can and should include the results of both success and failures. Transparency in reporting is valued and funders appreciate learning about the results of experiments even if they do not deliver the intended results. Sharing failures is considered good for the whole community.<sup>19</sup>

<sup>17</sup> Alex Campolo, et al, Op. Cit.

<sup>18</sup> Richard J. Tofel, *Non-Profit Journalism, Issues Around Impact*, white paper, c. 2013, retrieved from [https://s3.amazonaws.com/propublica/assets/about/LFA\\_ProPublica-white-paper\\_2.1.pdf](https://s3.amazonaws.com/propublica/assets/about/LFA_ProPublica-white-paper_2.1.pdf)

<sup>19</sup> David Dufresne, blog post, *MIT Open Documentary Lab*, retrieved from <http://opendoclab.mit.edu/measure-impact-interactive-documentaries-david-dufresne>

The Australian network Video for Change has developed its own model for measuring documentary impact. This group of documentary video producers works in “collaborative, networked or crowd-sourced production and distribution processes that are participatory and multi-authorial.” These require ongoing responses to outreach and engagement.<sup>20</sup> For this reason, its measurement approach adopts a bottom-up, participatory form of accountability.

“Revealing what was tried, what worked well, and what could work better under different circumstances engages stakeholders in the learning process and strengthens the network of support for a project.”

– *Impact Playbook, Harmony Institute*

The Impact Pathways Framework shown below identifies the many processes and actions during a project that might contribute to impact. This framework assists documentary makers in understanding what is and is not working so they can respond in an agile way.

Impact Pathways Framework for the Media Arts<sup>21</sup>



<sup>20</sup> Tanya Notley, University of Western Sydney, Australia Andrew Lowenthal, EngageMedia, and Sam Gregory, WITNESS, *Video for Change: Creating and Measuring Social Impact: A Working Paper by the Video 4 Change Network*, June 2015, re-trieved from [https://www.v4c.org/sites/default/files/video4change-impact-working-paper-2015\\_final.pdf](https://www.v4c.org/sites/default/files/video4change-impact-working-paper-2015_final.pdf)

<sup>21</sup> Tanya Notley, et al, Op. Cit.



## II. Resources and Tools for Measuring Impact

The guides, frameworks and tools suggested below are some of the most widely used in the field, developed by thought leaders in impact producing and measurement. The case studies of successful films listed below provide insights and models for filmmakers interested in designing the measurement of impact campaigns.

You can access these resources by clicking on the links below or copying and pasting the titles into your browser window.

### 1 | POPULAR GUIDES

***Harnessing Documentaries for Social Change - A Guide for Advocates*** This guide from the Citizen Engagement Lab is designed to help advocates and not-for-profit organizations collaborate with documentary filmmakers to advance their causes. It includes case studies, key strategies and tactics, and a companion FAQ to help advocates think through their own unique impact goals and methods. <http://mediaimpactfunders.org/harnessing-documentaries-for-social-change/>

***Impact - A Practical Guide to Evaluating Community Information Projects*** Created by the Knight Foundation, this guide aims to help organizations collect useful information about the effectiveness and impact of their community information projects. <http://cmsimpact.org/resources/>

***Offline Impact Indicators for Documentary Film*** This guide can be used to collect information about the offline impact of a documentary film. <http://www.mediaimpactproject.org/offline-impact-indicators.html>

***The Impact Field Guide and Toolkit*** Created by BRITDOC, this comprehensive website provides a set of tools and guides designed to help those working with film make greater impact. <http://impactguide.org/>

***The Impact Playbook – Best Practices for Understanding the Impact of Media*** A guide for producers and filmmakers created by the Harmony Institute for the Bay Area Video Coalition, following the 2012 Producers Institute for New Media Technologies, a development laboratory for social issue media projects. <http://harmony-institute.org/latest/work/impact-playbook/>

## 2 FRAMEWORKS

*An Introduction to Film-Based Engagement* This resource was created by Active Voice on behalf of Hartley Film Foundation, and is intended as a basic introduction to film-based community engagement. <http://www.activevoice.net/wp-content/uploads/2014/06/Engagement-101.pdf>

*Assessing Creative Media's Social Impact* This is a whitepaper published by the Fledgling Fund, 2009. <http://www.thefledglingfund.org/wp-content/uploads/2015/10/Impact-Paper.pdf>

*Beyond the Choir – An Assessment by Active Voice* This framework explores how filmmakers connect with new audiences. [http://www.activevoice.net/wp-content/uploads/2014/05/AV\\_AnAssessmentOfBeyondTheChoir\\_final.pdf](http://www.activevoice.net/wp-content/uploads/2014/05/AV_AnAssessmentOfBeyondTheChoir_final.pdf)

*Digital Storytelling for Social Impact* This framework examines the role that digital technology can play in elevating the practice of storytelling as a means to improve the well-being of people. <https://www.rockefellerfoundation.org/app/uploads/Digital-Storytelling-for-Social-Impact.pdf>

*Social Media Metrics That Matter* This is a resource guide that demystifies social media metrics and provides a simple framework for planning and measurement. <http://www.fenton.com/see-say-feel-do/>

*Storytelling Matters: Measuring the Social Impact of Entertainment on Audiences - Key Findings* This report illustrates the use of the Participant Index framework developed by Participant Media. This report can be downloaded at the following site: <http://www.participantmedia.com/participant-index>

*From Distribution to Audience Engagement - Social Change Through Film* This framework provides definitions for distribution, outreach and strategic communications, and audience engagement. <http://mediainpactfunders.org/from-distribution-to-audience-engagement-social-change-through-film/>

*Video for Change: Creating and Measuring Social Impact* This working paper by the Video4Change network provides a framework for assessing impact in a collaborative, participatory fashion as practiced by this network of Video for Change organizations. [https://www.v4c.org/sites/default/files/video4change-impact-working-paper-2015\\_final.pdf](https://www.v4c.org/sites/default/files/video4change-impact-working-paper-2015_final.pdf)

## 3 TOOLS

*Are We There Yet? - A Roadmap for Creating High Impact Documentaries* This tool provides a way to visualize the interactive producer's journey. [https://tribecafilminstitute.org/images/uploads/blog\\_files/Roadmap-online.pdf](https://tribecafilminstitute.org/images/uploads/blog_files/Roadmap-online.pdf)

*ConText* This is an online text analysis tool. [http://people.lis.illinois.edu/~jdiesner/calls/ICA2014/Diesner\\_ICA\\_2014.pdf](http://people.lis.illinois.edu/~jdiesner/calls/ICA2014/Diesner_ICA_2014.pdf)

*Harvis* This is a mobile web application to measure emotional responses to recorded or live-media in real-time. <http://www.afourthact.com/harvis/>

*Web Metrics Basics for Journalists* This guide created by Media Impact Project helps explain how to use digital measurement tools. <http://www.mediaimpactproject.org/uploads/5/1/2/7/5127770/mipnewswebmetrics.pdf>

*Narrative Design for Social Impact* This is a strategic planning tool that allows filmmakers to visualize on one page the considerations for the design of a social impact narrative project. <http://www.slideshare.net/lksriv/narrative-design-model-canvas>

*StoryPilot* This is a free, online application that helps filmmakers explore metrics around more than 500 documentaries organized by social issue. <https://storypilot.org/home>

## 4 CASE STUDIES FROM THE FIELD

**TFI Sandbox** This resource for interactive storytelling created by the Tribeca Film Institute contains many tools. <http://sandbox.tribecafilminstitute.org/>

**The Participant Index** This is a measurement tool developed by Participant Media that examines the social impact of documentaries. <http://www.theparticipantindex.com>

**Active Voice** This website features case studies from the portfolio of films by Active Voice. <http://www.activevoice.net/portfolio/>

**Documentary Impact Awards** This site provides case studies by BRITDOC of award-winning films. <http://www.docimpactaward.org/>

**Bully - Measuring Online Engagement** This is a case study of the film *Bully*, prepared by the Harmony Institute. <http://harmony-institute.org/latest/work/bully/>

**Case studies from the Field** These are case studies conducted by The Fledgling Fund and published on their website. <http://www.thefledglingfund.org/impact-resources/>

**Documentary Australia Foundation** These are case studies of films supported by the Documentary Australia Foundation published on their website. [http://www.documentaryaustralia.com.au/films?is\\_case\\_study=1](http://www.documentaryaustralia.com.au/films?is_case_study=1)

**Documentary Impact Social Change through Storytelling** This report commissioned and published by the Hot Docs Canadian International Documentary Festival features case studies of impact documentaries. [http://s3.amazonaws.com/assets.hotdocs.ca/doc/HD14\\_Documentary\\_Impact\\_Report.PDF](http://s3.amazonaws.com/assets.hotdocs.ca/doc/HD14_Documentary_Impact_Report.PDF)

**Picture Motion** This company has published case studies of its work on its corporate blog. <http://www.picturemotion.com/>

**Social Issue Documentary: The Evolution of Public Engagement** This report presents case studies of three social issue documentary projects. <http://cmsimpact.org/resource/social-issue-documentary-the-evolution-of-public-engagement-2/>

**Social Justice Documentary: Designing for Impact** This report presents six case studies of high-impact documentaries. <http://cmsimpact.org/resource/social-justice-documentary-designing-for-impact/>

**The Media Impact Project – An Overview of the Field** This report provides an overview media impact assessment approaches. <http://www.learcenter.org/pdf/measuringmedia.pdf>

### III. Resources for Production and Professional Development

The resources listed below are the most frequently accessed funds, service providers and professional development initiatives in support of impact producing.

#### 1 FUNDING, OUTREACH AND DISTRIBUTION

**Active Voice Lab** creates strategies, campaigns, and partnerships for documentaries aimed at social change. <http://www.activevoice.net/>

**Borderline Media** provides fundraising, strategic design, partnership development, and public and digital engagement services for media campaigns and platforms. <http://borderlinemedia.net/>

**BRITDOC** is a leader in impact producing globally, providing funding internationally to documentary filmmakers. <https://britdoc.org/>

**Chicken and Egg Pictures** provides funding support for women filmmakers to make works that catalyse social change. <http://chickeneggpics.org/>

**Dot-Connector Studio** is a cross-platform production and strategy firm that helps build connections between users, platforms, disciplines, and influencers. <http://dotconnectorstudio.com/about-us/>

**Film Sprout** is a distribution and outreach firm that helps filmmakers broaden the audience and impact of their documentary films. <http://www.filmsprout.org/>

**Fledgling Fund** provides grants for outreach and audience engagement campaigns. <http://www.thefledglingfund.org/>

**JUSTFILMS** is a program of the Ford Foundation that provides support for artist-driven film and new media projects that highlight social justice issues. <https://www.fordfoundation.org/work/our-grants/justfilms/>

**Impact Partners** is a philanthropic investor providing equity financing to documentary films. <http://www.impactpartnersfilm.com/about.php>

**IndieCan Entertainment** is a Canadian film distributor of independent films. <http://www.indiecanent.com/about.htm>

**Independent Filmmaker Project** is a member-driven organization that provides fiscal sponsorship to independent documentaries. <http://www.ifp.org/programs/fiscal-sponsorship/#.Vu375WQrK2w>

**International Documentary Association** is a member-driven organization that provides fiscal sponsorship to independent documentary filmmakers. <http://www.documentary.org/sponsorship>

**Influence Film Foundation** provides film funding for social issues documentaries. <http://influencefilmfoundation.com/>

**Kinosmith Inc** is a Canadian distributor of independent films. <http://www.kinosmith.com/>

**Moving Images Distribution** is an artist-run Canadian distributor of media arts, including documentaries. <https://www.movingimages.ca/>



## 2 PROFESSIONAL DEVELOPMENT AND TRAINING

*Picture Motion* provides marketing and advocacy expertise to issue-driven films. <http://www.picturemotion.com/>

*Story Matters Inc.* is an impact producer that develops outreach and engagement campaigns. <http://storymattersinc.com/>

*Sundance Institute Documentary Fund* provides strategic financial support for feature documentaries. <http://www.sundance.org/programs/documentary-film>

*Tipping Point Film Fund* is a not-for-profit co-operative that supports social issue documentaries. [www.tippingpointfilmfund.com](http://www.tippingpointfilmfund.com)

*Together Films* is an agency specialising in distribution and impact campaigns for social issue documentaries. <http://togetherfilms.org/>

*Vtape* is an artist-run, not-for-profit distributor of video art. <http://www.vtape.org/>

*Working Films* is an impact producer. <http://www.workingfilms.org/>

*Women Make Movies* is a not-for-profit media arts organization that provides fiscal sponsorship, distribution and exhibition of independent films and videotapes by and about women. [http://www.wmm.com/about/general\\_info.shtml](http://www.wmm.com/about/general_info.shtml)

*Working Knowledge* provides strategy, fundraising and creative production for documentaries. <http://getworkingknowledge.com/>

*BRITDOC Impact Producers Lab* trains producers in identifying appropriate scope and change goals; planning a film's outreach and audience engagement strategy; fundraising; and impact measurement. <https://britdoc.org/impact-lab/>

*European Social Documentary* is a training initiative for filmmakers and new media professionals who want to develop projects about particular social themes. <http://www.esodoc.eu/>

*Firelight Documentary Lab* provides emerging diverse filmmakers with one-on-one support, funding, professional development workshops and networking opportunities. <http://firelightmedia.tv/make/>

*NSI, Aboriginal Documentary Program* is a development launch pad of the National Screen Institute for producer/director teams looking to produce a short documentary. Teams are paired with an industry mentor to help with the final development and production of a 10-minute film. The course includes a two-week boot camp in Winnipeg, attendance at the Hot Docs Canadian International Documentary Festival, post-production at the National Film Board studios in Montreal, and a broadcast on APTN. <http://www.nsi-canada.ca/courses/nsi-aboriginal-documentary/>

*Reelworld Impact Film Lab* provides filmmakers with training on how to execute an effective impact and outreach campaign. <http://www.reelworld.ca/impact-film-lab-2/>

*The Fledgling Fund Engagement Lab* brings together a small number of social issue documentary film teams along with experts and mentors to design and implement effective outreach and engagement strategies. <http://www.thefledglingfund.org/engagement-lab/>

*The Stories of Change Impact Lab* is an immersive prototyping lab to extend the film's story into the community through digital strategies. <http://labs.tomorrowpartners.com/about/>

*Witness Media Lab* provides training for those who want to use video for advocacy. <https://lab.witness.org/about/>