

## Expanding New Opportunities for Independent Filmmakers

May 17, 2017

A panel discussion on the fast-changing documentary landscape featuring  
Lisa Hasko, Carrie Lozano, and Caroline von Kühn. Moderated by Ken Jacobson.  
Brower Center, Berkeley, CA

**00:00:21**     **Ken Jacobson:** Good afternoon, everybody. It's great to see you here. I wanna start by thanking David Bergad and Abby Ginzberg of the Berkeley Film Foundation, and thanking all of you for being here today, and, of course, thanking our three panelists for sharing all this great information with us today, and talking to you about what they're doing and maybe a little about what you're doing. So before I introduce the panelists, I just wanna ask the audience a couple of quick questions, which is how many filmmakers do we have in the audience? Raise your hands for me. [laughter] A few, just a few. Also, how many of you who are filmmakers who just raised your hands have made or plan to make a fiction film. Not a documentary, fiction. Okay. Quite a few, actually, a good number. So just asked that because at least of our three panelists represent organizations that have programs for both, so it's useful to know that, so thank you very much for doing that.

**00:01:27:00**   **KJ:** A note about the format and time: So starting a little bit late, but the plan is to go for ninety minutes, including plenty of time for your questions. We do have an outline of things that we're gonna go through, but we also see this as being somewhat informal, so if somebody up here says something that creates the burning need in you to ask a question at that moment, raise your hand and David will come and find you with the mic and we'll try to get your question in then and there. Just ask that you do please keep the question succinct so we can get in as many questions as we can and get back to our regular programming up here. So that's it as far as the format goes.

**00:02:20**     **KJ:** So, to introduce our panel, just to my left here is Carrie Lozano. She's director of the IDA Enterprise Documentary Fund. IDA, if you don't know, is International Documentary Association, and the Enterprise Fund is a brand new fund, so we're excited to have Carrie here to talk about that and other things. Next to Carrie we have Caroline von Kühn, who's director of artist development at SF Film. Is that what we're calling it now? [CvK: Yeah [laughs.] Okay. So no longer the San Francisco Film Society; it's just SF Film. Okay, and it's sffilm.org, right? Okay. And then next to Caroline we have Lisa Hasko, joining us fresh from Los Angeles. Lisa is manager of documentary programs and fiscal sponsorship at Film Independent, which is based in

Los Angeles, but as with all of these organizations, they really know no bounds in that they're, I would say, national and international, really, in scope. And Lisa's not just, I would say, not just in charge of some of these programs like the fiscal sponsorship program, but she's actually working to create those programs, so it's a brand new position. In fact, all these are brand new positions. So the people are not new [laughter] to the biz, but the positions are new.

**00:03:49**      **KJ:** So what we're gonna do, because I think it's important for you to kinda get to know the three of them just a little bit, because they are people with a back story – think of them as documentary characters [laughter], okay. So in the film that we are about to make live, I'm just gonna ask each of you to please just tell us a little back about your background . . . let's not get into the programmatic stuff yet. So, Carrie, do you wanna start?

**00:04:22**      **Carrie Lozano:** Hi, it's great to see you all. My name is Carrie Lozano, and I up until just a few months ago primarily identified as an independent documentary filmmaker and as a journalist. I worked in the last decade primarily in investigative reporting at Al Jazeera, or the organization formerly known as Al Jazeera America [laughter], and at the Investigative Reporting Program at the Graduate School of Journalism, so that's been kind of what I've been doing, and so this is, I am not a new person, as you said, but in this new grant it's also a new role for me as a documentary funder. When I left Al Jazeera, I was executive producer of documentaries by the time I left, so little bit different at a broadcast network, but some similarities in terms of thinking about the projects that one will invest in in a certain way. So I'm happy to be here and happy to tell you about the fund.

**00:05:17**      **Caroline von Kühn:** I'm Caroline von Kühn. I'm Director of Artist Development at SF Film, and I just moved from New York to San Francisco in January. My background was mainly in the film festival side of things. I was at Films at Lincoln Center and then Tribeca for six years, including working for them in [inaudible] Qatar when we had a partnership there, and then most recently in the last four years, I've been at the Camden International Film Festival, where my partners Ben and Sean and I turned it into the [inaudible] Institute, a year-round supportive of documentary filmmakers. And the reason I'm so honored to be working at the place where I currently am is I – one of the many reasons – is that I'm also a narrative filmmaker and had produced a film called, was called The Fixer, now called Burn Country, that we received grants from some of the programs at SF Film and became enamored with what they were doing, so happy to be here.

**00:06:12 Lisa Hasko:** I'm Lisa Hasko. My betrayal of leaving San Francisco, I used to live here [laughter], where I worked for the Global Film Initiative. After I left San Francisco, I moved to L.A. and started working for the International Documentary Association, and was there for almost seven years, actually working with Ken for a long time [laughs], where I was working in the Filmmaker Services Program, and we had a fiscal sponsorship program and we had some granting. I think that I came about this business kind of accidentally. I was initially in international humanitarian aid, and got this funky little film project and just fell in love with it and loved how we could use documentaries and art as a form of inspiring and educating people, and so I just kinda went with that. And I don't necessarily have the talent to make a film myself, but I like to support all the people who do. [laughs]

**00:07:10 KJ:** All right, thank you. Now, everybody here tell us a bit about – no. [laughter] So let's talk about the stuff that you do and your organizations are doing. So I think I'll give each of you about three to five minutes to give an overview of your organization's programs, grants, initiatives that are geared specifically towards filmmakers, really highlighting one or two things that's new, and how those programs or initiatives maybe are uniquely supportive of filmmakers and how they're contributing to the industry. Or you can just tell us about the initiative and we'll fill in the rest. So I guess we'll just start with you, Carrie, again.

**00:07:59 Carrie Lozano:** So I am probably the least qualified person between Lisa and Ken to tell you what the IDA does, since I just started there a few months ago, but I hope most of you know that the IDA is a membership organization, and as part of the membership, IDA does several things. It does offer a fiscal sponsorship program. We have a new deal with an insurance broker to offer discounts for various production packages and E&O insurance, so you should check that out. It was a big push to make that happen, to make things a little bit more clear and acceptable, and hopefully improve some customer service as well for you all. And then IDA does a lot of other things as well. As you all know, they put on the IDA Awards, which is a big documentary awards program in the winter, kind of kicking off the awards season, if you will, for documentaries, and then for several years, it's also run the Pare Lorentz grant, which is run by Amy Halpin, providing funds to U.S. stories that have social issue, environmental, and justice focus, so....

**00:09:04 CL:** Has anybody here gotten a Pare Lorentz grant? I'm just curious. Yeah. So, and that's now on a rolling deadline. I don't remember the next one, but that is on a rolling deadline these days, so that fund continues to exist. And then there's a lot

of other filmmaker services things that happen once you become a fiscally sponsored individual or film company at the IDA. The new things that are happening – the IDA also actually, this is not new – what Ken used to do is to put on the programs series, the master classes, and the conference that Ken innovated, Getting Real, which I think has become a really important part of our community and will happen again next year in the fall, so September 2018, I guess it will be. But what is new is IDA is taking on more policy and advocacy arms of our field. So as you all know, we do not have a documentary union and we don't actually have representation, so Claire Aguilar, who I know many of you know, recently joined and is really pushing forward not only the programs and classes and Getting Real, but also this policy and advocacy arm, so please keep your eyes out for that, because there's a lot that's happening in the political moment that makes that a really relevant and important role for us as a community.

**00:10:24** CL: And then the next new thing is the Enterprise Documentary Fund, and this fund was something that was really in planning for a couple of years in a variety of ways. It really started with Pat [inaudible]'s Dangerous Jobs report, where she looked at the filmmakers who were doing high stakes films, and found that they were really going it alone in a lot of ways. They were having legal issues, they were having insurance issues, they didn't necessarily understand the journalistic process that would help them down the road when their films were finished and give them some legal protections. There were a series of things she found that were happening in this field that nobody was really addressing. And Ken and IDA sort of took that study and said, well, let's start to talk about this, let's really as a community talk about this, and spent a good couple of years having various discussions and convening. And then last summer, we decided to write a proposal to the MacArthur Foundation to say, look, these are the shortcomings in the field in a very particular area of high stakes and investigative filmmaking, so why don't we create a program that's primarily a fund for these types of films but also provides other types of journalistic support.

**00:11:38** CL: And the idea is not just to support documentary films that are investigative per se, but it's to help professionalize our journalistic skills as documentary filmmakers. So the way we're looking at it now is contemporary urgent stories that incorporate the journalistic process into filmmaking. So that's what we've launched, and that deadline, as many of you know, is May 26<sup>th</sup>. We're giving our production grants up to \$100,000, probably in the neighborhood of ten, and then we also opened a development fund, and the deadline for that is July 28<sup>th</sup>. And they have different criteria, and they have kind of a different threshold in terms of the proposal and application process. It's all online at [documentary.org](http://documentary.org), so check it out, kind of keep it in the back of your minds, and I'm sure we'll talk more about it.

**00:12:28**      **KJ:** About how many development grants do you think you might give?

**00:12:31**      **CL:** Probably six, and I think, the truth is we have a pot of money to give away and we're splitting that up, and so it will depend on how the production proposals pan out and what that money looks like, but we're hoping to do six. And it's not a huge amount of money, it's \$15,000 on average probably, but it's also open to emerging filmmakers and to other forms, so for the production grant it's for feature length films, but for the development fund, if you're doing VR or another emerging technology, or if you're doing a short or whatever it might be, a Web series, we're open to that kind of experimentation. So I have to say it's a bit of an experiment on the development side.

**00:13:11**      **KJ:** So you might start to have questions about the Enterprise Fund, but I think what we'll do is go to Caroline and then Lisa, and that'll give you a few more minutes to think about your questions and then we'll open it up to some questions. So, Caroline, tell us about SF Film.

**00:13:25**      **Caroline von Kühn:** Great. So I'll speed through the narrative part of it for most of you in the room, but it's because of a partnership with the Kenneth [inaudible] Foundation in Oakland, we're the largest narrative grantor in the U.S., and give away between \$550,000 and \$750,000 a year to narratives at all stages from development through post-production, and through that have really developed a commitment to the development phase of films, to storytelling and artist-driven work, to social justice and narrative, and to the development phase, and to producers, which is kind of a rare thing. With that as being our foundation, we're starting to do more in the documentary side of things that kind of mimics this great track record that we have on the narrative side. We have a space in Chinatown that Ken's been to called Film House, where we have between forty and sixty filmmaking residents. As of last year, we are now half narrative, half documentary, which is new. We used to be all narrative until then. And basically it's a workspace where we have production meetings, where you have ninety minutes to do kind of a deep dive into the issues you're coming across, whatever stage you are in filmmaking, where you have peer to peer mentorship and work together, and then we have a series of panels and master classes and things like that for all of our residents.

**00:14:45**      **CvK:** That space, one of the new things is this November, that space is gonna become much more of an incubator. We're gonna be bringing in – which we haven't officially announced yet, but it's fine to share – in addition to supporting

emerging and mid-career producers, directors, writers, we're gonna be bringing in a series of mentors, in-house documentarian, editor, maybe a lawyer, working producers, kind of in the concept of like a visiting professorship for people who actually, working professionals more advanced in their careers can be advising our filmmakers in addition to the staff and whatever resource we have. So that's kind of the foundation for a lot of our programs. For anyone who receives a grant from us, you get to work in Film House and participate in these programs, too, so that's kind of one of the exciting things in the pipeline. On the documentary side of things, part of the intention of me joining this organization is that we have been so narrative-focused, and being the San Francisco, now SF Film organization, the community here is so rich in documentary, historically and in present day, and we're starting to build that program that's really focused on documentary. There's an incredible community of documentarians here and a lot of partnerships that we're gonna be announcing in the next number of months.

**00:16:05**      **CvK:** The current funds that we have for documentarians is a post-production grant. It's open now. The early deadline is June 2<sup>nd</sup>; the late deadline is June 9<sup>th</sup>. And that one is one that actually doesn't have to have a Bay Area tie to it. It really is for filmmakers who are in post-production and have a film that is more kind of artistically driven, is the purpose of that fund. We're working on another fund that will be half narrative and half documentary film, so we put forward that will launch either in the fall or next spring, that we'll be sharing more of soon, so we're kind of slowly building out the financial support of documentary in addition to having more programming support. And we just got a grant from the Academy to begin a series of master classes, kind of doing a deeper dive for a longer period of time with editors and with directors, and having it really be more craft-focused rather than just kind of funders or people talking at you, which is invaluable as well, but kind of moving into more programming to both address the artistry of the documentary but then also the industry connections. And I think that's our main [inaudible] side of things.

**00:17:18**      **CvK:** Oh, one other thing. So the other half of this organization is the San Francisco International Film Festival. It's the 60<sup>th</sup> festival this year. It's the oldest festival in the U.S., and this year we launched a program called Launch, where we had six films that we're premiering at San Francisco International, and we brought in 20 buyers, including Amazon, Netflix, Orchard, SONY Pictures Classic, Magnolia, all the kind of players, to start selling films out of our festival. So the intention of this is that while building our artist development in narrative and documentary, that we are, we started that process and we can support films all the way through distribution. And it was great. A couple sales came out of that and a couple more will be announced soon, so that was exciting for us. And then the last program back in artist development is we

do the fiscal sponsorship program, and the shift of our focus of the fiscal sponsorship program, and I think what is the strength of it, is that it is a much more holistic approach to supporting. Yes, we act as a 501(c)3 for films, but we also advise on grants. My colleague Jenny Slattery, who's the associate director of artist development, is an advisor to the films that come through that program, and will read applications and will advise filmmakers through the granting process, industry connections, things like that, so we like to be as hands-on as possible through that.

**00:18:43**      **KJ:** Great. Lisa, try to compete with these two. [laughter]

**00:18:47**      **Lisa Hasko:** They said everything that I'm saying [laughs]. Well, this is actually similar to SF Film. Film Independent was also looking, they've been traditionally narrative fiction-focused, they've been around since the '80s, they're fairly well recognized in L.A. – have you guys heard of Film Independent? Yeah, okay [laughs]. So they have the L.A. Film Festival, which is coming up on June 14<sup>th</sup> through the 22<sup>nd</sup>, so that's always a cool thing to attend, and then of course the Independent Spirit Awards. And all throughout their programming, kind of like docs were a whisper, you know, so I was brought on [someone sneezes] to build those programs out, including a fiscal sponsorship program, which they didn't really have, and in response to their members, both fiction and non-fiction were really wanting a fiscal sponsorship program, so we're working on that currently and launched that on March 21<sup>st</sup>, so that's open and live on the Website if you wanna check it out. Similar to you, we wanna make it more of a holistic experience. When people apply, we help them build their application so that they can potentially take it out and make it look good and improve the packaging, so when it goes out to funders that it's a strong, competitive package.

**00:20:01**      **LH:** I think the cornerstone of Film Independent's artist development programs are our labs, and we have many. So we have a directing, producing, screenwriting, and we just launched a new episodic lab, and those are geared towards fiction filmmakers, and then we have the doc lab, and the doc lab just ended. It was a five-week-long lab; we had six awesome projects and ten filmmakers, and all the labs are held in L.A. Lab fellows are paired with mentors and guest advisors, and we have workshopping sessions and editing sessions, business sessions, grantwriting sessions. Wendy Cohen from Picture Motion came and we talked social impact; we had distribution sessions, so really the doc lab is like all of the rest of our doc labs in one [laughs], so we don't have any separate ones for that. But the hope is that with me being on board, that we're able to build not only the doc lab but, for example, the fast track program that happens during the festival, and that's our finance market. So during that time, it's a three-day period, we accept ten filmmakers. This year I'm trying

to get it up to five doc filmmakers [laughs]; we'll see what happens there, for people to connect with industry people, buyers, sales agents, funders, so we're having a specific and special track for doc filmmakers this year, which is really exciting.

**00:21:34**     **LH:** So I think the two – oh, and Project Involve is our diversity program. I don't know if you guys are familiar with that one, but it's amazing. So these two people that run it are some of the most dedicated and passionate people I've ever met, and they accept thirty talented filmmakers who are kind of emerging or beyond into the program. It's a nine-month-long program, it's pretty intense, and at the end, you come together and you make a short film, so it's a pretty cool like start to finish project. And once you become a fellow of Film Independent, you're kind of always a fellow, so we hope to support you just not for your project, but throughout your career in other ways that we can.

**00:22:21**     **KJ:** Just to give folks a sense of how competitive the doc lab is, for instance, do you know how many applicants you get, and how many...?

**00:22:28**     **LH:** Yeah, we had about 180 applicants and we took six projects. So, and being that it's a five-week-long program, I think it'd be great if we could do it twice a year and expand it that way, maybe, or, yeah, I'm not sure, but, yeah it's pretty competitive. Like, like all these programs are. We had 111 fellows this year, so that's pretty good, and gave away about \$675,000 in cash and also in kind.

**00:22:59**     **KJ:** So I wanna open it up to you guys now so you can ask some specific questions, so David is ready.

**00:23:05**     **David Bergad:** So it would be great – last time we did this, I kinda ran all over the place – I'm gonna go by section this time. So this section I'm standing in now, are there two or three people that have any questions for our panelists? If not, I'll move to the other section. Yes, okay. Here we go. Speak into the mic 'cause we're taping this.

**00:23:30**     **Man:** As a filmmaker, what criteria should I use to select my fiscal sponsor? How do I know who my ideal fiscal sponsor is, or does it matter? Should I take the first one that says, I love this project, get sponsorship with me?

**00:23:49**     **Lisa Hasko:** You know, I was just reading an article by Erica Ginzberg from Docs in Progress, and she outlines each of the things that you should be looking for, because we do all offer slightly different attention levels or processes, fee percentages. I mean, I think it's important to note the reputation of your fiscal sponsor,



of course, and do your research that way. Do they accept only documentaries, are they working in the space of both fiction and non-fiction, what's their, on the business end of things, just the logistics, like how do their logistics work, if you need funding, when can you get it? Do they have staff that's actively working for the program, so you could get ahold of someone if you needed to, for example, and do they offer those added value benefits, do they help you along with your funding or are they really hands-off, those types of things.

**00:24:50**     **KJ:** Just so we know the numbers, do you know what are the percentages that certain...?

**00:24:59:00**   **LH:** I wish I could, I mean, I'm thinking that, is it seven or is it sliding at IDA? I think it's seven, and it has for larger budget films, they have a sliding scale, a graduated scale, and then at Film Independent, we go with seven as well. I think Film Collaborative's five, and you guys are...?

**00:25:20**     **CvK:** I think we're comparable to you guys.

**00:25:22**     **LH:** Yeah, we're trying to keep it...

**00:25:24**     **CvK:** Yeah, I think it, if you look at it, it's pretty similar for each, but I do think everything you said is entirely right, and I did a fiscal sponsorship with another organization for a narrative, all I wanted was to make sure, all I needed was to have the check cleared as quickly as possible, like I didn't need the extra added value that it offered, so it really is assessing what support do you need, and also what other programs do these organizations have. Developing a relationship and getting in the door through sponsorship is a great way to be tracked by programmers or to develop a relationship to apply for a grant, so I think depending on what level of support you need for that project, but also just thinking as an artist of which organization, the other programs they have might benefit that work or other work.

**00:26:09**     **KJ:** Any follow-ups on fiscal sponsorship?

**00:26:12**     **Woman:** Could I add just one thing to that? If you're applying to the NEA or NEH, many fiscal sponsors can no longer do that, so you'd either need a second fiscal sponsor or you wanna go with a fiscal sponsor that can do that, and I think there's only a handful left now.

**00:26:27**     **LH:** IDA does. [CvK: We do it, too.] We do it as well.

**00:26:33**      **DB:** We have a question over here.

**00:26:34**      **Woman:** I have a question about if you're using [DB: Can you use the mic?] -- Sorry. If you're working in media but not necessarily working in a structured format, but it's documentary, and you're sort of outside of the box that exists, what do you advise in terms of the way you find funders for that, because there're very strict guidelines for filming projects.

**00:27:04**      **CL:** Depends on your subject matter, probably. Can you share a little bit more of what you might mean?

**00:27:08**      **Woman:** Well, I guess the main thing is that in going through a lot of funding research, you find that there're very specific kinds of projects. I mean, I've even noticed that episodic and documentary is much less funded now. In fact, some funders have told me that they're very uninterested in episodic work, and that has surprised me since it has had such a huge impact on our society over the history of documentary. So like anything, I think there're trends, but when you're sort of trying to do something and you're mixing media, and it's not necessarily for the standard kinds of distribution, that's the kind of thing I'm sort of wondering, how do you get the attention and the interest?

**00:28:03**      **KJ:** So would any of your three organizations have a fund that she could apply to, or it doesn't quite fit?

**00:28:12**      **CL:** You mean for a series or episodic work, and it is in the documentary space? [Woman: Yeah.] Yes. So, I mean, our development fund is open to that. You might be far past that, but we're open to that. I mean, I have my own opinions and it's frankly just my personal opinion of why there's less funding for episodic work, and it's because those budgets are quite big, often, if you're doing six hours versus one, so it's hard to feel like you can maybe make the impact, and also there's a particular distribution path that's really required for the success of those types of projects. When you have a one-off, there's a lot of things you can do. I mean, more and more there's not one clear path; there's tons of different things and ways forward, but if you're talking about a six-part series, you know, you start to be uncertain about, well, where can that go, so my guess is that that's in part why the funding mechanisms are kinda more limited for that.

**00:29:06**      **CvK:** I agree. I think it's a different financial model than it is for the

distributor or the ultimate home that's gonna be funding you, not a granting organization. But I also think that meeting with these organizations, although we don't have the funding that directly supports you, we do know the industry, so having ideas of who the right fit might be or an introduction to the right producer or show runner or broadcaster can open a door, even if it can't unlock the funding directly from our organization.

**00:29:35**     **LH:** And Film Independent's new episodic lab, I mean, might wanna track that. We're not accepting documentaries right now, but that doesn't mean that we never will. It could just be kind of delayed response to industry trends, but...

**00:29:49**     **CL:** And I know ITVS has a digital open call. Somebody's, Michael's here from ITVS, they have a digital open call for Webisodes, Web series, and I think that just passed recently. I imagine it will open again next year, so that's kind of a new and emerging opportunity, and maybe it that works, others will follow, too.

**00:30:06**     **CvK:** And not to cheat on California, but IFP in New York does have a episodic, they added episodic last year to IP Film Week which is in September, which is kind of just a broad series of meetings of potential partners or funders, so I think their application's open for another week, so that might be something for you, too.

**00:30:25**     **KJ:** Other questions, wanna raise your hands? We're open to any sections, hopefully here in the middle. Anybody? Okay.

**00:30:36**     **DB:** If you could be so kind as to pass the microphone to...?

**00:30:43**     **Woman:** Hi. I had to start production immediately on the documentary because of some events that were happening and the age of my subject a couple of years ago, and so I just went straight into production and shooting. I've had three shoots over the last year and a half, and now I'm kind of going back to like start development [laughs]. I'm in production but I still have development to do, and fundraising, so I'm like [sighs] should I just go for development grants and production grants at the same time, or should I focus on development, or... I have a lot writing to do, basically, in order to get things in order for fundraising, so what do you recommend for [laughs] somebody who is simultaneously in various stages of production.

**00:31:35**     **CL:** I think a lot of that happens to a lot of people, usually from the other end, right of post- and production and you're kind of straddling that. I mean, I think it sounds like really, even though you have development work to do, it kinda feels like

you're in production because of the span of time and you have done several shoots. I think it just depends on what, at least from a funder's perspective, a lotta times it depends on what are you spending the money on. So if you get \$15,000 from us or if you get \$100,000 from us, like what are you asking for that to pay for? And then internally, you know, we do have some restrictions. We're fundraising for this money and making certain commitments about where that money will be spent and how it will be spent, and so for me, it's like what – I like people to be honest. I really, I mean, I am a filmmaker, so it just doesn't help to try to pretend, like I'm here but I'm really here. Don't do that. But, you know, be honest about where you're at, what you need the funds to pay for, and then I think we can better help guide that so people aren't e-mailing us and asking those very questions, like I need to pay for a lawyer, and I need to go to the National Archives and I need to do this, and that kinda helps us give a little bit more guidance about what the appropriate place is for the funding request.

**00:32:44**     **LH:** And I think in doing all this writing that you have to do and coming up with a solid proposal will actually help you think through your strategy and business plan down the road, where you wanna take the film and all those good ideas that can come out of this evil that you have to do to write a proposal [laughter]. It's worth it, I would say.

**00:33:05**     **CvK:** I would also look at whichever funder you're applying to, what projects they supported and at what stage. There're some, like Catapult is partners of ours at SF Film and [inaudible] support films at various stages, but if you look at the films they've supported and exactly what that moment was that they were catapulting forward in their mission, that'll help you narrow down what your angle is and what you're suggesting as well.

**00:33:35**     **CL:** And if you could say your name, too, just introduce yourself....

**00:33:42**     **Man:** You guys have sort of touched on this already, but I'm in a specific situation which I think might be applicable to more and more people, certainly as over the past two years I've seen the growing number of docuserieses [sic], and one thing that I think would be really helpful that I'm grappling with now is – how do I say this? Trying to figure out whether or not a documentary is a single film or a series, whether it makes sense, and I know from mine specifically it can be either/or, but I think there's a lot of people out there that are probably, have a harder time making that decision, but either way, one of the things I think would be really helpful, and maybe you guys can advise not just for my specific situation but for the average person grappling with this, which is, okay, you have these opportunities like Film Week, but I think a lot of people

just need a single consultation. Like I don't need funding, I've already got the funding, I'm already deep into post-production, so the idea of me going back and applying for grants and waiting a whole year when really I'm pretty damn close to the finish line, think a lot of people just need a person who's got some experience, who knows contacts in the industry, who can tell you and sit down and go, okay, I'm gonna watch some clips here and I can help you determine whether or not this really is a single documentary or you really, this is a series, because I think it would be really helpful for a lot of documentary filmmakers, and not just for the obvious reasons, where I think everybody who's making a documentary has six hours of footage and they think, oh, this is really so interesting, it could totally be a series, a lot of people would be interested and would watch it for six hours. The reality is that most people wouldn't, but sometimes there is, and sometime it makes it a lot more compelling, making it longer. Like the O.J. Simpson documentary, could've been a great hour and a half, two-hour film, and honestly if you had told me in advance, hey, this is gonna be about O.J. Simpson and it's gonna be whatever, eight hours long, I would've been like, I think they coulda squeezed that down, but when you watch it, you realize, oh, they're telling a much bigger story.

**00:36:12**      **Man:** So anyway, my longwinded question is, how would you advise someone, and is there a way to sorta help someone just make that decision without having to, you know, applying to some grant or for some film lab that really they only need an hour of someone's time?

**00:36:32**      **KJ:** Think it's really a question about mentorship. [Panel: Yeah.] Yeah. So what, within each of your organizations, how can people engage with the organization who are not specifically asking for money or applying for a specific grant or program?

**00:36:48**      **CvK:** Are you self-producing or do you have a producing partner?

**00:36:52**      **Man:** I have a partner, but I'm really self-producing.

**00:36:54**      **CvK:** Okay [laughter].

**00:36:55**      **KJ:** Does he know that? [CvK: Got it.]

**00:36:57**      **Man:** It's a can of worms you don't wanna open right now.

**00:36:59**      **CvK:** They're not in the room, I assume [laughs].

**00:37:00**      **Man:** They're not in this room. [laughter]

**00:37:03**      **CvK:** Yeah, I mean, I think there's two ways to approach it. One is from kind of the artistic intention of what story do you wanna tell, and those are two different ones. Ezra took the film because he got to make an eight-hour film. He wasn't interested in O.J.; he was interested in the concept of making a eight-hour film, so that was a very specific position that most documentarians aren't gonna be offered [laughs] or asked, so that's how that one was. But I do think that finding the right producing partner, getting someone who does know the industry but is supportive of what your artistic intention is, 'cause the decision has to be made from that standpoint, but from the producing standpoint, which kind of opportunity is there, whether it's the potential of selling a series to an Amazon or Netflix or someone else, or whether it's the possibility of selling a feature on ITVS or some other great home. It can either have like that possibility dictate which direction you go, but I do think having the right person give advice that is supportive of what your intention is as an artist is significant.

**00:38:04**      **Man:** There's the intention part – I won't blab on for more, this is just sort of a follow-up question – there's the intention part of it, which I think people can really benefit from that help from people who have the experience to say, I know what you're trying to do here, this is what I think. But then there's the whole how is this gonna fly within the industry, and the industry is changing by quite a bit. Right now there's not really that many outlets for a docuseries. Or, you know, outlets where you think you're gonna get that kinda viewership if it's an important topic that.... How do you navigate that? How do you advise, is this going to fly as a docuseries on Netflix or Amazon, or HBO? Are they gonna go for this, or are you wasting your time? Dude, you should really make this just a single hour and a half.

**00:38:55**      **CL:** I mean, I think that is a mentorship question. I think, so, for example, if you are an IDA member or part of the artists' services programs, I think there's a pretty big effort to put you in touch with somebody who could give you pretty sage advice about that. As fundraisers, I think it's really dangerous to try to say to you, yeah, this is what you should do, or, no, that's not – I mean, there are moments where surely you can look at something and say, you know, I don't think that's gonna fly, but in general, I don't see that as my role right now. As an executive producer at Jazeera, that was definitely my role, but in this role, I don't feel that's my role. I feel it's my role to support the vision of independent filmmakers and independent vision, and I can certainly put you in touch with people who have expertise on that, but I don't necessarily feel like that's a funder's role. As the organizational, I think we all have the goal of putting you in touch with the right people who would give you that kind of advice, and it's really an opinion, 'cause, you know, it's all a crap shoot in a lotta ways,

as you know, so.... I hope that's helpful, but I think all of these organizations really do work hard to put people in touch with the right....

**00:40:03**     **KJ:** Speaking of that, just real quick, Caroline, you mentioned that you're gonna be bringing in mentors to Film House. Is that a program people need to apply for, or how does that...?

**00:40:15**     **CvK:** The applications will open in July and the residency starts in November and lasts for a year, and part of what we're assessing as to who the demographic of our fiscal sponsorship program, that that will be, there'll be events at Film House, including our mentors and some of these master classes that the fiscally sponsored filmmakers get to attend, so kind of building out – but again, I totally [inaudible] that, I think we're glorified middlemen. That's exactly what we are [laughs], and it's wonderful. Being able to bring in resources and give them where they're needed is like the [inaudible], it's a privilege, it's why we do it, but we're not the ones, we're not your producer, so it's absolutely having [inaudible] of who the right person is to advise, it's not our place to move you one direction or the other. Even if we have personal opinions, it's absolutely....

**00:41:00**     **Man:** [inaudible] invaluable. I'm just glad you guys are pushing [inaudible] contact me about the Film House, I was like [inaudible]....

**00:41:12**     **CvK:** Which is nice sometimes [inaudible] San Francisco, too. Pretty office space.

**00:41:17**     **KJ:** But I would also just add, knowing the people at the organizations and their backgrounds is key, 'cause if you were ever able to reach Carrie and she had five minutes, which she doesn't [laughs], but if she did, what you would do is say, based on your experiences in EP at Al Jazeera America, I'd like to ask you this question, but don't say, because you're head of the Enterprise Fund, I want, that doesn't work. Same with Caroline. She just produce –

**00:41:42**     **CvK:** I think we're good at clarifying when we're speaking on behalf of our organization [CL: Right.] versus personal [KJ: Yeah.].... Yeah. I could never make a documentary. I mean, ever. I love supporting narratives; they're so much easier. I really [CL: Really? [laughs]]....

**00:41:56**     **KJ:** Very quickly added on, I would say, join these organizations because it's cheap and it gives you a better entrée to, like you're not an IDA member, and you

spend the X, eighty dollars to become a member, you should feel totally free [CL: Yeah.] to contact [CL: And people do.], contact Simon Kilmer [inaudible] is the head of the organization, and say, Simon, I would love your advice as somebody who ran POV for decades, about my film. Is it a series? And he'll give you ten, he loves doing that. He'll do that for you. But if you're not a member, it's a little tri-, so just join and then, you know, whatever.

**00:42:32**     **DB:** Is this a comment that you have, or a question?

**00:42:35**     **Man:** Yeah, I have a comment.

**00:42:36**     **DB:** A comment, okay, so hold on, and we'll get your question next.

**00:42:43**     **Man:** Organizations like the Producers' Guild have mentoring programs, and they're designed specifically to deal with issues like this, so if you have, essentially you need an in-depth consultation, you might consider getting a mentor who's been down the road before and work through it that way, because you're not as – what we're here looking at really is more about grant funding and trying to come up with money to make our films. Sometimes that's very difficult because some of the films are like breaking news, and you've gotta go for the gold, get out there and get the footage, and then worry about the money later, and that's really tricky in these grant programs.

**00:43:34**     **LH:** There are some grant programs in light of what's been going on in the past few months in the media that have come up to be more reactive. I know that the Fledgling Fund has one, and I think Cal Humanities has one. They're smaller grants, but they're for more immediate need, so if you find that story that you're just like, I gotta tell this right now, those funds are starting to come more available now, which is great.

**00:43:59**     **KJ:** And even for Enterprise, you have nine more days to apply production. I mean, you do.

**00:44:05**     **CL:** The rapid response, you know, if you need to go out soon, it's true, there's a real vacuum, and so it's something that's in our minds. We're just not there yet, in a position to do that, but I would love to be able to do that.

**00:44:17**     **DB:** You have a question over here?

**00:44:20**     **Joao Potash:** Hi. My name Joao Potash, and I have a question for Carrie



and one for Lisa, okay? So, Carrie, my question is about what you're looking for for the Enterprise Fund, and I don't mean a documentary about, you know, such-and-such, but you mentioned investigative journalistic standards, contemporary stories, so I'm curious if you can elaborate on that a little bit more, and also if you can comment on if within that, there is some room for what you might call experimentation or what have you, 'cause when I think investigative journalistic standards, I think of 60 Minutes, and, you know, they have a rulebook that they play by, you know, no re-enactments, no music, you have to film interviews with two cameras, no cheating, you know, and they have a very good set of reasons for why they operate that way.

**00:45:20 Joao Potash:** So that's my question to you, and then, Lisa, my question to you is about the labs. I participated in the producing lab, actually, at Film Independent, but since you're up here in the Bay Area, I'm thinking that Film Independent is trying to reach out more to Bay Area filmmakers, and [laughter] which is good, right? Yay! So to kinda –

**00:45:44 LH:** I'll definitely tell them that happened when I go back.

**00:45:47 Joao Potash:** Yeah. Tell us that story. But speaking on behalf of Bay Area filmmakers, to participate in that producing lab was very difficult because it required me flying down to L.A. every week for six weeks or what have you, and I gave the feedback of, hey, if you could structure this, maybe not every time but once in a while, as a block of three days, like a concentrated workshop and then maybe two months later, another three days, a couple intensive forums, that would open it up so that Film Independent could be more of an organization that caters to filmmakers from all over the country and all over the world to be able to fly into L.A., do these workshops, or even there's the possibility that, you know, Sundance and other organizations will sometimes do their forums elsewhere, like this year we're in New York, this year we're in Dallas, what have you. But I'm hopeful [laughs], and I'm giving you a friendly nudge in that direction, but I'd be curious to hear your response. Sorry for putting you on the spot.

**00:46:53 LH:** Okay, um.... [KJ: Yeah, do you wanna start?] You want me to go first? [KJ: You go ahead.] Okay. Yeah, I think that's something we're always grappling with, like this year for the documentary lab we had two Chicago filmmakers, a filmmaker from Paris, one from New York, one from San Francisco, and then the rest were L.A., so it was pretty broad. And at times we're able to offer travel stipends to people, and at times we're able to offer grants in attachment with labs. It really all depends on our fundraising and our sponsors for the program, so the one you were in might not have

had that attached to it, and I wish we could do it for every single one, of course, but it doesn't always work out that way. So it's definitely something that we're looking at, how to get people from more broad geographic locations, especially those that are underserved and don't have big filmmaking communities. I mean, I'd love to have some of those people be able to come to the lab, too. And about the doing it in blocks, I think there's an advantage to being in L.A. for an extended period of time, because it is such an industry town, and it does give you the opportunity to really interact with that industry and make some important connections that you could use in the future when you do leave after the lab. So it's an advantage of having it in L.A. for a significant amount of time, but, yeah, we're always looking at how to tailor the programs to better fit and better suit our members for sure, so definitely keeping that in mind, so thank you.

**00:48:24**      **CL:** To that point, too, if you haven't done it before, look at BAVC's media maker fellowship, which is now a national fellowship, which does some of what you said. There's five in-person convenings per year, it is paid for regardless of where you're coming from, you go to a couple of sets, you go to Full Frame, and depending on what's happening in the fall, then you go to a fall event, so I facilitated that for two years. It's an amazing program, and it's not as well-known as some others, but it does pay for all those travel costs and it kind of does it in blocks, because people have full-time jobs or, you know, whatever, so it's just another opportunity. I think there can't be, there's no such thing as having too many opportunities in this field. We just still don't have enough.

**00:49:06**      **LH:** How big is the BAVC program?

**00:49:08**      **CL:** It's about ten filmmakers a year, eight to ten. To your question [laughs] about the funds, what we really intentionally have done is to try to be incredibly broad, so I use a very kind of recent spread to just give people a sense. I mean, we're looking for everything from Strong Island, Yancey Ford's Strong Island, which is an incredibly experimental, artistic, personal investigation into the murder of this filmmaker's brother, and it's a really unusual, unique, tour de force artistic film. On the other spread of that would be Brian Naffenberger's Nobody Speak, about Hulk Hogan's lawsuit against The Gawker and then the demise of Gawker, which is a much more kind of straight ahead documentary film that followed that trajectory. Two incredibly different films, but both would have a really strong case for this fund, and so what we're looking for are stories that are contemporary, mostly not historical, though there will be some exceptions, I think, to that, things that are unfolding right now that make sense in our current world for us to tell, not necessarily social issues per se, but

things that make political sense, that help us understand the world, that have some journalistic quality to them. So I really wanna say artistically, IDA supports documentary filmmakers of all kind of subgenres, and I personally don't want filmmakers coming with a 60-minute model. We're here to support independent documentary film.

**00:50:43**      **CL:** That said, I think we all can agree at this point that things like accuracy and fairness are really important, actually, that facts matter [laughter]. And before our current administration, we did have some filmmakers kind of pushing back on some of these ideas, and I'm not a journalist, and I'm an artist, and, you know, I wanna be able to do some [inaudible] and do this. Well, sometimes that's fine, like if somebody's cooking and there's a dog in the shot and is the dog there or not, you know, who cares? But there are lots of times where those juxtapositions do matter, where the audience leaves thinking one thing and the stakes are high, and so what we're saying is we wanna support films that are committed to a level of accuracy that maybe we're not always held to, regardless of your style. So that's what we're hoping for, is that kind of starts to permeate the field. We're not interested in suddenly everybody trying to do a journalistic film, you know, or everybody trying to do a Frontline, like that's not what we're interested in. There's a space for that and we love that space and it's really important. What we're trying is to support the independent documentary film community, who may not have a journalistic background, and to say, let us help you make these films. If you really think about some of the films that have come out in recent years, from Cartel Land to Blackfish, these films that really made a substantial change, to say, hey, let's make sure that this is factual, let's make sure that this is fair, let's make sure that – maybe you're not telling all sides of the story, that's fine, but let's hope that you understand what those sides are and what you are leaving out and why. So that's the purpose. I mean, I hope that helps.

**00:52:17**      **Joao Potash:** When you mention Cartel Land and Blackfish, are you saying those are good examples?

**00:52:22**      **CL:** [laughs] No, I'm just citing them as examples that most people have seen. Yeah. So I honestly don't wanna say there's a good or bad example. I'm personally not, I'm looking for a damn good story. That's what, I mean, and that's just me, but guess what, there's a panel review. I'm not making all those decisions alone. You know, we have twelve reviewers on the first end and then we're gonna have eight on the other end. If you make it to the very end, your proposal's been seen by about twelve people, so this is not happening in a vacuum. If it were up to me, I just feel like, yeah, I want a killer story, you know, but we'll see. We'll see what that mix looks like.

And it depends on who's applying and what do we have. I don't know yet.

**00:52:59**     **KJ:** There's no litmus test, there's no checklist for journalistic practices, we're just looking for great stories that are well told by people who are well qualified to do it because there is an experience criteria, right?

**00:53:13**     **CL:** There's an experience criteria and it's not easy, but it's either the producer or the director can apply. Whoever the applicant is has to have two feature films under their belt. It's a pretty high bar. Why? Two reasons. One is we have a sustainability problem in this field, so there's a lot of incredible opportunity for emerging filmmakers right now. It's outstanding. But for those of us who kind of like really toiled for ten, fifteen, twenty years, had the films, there's a perception that it gets easier. It doesn't necessarily. And so this is a really deliberate attempt on the IDA's part to say, you know what, we wanna support mid-career to late career filmmakers. That's what we're gonna do. Personally, this came out of the knowledge of having dealt with a lot of filmmakers at Jazeera, realizing we're not doing what ITVS does, which is as a co-producer, they do a lot of the business side support. David Eisenberg does budgets and LLC stuff and legal setups, I mean, incredible support. We can't do that. We're here to do journalistic support. We're here to talk about pre-publication legal review and First Amendment rights and some pretty serious ethical questions, so that producing part of it really needs to be buttoned down. Not to say that things don't come up and we won't support you; we will, but the goal is let's have all of that producing stuff buttoned down so that we can get to a much higher level of storytelling.

**00:54:44**     **Man:** Hi. I'm wondering, I think that we've all probably gone through these frustrating Web searches looking for grants and such, and I know that there's some bulletin boards out there, like I think [inaudible] has one, but I'm wondering if you can't talk a little bit about where you announce your granting opportunities, and if there's like a one-stop shop where everybody kinda can go to look at what the current funding options are, which I think would be really helpful for everybody if there was something like that, like a bulletin board where....

**00:55:20**     **KJ:** Can I go to Lisa [Man: [inaudible]] on that?

**00:55:25**     **LH:** Yeah. So there are several Websites that have really good extensive grant listings. So one is the IDA has one; of course, that's documentary specific. POV has one as well that's really good. I signed up to No Film School, and that comes straight to my inbox and that's also very good. If you're interested in a particular organization's grants, I would sign up for their e-mail list, because that's usually, they

do, they'll send out e-blasts to their members, they'll be like, this is announced, or the deadline's coming up. That's probably like the best way if you're searching for, but if you're just doing general research, I would get on, look at those lists. There's also, if you're looking outside of doc or film-specific grants, there's also the Foundation Directory online, which is more subject-specific foundations, so that's always a good place to go as well. And you can search by geographic location, or...

**00:56:26**      **Man:** Is that a URL?

**00:56:27**      **LH:** Yeah, it's foundationdirectoryonline, I don't remember if it's dot org, but it's a database of hundreds of foundation grants. Not that they all would be right for film, but you could position your film or subject matter in a way that it would work, maybe.

**00:56:43**      **KJ:** So those are some good tips. Anything to add?

**00:56:47**      **DB:** There was a question over here, so I'd like to get to this young lady. Hold on. Thanks.

**00:56:54**      **Butsama:** Hi. My name is Butsama, and I'm a cinematographer director. I'm currently producing independently a documentary series, and I'm kind of gonna touch upon, I think a couple people mentioned similar things, but the process that I'm following right now is kind of like back and forth, and my subjects keep moving in and out of town so I have to shoot them when they're around, and I keep finding that I'm low on funds [laughs], and so my question is I'm always switching between phases of filmmaking, so it's hard to figure out what stage should I apply grant for, and this is an episodic and that's the format that I'm following when I'm shooting it, but as you guys rightly pointed out, there's not many grants out there supporting episodic series, and I keep wondering about where will its home be, apart from me making a transmedia Website or whatever, how do I get more people to see it, because I'm also trying to get other, it's not just based in the United States, the subjects are also from across the world. So if you guys could speak about how to figure out what the best home for your film, especially with a view of it being episodic, that would be really helpful.

**00:58:25**      **LH:** I feel like it goes back to the mentorship idea, and also becoming a member of an organization and attending their events that are related to what you're talking about. If you join Film Independent, we have a resident mentor that you get to meet with. It's just part of the package, so that would be an opportunity to connect with someone directly and maybe they could point you in the right direction. If there are

any related labs that you could apply for, for a more intensive look at your film, and maybe to workshop it and see grant-wise, creative-wise, business-wise, distribution, that might be an opportunity. I don't know any that do episodic documentary series.

**00:59:10 CvK:** There's an episodic short form residency. My last job in Camden, Maine, they went to a retreat last year, and so those applications are open until July and basically it's, you're meeting with editors who are on our board, and then like Vimeo, [inaudible], Field of Vision, there's like media, just kind of a bunch of, it's more for short form. I would suggest, like short, short documentaries, there're so many places, like the Guardian, New York Times, there's so many places that are either great for short docs, or some who are more interested in episodic, of doing series.

**00:59:48 CL:** I think we, some of us need to convene. I think the best that we all could do is to convene a discussion about this with people who do successfully distribute episodic series or shorts in different ways. So to me, that's the thing I'm taking away here, is that that's a larger discussion that probably should happen.

**01:00:04 KJ:** Yeah, I mean, it seems like a question about, you know you're doing a series; you weren't as sure, it sounds like. Then it's a matter of who's gonna commission the series. It's really a commissioning question, 'cause funds are not funding series, really.

**01:00:21 Woman:** It also [inaudible] find [inaudible] first, then you work backwards, so....

**01:00:29 CL:** It depends. I think it just, it depends on the story, depends on you as a filmmaker. It's hard to speak in generalities about anything with distribution anymore. It really depends on the story and what kind of storytelling you're doing, I think, and the subject.

**01:00:42 KJ:** Our next question is here, but I would just say you need to be talking to the Hulus and the Amazons, the Netflix and maybe the PBSes, so.... [CL: Yeah.]

**01:00:51 Simone:** Hi, my name is Simone, and just because there were two questions that sounded slightly similar, I just thought that there needs to be a discussion and it's not, it generally also includes funding, but the idea of filmmakers creating a funding, marketing, and distribution plan before they're shooting or while they're shooting, not after they're done, so you have an understanding, and some granting organizations kind of, it's definitely, whatchamacallit, local PBS, indie land, they really

make you, when you go through their process, basically create a business plan. So you wouldn't have a question of where could this be distributed; you would already have done the research and talked to people and know what you're talking about, or in your budget you hire a marketing, they call them marketing and distribution producers now, to work on that angle for you. But it's just very challenging when you create, from a producer and former distribution person perspective, here's my film, do something with it, as opposed to initially looking at what it is, who cares now, and, yes, the landscape changes every day so you can't always plan, especially with a documentary taking an average of five years, what might be in five years, but you can start looking at it while or before, not after you've created something. Think it's really important.

**01:02:29**      **Simone:** Also, Karen Everett does documentary film story development. She might be, she does free, thirty-minute consultations. That person who had a question about is it episodic, is it a one-off film, she might be helpful for you.

**01:02:45**      **KJ:** Okay, thanks. Where are we going?

**01:02:49**      **DB:** Did somebody wanna answer this? [KJ: No, no.] Are we good? Okay, here we go, right here, Justine.

**01:02:57**      **Justine:** Hi. My name's Justine, and first of all, I have an extra ticket to tonight's performance at ACT of Peter Brookes' play Battlefield. [laughter] It starts at eight. If you need a ticket, let me know. Okay. [laughter] So....

**01:03:17**      **KJ:** Does that include dinner? I wasn't sure. [laughter]

**01:03:19**      **Justine:** Yes. You're more than welcome to take me out for dinner. [laughter] So I'm looking around the room, and I don't know, are there any black people in this room? Are there any Latinos in this room? I just started working on a new project. It's an online cinema studies program that's addressing the idea that while the technology has become democratized, the education has not, and there are a lot of emerging filmmakers or wanna-be filmmakers who have absolutely no idea what a story is, and so we propose to help them figure that out through studying cinema, and we want to provide one-to-one mentors for these people all over the country and the world in sort of Skype-like mentor meetings. I am having a hell of a time finding mentors who are black and Latino, and our students are going to be mostly from underserved communities, because the idea is to create an affordable cinema studies program, and it's really important that our mentors reflect our student body. So my question is, are any of you working on or feel it is important to or know of programs

that are nurturing makers of color, both in the areas of more technical skills, screenwriting, cinematography, editing, sound?

**01:05:00**     **Justine:** And there are a number of programs, there's the BAVC program involved, Time-Warner has a really interesting new program called One Fifty, Firelight, Stanley Nelson's company, has a film lab, and Cartemquin has a program called Diverse Voices. But it's really been just kind of astonishing to me in looking for people to work with us and support underserved filmmakers, the difficulty....

**01:05:28**     **LH:** I think I can take that one [Justine: Yeah, please.], or at least partially take it. We have a program called Project Evolve that I mentioned earlier that has been going on for, I think it's its 25<sup>th</sup> year this year, and so it's a diversity program that works with people of color, filmmakers of color, and it's thirty people a year, and they're emerging or beyond filmmakers. They're brought together, they're cinematographers, they're editors, writers, directors, producers, and they are put together in teams to create that short film I was mentioning earlier. They go in our yearly talent guide, and that's up on our Website, and if you wanna check there, they're really great filmmakers, amazing at what they do, and that's thirty of them brought together a year, so that's a good place to look.

**01:06:21**     **Justine:** Terrific. And again, I mean, we're paying our mentors, so if any of you know anybody who's black or Latino or whatever, that would be, you know, let me know. And the last –

**01:06:36**     **KJ:** I would just add, if you're an IDA member, I would suggest you contact Claire Aguilar or Simon Kilmurry and ask.

**01:06:41**     **CL:** Oh, yeah. There're a lot of incredible people and I think there's a lot of programs that are very focused on diversity right now, and it's obviously a big concern for the field and something people are working on, but in terms of mentors, you know, I can think of tons of people who may not be available, I mean, may be busy, but certainly would be great mentors, so....

**01:06:49**     **Justine:** Great. Well, I'll be in touch with you on that. And in the way that David talked earlier about how great it would be if there was a one-stop shop to find funding, given that it really is so difficult to find people of color to mentor, I think it would be great if there was some way of creating sort of a place where people could promote their skills and be found. And one quick other question: What about funding for high school students? We're trying to do the mentorship piece for high school



through sort of mid-twenties, but what about funding for high school students? For them, five hundred dollars [KJ: [inaudible]] – sorry?

**01:07:53**      **DB?:** To make documentaries specifically?

**01:07:55**      **Justine:** Yeah, or narrative. [KJ: Okay.] Just an encouraging grant of five hundred dollars. Is there anything like that out there?

**01:08:04**      **LH:** I don't know if DCTV, they work with their youth program, but they're in New York. I don't know if they either would have something like that or at least maybe know, have some connections to other youth-oriented organizations that might.... DCTV.

**01:08:22**      **DB?:** There's, with Mill Valley Film Festival, California Film Institute, there's My Story, My Place. I suggest you go to their Website, California Film Institute. They're doing a summer program right now for exactly what you're talking about.

**01:08:34**      **CL:** And BAVC does also have, I think, year-long high school production programs, actually, that are quite successful. [Justine: Great.]

**01:08:43**      **KJ:** Who's the next question?

**01:08:44**      **CvK:** I have one quick thing for the, on the diversity, that is kind of a direction that's a big focus and priority of ours, of looking at the demographic of Film House over the years and our grant recipients, and there's been amazing work, I think Getting Real was actually [inaudible] conversation, started with Esther Robinson's program, and really looking not just to, not who you support, but taking a step behind that. It's like who are you actually reaching as far as the submission process goes, and so that is something that I think each of our organizations are working very hard on. And then for SF Film, we're putting together a [inaudible] advisory board based on all Bay Area filmmakers who, some we've supported, others who are mentors who are working in the November launch of the new Film House program, who do represent those voices and are helping us as an organization over the course of the next two years have a much better relationship with that kind of programming and, yeah, it's a big initiative that we're hopefully announcing the funding soon.

**01:09:46**      **DB:** Okay, our next question is right here.

**01:09:50**      **Man:** Thank you, David. My name is [inaudible] and I'm a documentary

filmmaker, and thank you for asking this question. It's just an extension and a comment to the lady's question over there. I do think there is a probably tiny disbalance between, we have amazing diversity on the films, in the documentaries and the subjects, but not so much in the filmmakers. So I know you've addressed, you've responded to the comment about programs and mentorship, but filmmakers is also directly tied to funding, so, yeah, I mean, [inaudible] learn more about that.

**01:10:34**      **CL:** Well, it's true, and I think, so you'll see, if you go to the Enterprise site, that along with all this other criteria that we've been talking about, I mean, we say that diversity in terms of filmmakers and the subjects is a priority, and when we get down to it, we will ensure that there is a mix. There's just no question. I mean, that's the only way things are going to change, is if that's a priority and you do it. And it can be done. So, absolutely.

**01:11:02**      **KJ:** You have nine more days to apply. [laughter] But it's fair. I read it today.

**01:11:09**      **CL:** It's fair. It is fair, and it's real. [Man in audience: [inaudible]] Oh, yeah, yeah, yeah. It's, which is well docu-, I mean, it's well documented and well studied and it's fair. Yeah.

**01:11:21**      **KJ:** Yeah, I mean, the field has a diversity problem. [CL: We know.] We know it, and these organizations are doing some things to move the needle. So, yeah?

**01:11:30**      **Diane Stark:** Hi, I'm Diane Stark, and I'm a documentary filmmaker. First, thank all of you for coming here, I appreciate it, to talk face to face. And, Caroline, I have a question for you for SF Film: What are you looking for this year for documentary film grants?

**01:11:45**      **CvK:** Well, the only one that I can kind of speak to today [laughs] at this point, unfortunately, for the one that's open right now, the post-production grant, is very much kind of story- and character-driven, and those grants, we increased the amount we're giving out this year but it'll probably be between \$30,000 and \$50,000 for filmmakers, and we give out between three and four. And so, yeah, I mean, ones we've supported recently, [KJ and DB having whispered conversation], the Forest, Pete [inaudible]'s film that's shot in Oakland, yeah, which is amazing Bay Area filmmaker, and then Dolores, [inaudible] Dolores [inaudible], that Peter Bratt did, that also played our festival recently, For Akim, a film that just premiered at Tribeca, so yeah, again, it's a mix of San Francisco, Bay Area-based and non-Bay Area-based, but very much

character- and story-driven.

**01:12:42**     **LH:** When's the deadline for that?

**01:12:42**     **CvK:** June 2<sup>nd</sup> is the regular deadline and June 9<sup>th</sup> is the late deadline.

**01:12:48**     **Woman in audience:** [inaudible]

**01:21:51**     **CvK:** We switched. We joined the movement that IDA started of doing the common app, so we actually are, we wanna be as egalitarian as possible, so it's the same application as many other funders have.

**01:13:04**     **Woman in audience:** [inaudible]

**01:13:09**     **CvK:** It's a full application, yeah.

**01:13:13**     **DB:** Our next question is here. Will?

**01:13:15**     **Will Perinello:** Hi, I'm Will Perinello. Thanks for being here today. I'm completing a short documentary, probably thirty minutes long, and in looking for completion funds, I've been surprised in looking, for example, at Enterprise and Pare Lorenz, San Francisco, Sundance, Tribeca, many of the kind of major hardcore documentary supporters, that short films are not supported. I'm surprised in light of the fact that there's more interest, HBO and Showtime programming, Netflix picking up films, PBS a little bit more difficult, but, I mean, contrary to popular myth, programmers at PBS like thirty-minute films 'cause they need to fill the slots. Why isn't there more funding for shorts, and what would be some resources I might look towards?

**01:13:57**     **LH:** Tribeca just launched theirs. It's, I wanna say True False but that's not it, but look at Tribeca. They just launched a short film fund, and they also distribute, so good combo.

**01:14:13**     **CL:** I mean, I have, again, I feel like I'm totally speaking for myself and for our own process, so I don't wanna speak for everyone, but the reason at the moment that we're not funding shorts for the production grant is that, truthfully, if you're making a short, you can raise that budget much more easily than you can raise a feature budget, and a lot of the places that are distributing shorts actually still pay some commission fees that are, if you look at it proportionately to the full budget, are pretty good comparatively. So features have been trying to piece together these budgets, and

as people are saying, I have to stop shooting and then I have to go back and I have to go back, and then it takes several years, so our goal really was to look at that gap and say, well, if you had a hundred grand, you actually might be able to like shoot your film all at once and get it in the can, if it's an urgent story that's really important. So it was a decision we made not because there's not opportunities for short films, but because just of the real difficulty of getting those features off the ground and really getting the footage in the can.

**01:15:16**     **KJ:** So we're just gonna take a couple more, and then you will have a chance to talk to these folks individually.

**01:15:23**     **DB:** Erica?

**01:15:25**     **Erica:** Hi. In addition to Berkeley Film Fund and [inaudible] Doc, do you know of other funders that are specifically interested in outreach and distribution, particularly for community screenings, in terms of grant funders?

**01:15:47**     **LH:** Fledgling Fund looks at engagement and outreach.

**01:15:53**     **KJ:** And also Fledgling is, I would look at them for short funding, also.

**01:15:58**     **LH:** Good point.

**01:16:01**     **Man in audience:** Movies That Matter.

**01:16:04**     **KJ:** What's that? Movies That Matter? What is...?

**01:16:08**     **Man in audience:** Yeah. [inaudible]

**01:16:09**     **Woman in audience (maybe Abby?):** Yeah, but let me say something about that. They're only really interested in films that have actually been screened. Movies That Matter's a big international film festival, and they do outreach on films that they have sponsored at their festival, so I don't think you can just find them.

**01:16:28**     **KJ:** So I would just go back to those lists that Lisa mentioned earlier, the IDA Website and the other [LH: POV.] sources to check.

**01:16:38**     **DB:** And, sorry to interrupt, and before we wrap up here, thank you, all of you, 'cause this has been very informative, are there any questions that the audience has

about the Berkeley Film Foundation, because there's a couple of us who might be able to answer those brief questions. No? Good. [laughter] Okay. Yes, what would you like to ask?

**01:16:58**      **Woman in audience:** [inaudible] there's student [inaudible] for students studying, is it not for students studying film if they live [inaudible] study anywhere?

**01:17:10**      **DB:** No, it's a little confusing. Actually it's people who live or work in the East Bay cities of Richmond through Oakland, and they have to be enrolled in a film arts program in the counties of San Francisco, Contra Costa, Marin, and Alameda. [Woman in audience: Thank you.] Yeah. Anybody else about Berkeley Film Foundation? Yes.

**01:17:31**      **Woman in audience:** [inaudible]

**01:17:33**      **DB:** Oh, okay. We have time for one more or two more? [KJ: Let's go with one more.] Okay. Oh, you wanted to ask. Okay.

**01:17:45**      **Sahra Binji:** This question's for Caroline. My name's Sahra Binji, and I'm just wondering, for the SF Film House residency, what are you looking for from narrative filmmakers? I don't know much about the program, so is it competitive to get in, and what would you like to see?

**01:18:00**      **CvK:** We support writers, directors, and producers on the narrative side of things, and from a programming standpoint, we're much more interested in who the artist is and where you are in your career than the specific project you're applying with, but since you get the most out of it with a project, you do apply with a project. So you can be at any point in production. You can be early screenwriting phase, you can be in development [DB and KJ whispered conversation), packaging the film, trying to find a producing partner. Two intentions of Film House are to kind of the address the thing which – it's great we got your [inaudible], talking about the sustainability issue [laughs], to be a documentarian or a filmmaker, narrative filmmaker, that the idea of having the opportunity of a group of filmmakers working together that can give each other commercial gigs, [inaudible] content gigs, the things that we do to make it through the day to pay rent to make our films. And then the other is that there is work specifically on your project that you'd benefit from others in that room and the mentors guiding you.

**01:19:00**      **KJ:** And when are you accepting applications?

**01:19:01**      **CvK:** It'll open in July.

**01:19:04:**      **Man in audience:** [inaudible]

**01:19:06**      **CvK:** I don't actually know the number to be able to share that. What we're trying to build out, especially as so many have come through our doors, that a lot of the programming, some of the programming we do at Film House will be specifically for Film House residents; others will be for alumni who come through our group, and then others we'll be starting to open to the filmmaking community, because that is a shift we'd like to have as an organization in the next year, of being much more inclusive and that our programming really speaks to the demographic here in the Bay Area.

**01:19:35**      **DB:** Thank you. We're gonna get the last question. Right here? Okay.

**01:19:43**      **April:** Thank you again, everyone, for being here. My name's April, and my question is for everyone, including Berkeley Film Foundation, but when it comes to grant applications, what is the single biggest turnoff for you guys, that's a kind of instant disqualifier for you that shows, outside of maybe not a story that you think is [inaudible].

**01:20:03**      **LH:** Not being specific [laughs]. That's the thing for me.

**01:20:07**      **KJ:** Not being specific?

**01:20:07**      **LH:** Not being specific. Yeah, I think if you [KJ: Can you be more specific?] -- [laughter] [KJ: Give us an example.] So I think it's really important when you're applying for a grant to really look closely at what they're asking you to give them in terms of the guidelines, eligibility, just to see if you're a fit, and then go through those questions, and if they're asking about who do you think your audience is, for example, people always kinda get hung up on that one, rather than saying something like everyone from the age of eighteen to twenty-five, because even though that's the dream, it's like that's not the reality, unfortunately, of independent film, so looking at like who is your core audience, knowing that you've thought those things through, and knowing how you're going to reach them as you go about the filmmaking process, or where do you want it to go, why are you telling the story, like being specific about those ideas, I guess matters to me.

**01:21:06**      **CvK:** Yeah, this is a question I don't have a fun answer. I'm sure I have an

answer, but I do, I think actually, I mean, I would just echo that I'm kind of not, I'm answering the opposite of your question of, intentionality is definitely what people respond to, understanding, I think, the blanket statements of now more than ever, that phrase is used incorrectly many of the time, sadly, but also kind of overused in grant applications, of the intention of your film should be just very clear and why you're making it, and that should speak without grand sweeping statements of why the urgency is now. That should just come across in why you're making this film.

**01:21:38**      **CL:** Just really read the criteria. A lot of work goes into creating the criteria, putting up as much information as possible. Early on I wrote an article explaining why this fund, what's the purpose, what does it mean? I mean, I think really looking at everything, what we're finding is we are using the core application which IDA and Sundance developed together, so that you can use the same proposal to apply to many different funds, and funds are coming on board more and more. But each funder has different requirements within that, so some of them want that outreach and engagement plan and others that's optional, and we have two additional questions about the journalism in your film. And so some people are just kind of hitting submit your application without having to really look to see what we're asking for. And right now, we have a little bit of time to say, hey, you missed a couple questions, but I think come next week, we may not be able to do that. If we are inundated with people who have an incomplete proposal, I don't know that we're gonna be able to let people know. So really look at the criteria, and if you have any questions, even if you don't intend to apply till the last minute, I urge you all, like if you do want five minutes of my time, right now Ken is right, you can't have it. A month ago, you could have You could've had twenty-five minutes. But right now it's totally impossible, so, you know, just be thinking about those things. Plan ahead a little bit, get your questions answered, and then wait till the last minute, that's fine. So those, just that's my big thing.

**01:23:17**      **CL:** The other thing is when you have a work sample, which pretty much most of you do these days for production grants, just telling us what it is and being really clear in your description about what we're looking at: Is it raw footage, is it an assembly, is this your fundraising trailer, is this the character introduction? Whatever it is, I'm pretty agnostic about it, but please tell us so that we're judging it through that lens.

**01:23:42**      **DB:** Abby, do you wanna speak on behalf of the Foundation for the audience?

**01:23:48**      **Abby:** I gotta say I've been pretty pleasantly surprised this year. I feel like

people have done more of what you're suggesting. I mean, again, I'm much happier than I've been in past years, so [laughter] [inaudible] people read [inaudible]. We have not gone [inaudible] yet. I think when you go [inaudible].

**01:24:11**      **LH:** You guys must be having good panels and panelists. [laughter]

**01:24:17**      **Abby:** I feel like [inaudible].

**01:24:20**      **DB:** Well, you know, it's interesting, as Abby says, we have one more question, but I'm the guy who receives all the information and the questions and all that, and so many of the people don't read the guidelines. I think it's really important that you read them and understand them, and if you have questions, always ask, write, call, and they're easy to...

**01:24:38**      **KJ:** Can people get access to past applications? Obviously not in this case, but like can they see any of that stuff?

**01:24:46**      **LJ:** We have an IDA in the fiscal sponsorship program that one of our board members let us lend out. NEH actually has some available. I know that those ones are beastly and they might scare you, but at least that would give you an idea of like a solid application that got money, a good amount of money, and what that looks like.

**01:25:05**      **Abby:** Can I just say, the Berkeley Film Foundation application [inaudible] all put together, maybe two pages. An NEH proposal is closer to sixty. [laughter] And I just wanna say one other thing, which is I think we are very focused on the trailer, so for us, your trailer is really the thing that's pushing you over into we really wanna consider this at all, or it's not there yet.

**01:25:35**      **LH:** And docs are so lucky because they have that material early on, compared to narrative films, so advantageous, doc makers.

**01:25:44**      **DB:** We have one last question before you can enter into a schmooze session with our panelists. So it's over here. Thank you so much for coming.

**01:25:53**      **KJ:** While we're waiting for that question, I just wanna thank all of our panelists and say I think [applause], thank you guys. A couple of you mentioned this earlier in relation to fiscal sponsorship specifically, but I think it applies to the organizations overall and to you as individuals, which is the idea of the holistic



approach, so think we ended up talking mostly about your funds and about grants, but they have lots of programs and it's not a one size all fits situation, and just thank you for treating filmmakers as fully fledged artists and working with them to support their work, so thank you for being here. [applause] Final question.

**01:26:36**      **Angelica:** Hello. Sorry. My name is Angelica, and I am a emerging filmmaker. This question is for the Berkeley Film Foundation specifically. I am working on a film called Americano, and it's, follows 1951 Coffee Company and they just opened up in Berkeley, so we're following them before they even opened, and I wanted to know like if you guys have specific grants for like localized stories and not just like broad....

**01:27:07**      **Abby:** That's a really good question. I would say we are very interested in local stories, but again, the filmmaking has to be really good, [inaudible] reason why you're doing it, it helps probably if it has some kind of social justice angle to it. [Angelica: Right.] But, I mean, there is a way in which I think we feel a special responsibility to local stories [Angelica: Yeah.], and take it seriously [inaudible], but it doesn't mean that any local story gets an extra [inaudible] the application.

**01:27:39**      **Angelica:** Right, right. And this [Abby: [inaudible]] -- Okay. Yeah, and the coffee shop does have, they train refugees to be baristas and they [Abby: Yeah.] have this whole advocacy thing, yeah. [Abby: [inaudible]] Cool. [laughs] All right.

**01:27:51**      **LH?:** There's also Community Stories from Humanities. I don't know if that would be a fit, but that might be an opportunity. [CL: That's a good one.]

**01:28:00**      **KJ:** Great. Thanks to our panelists again. Thanks, everybody, for coming. [applause]

[end of recording at 01:28:26]