



THE STATE OF THE DOCUMENTARY FIELD

2020 STUDY OF
DOCUMENTARY PROFESSIONALS:

COMPLETE DATA FOR GLOBAL AND U.S. RESPONDENTS

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About The Center For Media & Social Impact

The Center for Media & Social Impact (CMSI), based at American University's School of Communication in Washington, D.C., is a creative innovation lab and research center that creates, studies, and showcases media for social justice and social change. Focusing on independent, documentary, entertainment, and public media, CMSI bridges boundaries between scholars, producers, and communication practitioners who work across media production, public policy, social justice, and audience engagement. The Center produces resources for the field and research, convenes conferences and events, and works collaboratively to understand and design storytelling that matters.

cmsimpact.org



About the International Documentary Association

The International Documentary Association (IDA) supports the vital work of documentary storytellers and champions a thriving and inclusive documentary culture. IDA provides production funding and fiscal sponsorship to filmmakers, advocates for the rights of documentary makers around the world, publishes *Documentary* magazine, and produces year-round programming including *Getting Real*, the largest professional conference in the U.S. for documentary makers.

documentary.org

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ABOUT THE STUDY

The Documentary Field in 2020: Opportunity and Challenge

Platforms are shifting, new storytellers are emerging, and media systems are transforming in the continued revolutionary digital media era. Documentary has long enjoyed a vibrant space in the global media ecology, and the marketplace for creative nonfiction storytelling continues to expand around the world. The digital age of documentary reveals both new opportunities and challenges for nonfiction storytellers and organizations – that is, the era of YouTube, social media, streaming networks, and accessible filmmaking equipment. Audiences are finding nonfiction stories in new ways, organizations have emerged at the intersection of documentary and public engagement, and a global community of documentary makers continues to grow. Despite an expansive landscape for documentary filmmakers and audiences, particular challenges are persistent. Questions about sustainable systems and sources of revenue that can support career-making documentary work are perennial. The struggle for diverse representation among documentary storytellers requires constant scrutiny and explicit effort. As viewers continue to discover documentary storytelling across various platforms, and as new filmmakers enter the craft, tracking industry professionals' perspectives and lived experiences is a vital pursuit. This study stems from these ideas and imperatives.

The State of the Documentary Field study and initiative was shaped, facilitated, analyzed and written by Caty Borum Chattoo and Bill Harder for the Center for Media & Social Impact, in collaboration with Simon Kilmurry, then-executive director of the International Documentary Association (IDA), and Maggie Bowman, IDA programs director. CMSI operations director Varsha Ramani served as communication director and publication editor. Olivia Klaus created the report design. The 2020 *State of the Documentary Field* initiative is supported in part by a grant from the National Endowment for the Arts' Media Arts program.

STUDY OVERVIEW & OBJECTIVES

Origin Story: *The State of the Documentary Field Initiative*

In 2016, in collaboration with the International Documentary Association, the Center for Media & Social Impact identified a need to understand documentary trends, as well as the motivations, concerns, and perspectives of documentary industry professionals and makers at a moment of transition and opportunity. Sparked by this need and curiosity, we launched a pilot phase of this research in 2016, which was released at the 2016 IDA *Getting Real* convening¹. A 2018 version, which focused on U.S.-based documentary professionals, launched at the 2018 IDA *Getting Real* convening.²

The 2020 *State of the Documentary Field Initiative: Global and U.S.*

The 2020 *State of the Documentary Field* study expands to include a broader snapshot of documentary professionals around the world. This is the first research to reveal trends and experiences of contemporary documentary professionals based in the United States and, in 2020, around the world.³

We note that while this year's report is an international study for the first time, we do present U.S. data as a stand-alone full report, with global findings separately, given study's origin, execution and funding in the United States. Please also see this report: *2020 Study of U.S. Documentary Professionals: 15 Key Findings*, available at cmsimpact.org

Crafted by CMSI with feedback from the International Documentary Association, the study was informed by insights and questions derived from documentary professionals. The survey included 42 content questions (a total of 102 content questions including complex response options) and a battery of 16 demographic questions (age, race, ethnicity, sexual orientation, education, country of residence, care-taking responsibilities, and membership in documentary-related organizations). The study was designed to understand documentary industry members' perspectives and lived experiences based on four key themes:

- »» ***Documentary Motivations, Opportunities & Challenges***
- »» ***Documentary Career Sustainability, Economics & Funding***
- »» ***Documentary Diversity & Representation***
- »» ***Documentary Distribution & Platforms***

CMSI collected survey responses between August and November 2020, notably during the first year of the historic COVID-19 pandemic; we delayed the original data collection period (initially planned for March 2020) due to the start of the pandemic shutdown. Respondents' participation was voluntary, and personally-identifiable information was not collected. The survey was anonymous and confidential, and internet protocol information was not collected through the online survey platform. No financial incentives were offered or given. American University's Institutional Review Board (IRB) reviewed and approved the research protocol, and the authors—trained university researchers required to indicate regular research ethics training certification (CITI)—captured and analyzed the data. The survey was hosted online on American University's Qualtrics platform.

To assure robust participation from documentary film professionals, the International Documentary Association, a global focal organization across the business of documentary, promoted the survey on its website and social media channels. CMSI promoted the survey through its monthly e-newsletter. Additionally, IDA and CMSI identified and invited additional documentary groups and communities to participate in outreach; these groups notified their members and strongly encouraged participation in the survey through email lists and social media promotion. Note that the survey was made available to all documentary professionals around the world who wished to participate; specific recruitment mentioned above, and listed below, indicates the team's attempt to call attention to the survey and attract a broad and diverse range of respondents. The full list of participating outreach organizations includes:

U.S.-based organizations:

- >> 4th World Media Lab
- >> Academy of Motion Picture Arts & Sciences
- >> A-Doc (Asian American Documentary Network)
- >> Allied Media Project
- >> American Documentary, Inc. (POV)
- >> Association of Independents in Radio (AIR)
- >> Bay Area Video Coalition (BAVC)
- >> Black Public Media
- >> Brown Girls Doc Mafia
- >> Center for Asian American Media (CAAM)
- >> Collective of Documentary Women Cinematographers
- >> Cousin Collective
- >> Directors Guild of America
- >> Distribution Advocates
- >> Doc Society
- >> Docs in Progress
- >> Documentary Producers Alliance
- >> Film Independent
- >> Firelight Media
- >> FWD-Doc (Filmmakers with Disabilities)
- >> Independent Television Service (ITVS)
- >> International Documentary Association
- >> Kartemquin Films
- >> Latino Public Broadcasting
- >> National Association of Latino Independent Producers (NALIP)
- >> New Day Films
- >> New Orleans Film Society
- >> New York Women in Film and Television
- >> Nia Tero
- >> Pacific Islanders in Communication
- >> Producers Guild of America
- >> Programmers of Colour Collective
- >> Queer Producers Network
- >> Southern Documentary Fund
- >> Sundance Institute Documentary Film Program
- >> The Alliance for Media Arts & Culture
- >> The D-Word
- >> The Film Collaborative
- >> Undocumented Filmmakers Collective
- >> University Film & Video Association
- >> Vision Maker Media
- >> Women Make Movies
- >> Working Films
- >> Writers Guild of America
- >> Youth FX – NeXt Doc Fellowship

Global Organizations:

- | | | |
|--|---|--|
| <p>North America</p> <ul style="list-style-type: none"> >> Asian Cine Vision >> Documentary Organization of Canada >> Documental Ambulante >> DocsMX, International Documentary Film Platform of Mexico City <p>Africa</p> <ul style="list-style-type: none"> >> Docubox, the East African Documentary Film Fund >> Documentary Filmmakers Association, South Africa >> DOC-A, Documentary Africa >> STEPS >> Sunshine Cinema <p>Middle East and North Africa</p> <ul style="list-style-type: none"> >> Arab Fund for Arts and Culture >> Beirut DC Cultural Association >> Close-Up >> Co-Pro Israel >> Dox Box >> Israeli Documentary Filmmakers Forum | <ul style="list-style-type: none"> >> BSB Association of Documentary Filmmakers In Turkey <p>Asia and Southeast Asia</p> <ul style="list-style-type: none"> >> Indian Documentary Foundation >> DocedgeKolkata, Asian Forum for Documentary >> Documentary Resource Initiative (India) >> Tokyo Docs >> DMZ Docs >> Documentary Association of Pakistan <p>Asia Pacific and Australia</p> <ul style="list-style-type: none"> >> Documentary NZ Trust >> Documentary Australia Foundation >> Media Stockade >> In-Docs >> Engage Media >> AIDC >> Doc Edge <p>South America</p> <ul style="list-style-type: none"> >> Clacpi | <ul style="list-style-type: none"> >> Doc Sao Paolo >> Chile Doc >> Taturana >> Doc Montevideo >> FIGC <p>United Kingdom</p> <ul style="list-style-type: none"> >> Doc Society >> Scottish Documentary Institute >> The Wake Up Foundation >> Think-Film >> Whickers Fund >> Sheffield Doc Fest >> Doc Society <p>Europe</p> <ul style="list-style-type: none"> >> Why Foundation >> IDFA >> European Documentary Network >> Documentary Association of Europe >> Polish Docs >> DokSerbia >> LAScam France >> Film and Tell >> Balkan Documentary Center |
|--|---|--|

STUDY FORMAT

Documentary Professionals and Documentary Makers

These survey findings are based on the perspectives of approximately 932 documentary industry professionals.⁴ The survey was designed to assess two groups of documentary professionals and makers:

The sections with “**Documentary Professionals**” in the title reveal the major findings of the survey based on all respondents. Based on a filter question that asked respondents to indicate their “primary position” in documentary, this section of questions offered opportunities for all self-described members of the documentary profession to respond; this group of respondents included those who identified their primary role as directors, producers, editors, directors of photography, as well as non-profit professionals, impact producers or strategists, film festival professionals, broadcasters, professors, and funders.

The sections labeled “**Documentary Makers**” include responses to additional economics questions asked of those professionals who identified themselves primarily as “directors” or “producers,” given that these roles allow a full understanding of the key creative, business decision-making, and full economics of their individual films. (Note that this study does not make the claim, of course, that roles like editor, cinematographer and sound mixer are not “makers,” but this designation simply allows the researchers to gather reliable and precise information from the film’s decision-making roles about the full economic realities of their films, which the other roles typically may not have as fully or readily). In this way, we were able to ascertain film economics information and other insights from decision-making documentary filmmakers who have this information to share about their individual films and film experiences. 487 respondents identified themselves as primarily “directors” or “producers.”⁵

How to Understand the Findings and Demographic Group Analysis

We present each finding here with broad results from all respondents (that is, the response to each question by all documentary professionals and/or makers), as well as the demographic comparisons between these primary self-identified groups: race and ethnicity, and gender identification.⁶ We spotlight these particular groupings because of the known history of documentary opportunity and power differentials based on race and ethnicity, and on gender identity. Each demographic question was sourced with existing literature and, for some, consultation with organizations and individuals who represent them. Source citations are presented as footnotes for each demographic question.

For each question, we present findings in three levels:

- >> **All respondents**
- >> **Racial and ethnic identification: BIPOC (Black, Indigenous and People of Color) and White⁷**
- >> **Gender identification: Women and Men⁸**

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- 1 Borum Chattoo, C. (2016). The State of the Documentary Field: 2016 Study of Documentary Professionals. Center for Media & Social Impact, American University School of Communication, with the International Documentary Association. <https://cmsimpact.org>
 - 2 Borum Chattoo, C., & Harder, B. (2018). The State of the Documentary Field: 2018 Study of Documentary Professionals. Center for Media & Social Impact, American University School of Communication, with the International Documentary Association. <https://cmsimpact.org>
 - 3 For this study, 83% of the respondents to this survey came from the United States, and 17% hail from countries around the world.
 - 4 Because some respondents skipped some questions, despite our best efforts to discourage this practice (directed in the survey introduction text), the exact number of people who answered varies from question to question, but not in a way that is systematically meaningful. In total, 923 people completed at least some questions in this survey.
 - 5 About 375 directors and producers reliably answered these “primary makers” questions although 487 identified themselves as “directors and producers.” Again, because each question was not set up as “must respond,” there is some naturally occurring variation in the number of “maker” respondents for each individual question, as expected.
 - 6 In this survey, we asked about and show the proportion of LGBTQ+ documentary professionals here in the demographic representation section. However, in this report we do not present specific breakouts for content questions based on this identity. Finally, in consultation with a leading organization that represents the rights of undocumented persons in the United States, we did not include a question about citizenship status out of an abundance of caution, given the immigration climate in the United States at the time of data-gathering in 2020.
 - 7 The survey allowed respondents to select from a comprehensive list of possible racial and ethnic identifications sourced to existing literature for global identification in these categories; each respondent was able to choose multiple categories. In analysis and reporting, we have collapsed categories into “BIPOC” and “White” to reveal broader patterns around equity in documentary work. In this report, when reporting for “BIPOC,” this includes individuals who indicated at least one of the following identifications: Black or African-American or African; Indigenous or First Nations or American Indian or Alaska Native; Arab or Middle Eastern or North African; Asian or Asian American; Hispanic or Latinx/Latina/Latino; Native Hawaiian or Pacific Islander. When reporting for “White,” this includes those people who identified only in this category; any respondent who selected another category in addition to “White” was categorized in the “BIPOC” category given that this study seeks to understand experience differentials between BIPOC and White documentary professionals and makers. If respondents chose to use the open-ended response option (“Some other race, ethnicity, or origin, please specify”), we re-categorized them into the appropriate categories (that is, distinct racial and ethnic identifications and also in aggregate as “BIPOC” or “White”) if the response indicated this information clearly. Responses like “human” or related were left uncategorized. Sources for these questions: Moody, C., Obear, K., Gasser, H., Cheah, S., & Fechter, T. (2013, December 5). ACPA standards for demographic questions. Retrieved from <http://www.myacpa.org/sites/default/files/Proposal-DemographicQuestions-and-Responses-2.pdf>; Rethinking and Updating Demographic Questions: Guidance to Improve Descriptions of Research Samples. Jennifer L. Hughes, Abigail A. Camden, and Tenzin Yangchen. Psi Chi Journal of Psychological Research (Fall 2016). https://cdn.ymaws.com/sites/www.psichi.org/resource/resmgr/journal_2016/21_3Fall16JN-Hughes.pdf, 141-142.
 - 8 We included “nonbinary” category in the gender identity questions, and we also included a separate question for transgender identification (reference source: Question source: Human Rights Campaign (2018), LGBTQ-Inclusive Data Collection: A Lifesaving Imperative, <https://assets2.hrc.org/files/assets/resources/HRC-LGBTQ-DataCollection-Report.pdf>). Because data for “nonbinary” is too low to report as a specific breakout across measures within this report, this report provides breakdowns of “Women and Men” as gender identity for all major results. This should be interpreted as those respondents who identify as “Women” or “Men” in the survey.

STATE OF THE GLOBAL DOCUMENTARY FIELD

Where Global Documentary Respondents are Located

The highest possible number of respondents for the *State of the Global Documentary Field* section of this report is 923. The number of responses for each individual question varies based on the number of individuals who answered it. All percentages are based on the total number of respondents for a given question or total respondents for a given group in the case of the demographic breakout groups (race and gender identity). Percentages are rounded up, and thus, some rounding error is inherent in reported numbers.

GLOBAL DOCUMENTARY PROFESSIONALS

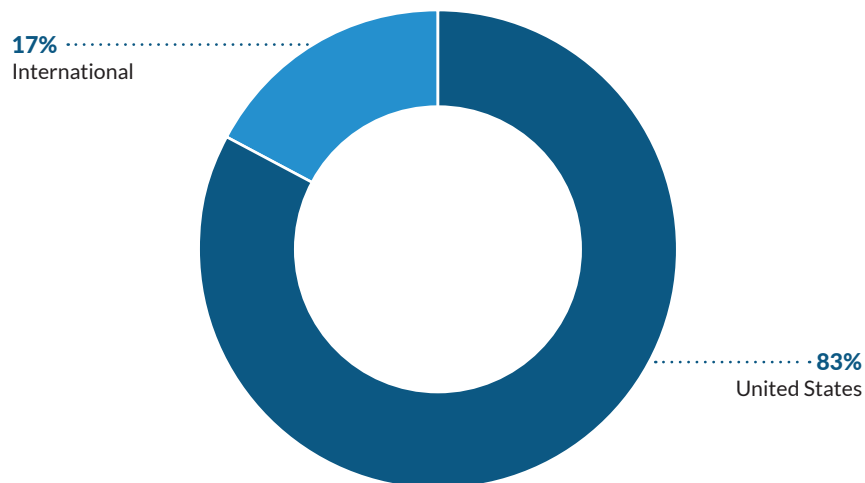
Demographics of Global Documentary Professionals in this Study

Map of Respondents Residency



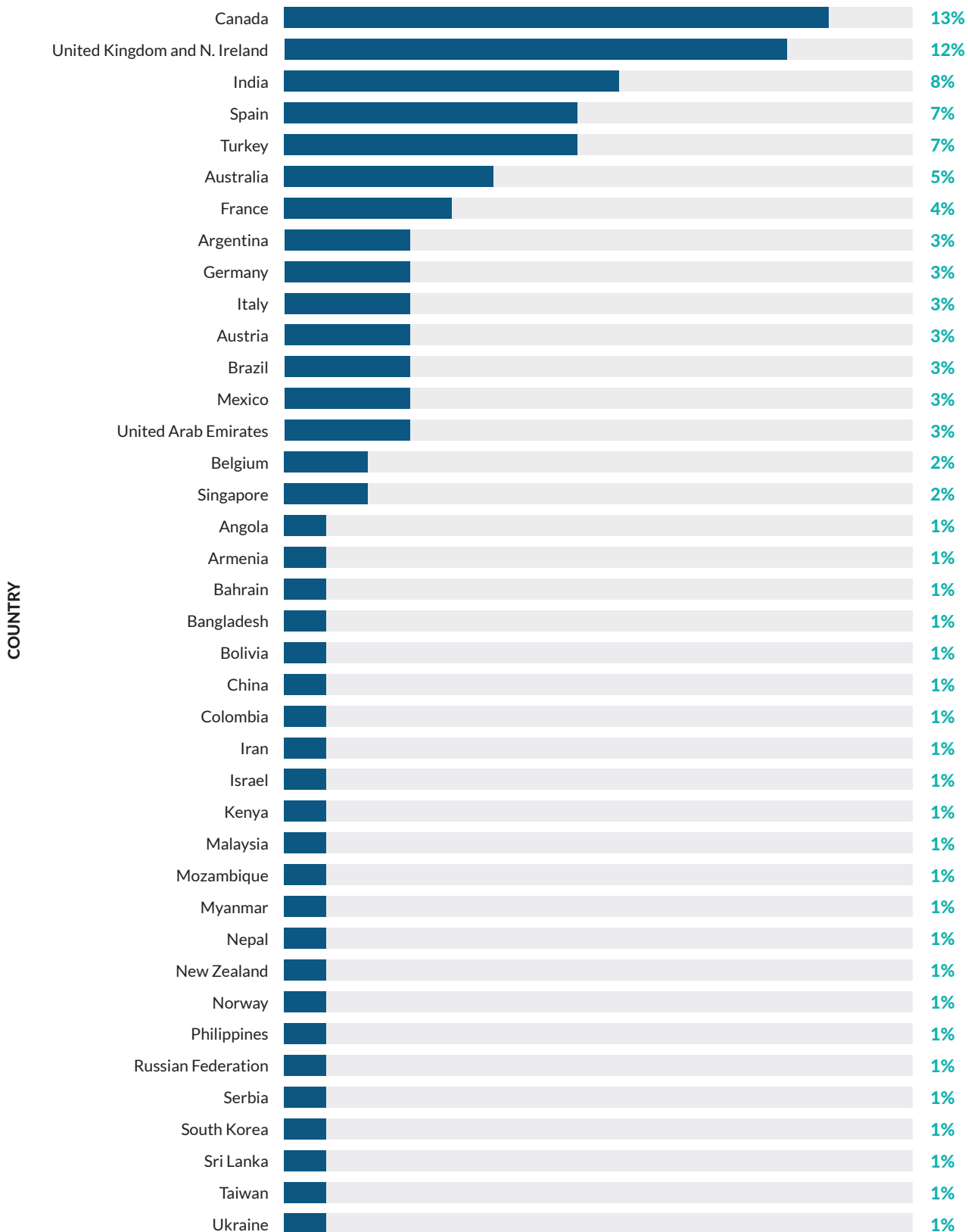
Residency

Global Documentary Professionals (**All Respondents**)



Global Breakdown

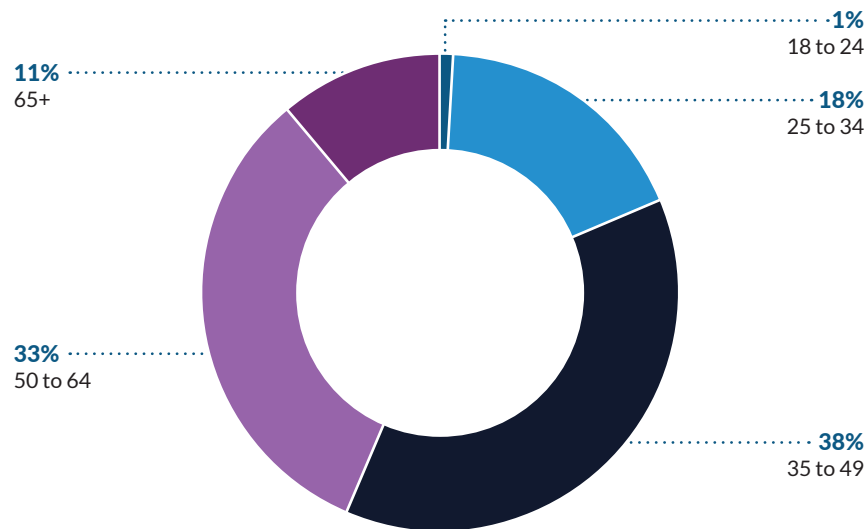
International Respondents, not including the U.S.



Global Documentary Respondents: Demographics

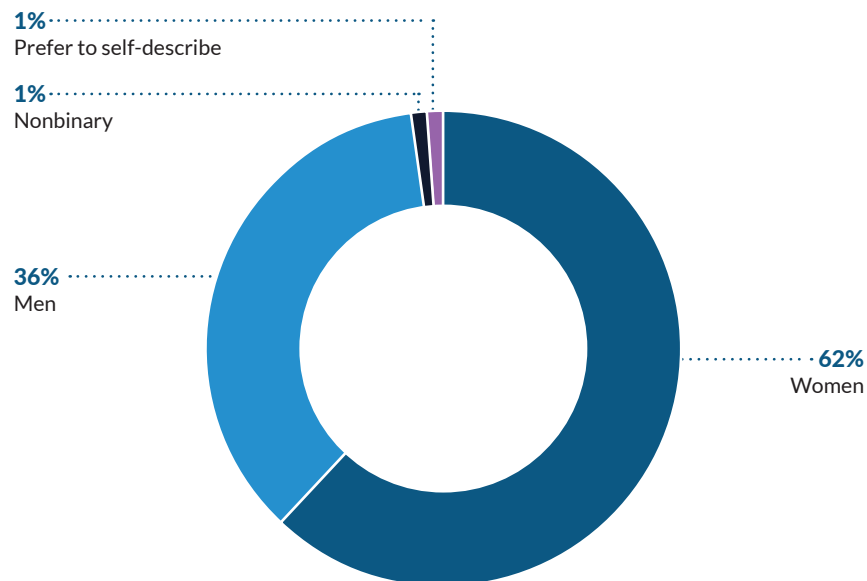
Age of Global Documentary Professionals

Global Documentary Professionals (All Respondents)



Gender Identity of Global Documentary Professionals⁹

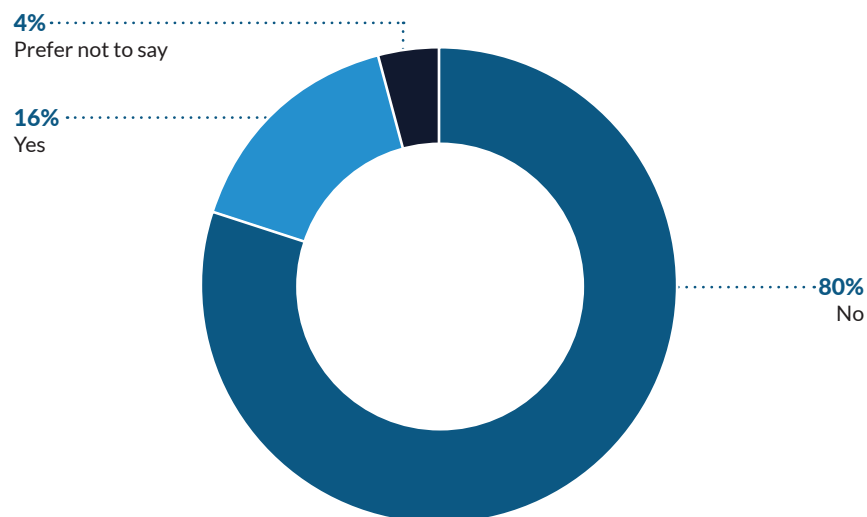
Global Documentary Professionals (All Respondents)



⁹Question source: Human Rights Campaign (2018), *LGBTQ-Inclusive Data Collection: A Lifesaving Imperative*, <https://assets2.hrc.org/files/assets/resources/HRC-LGBTQ-DataCollection-Report.pdf>

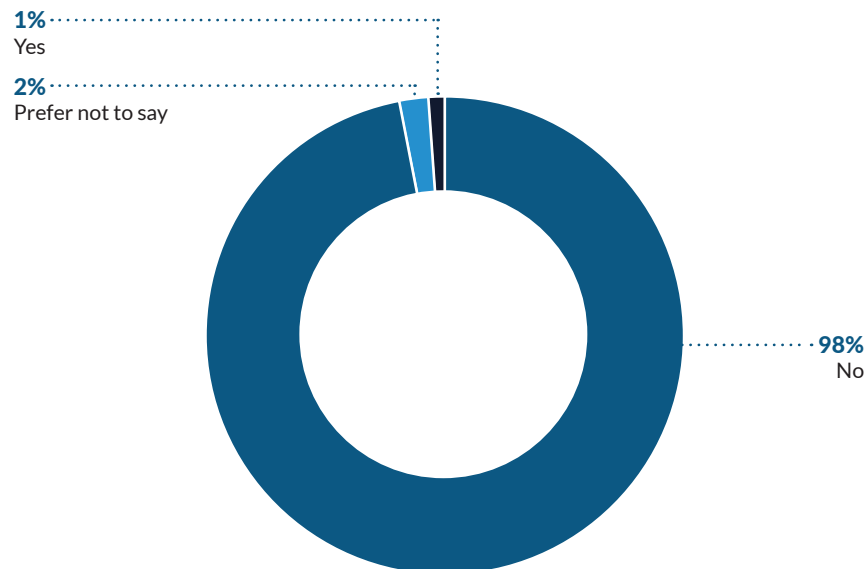
LGBTQ+ Orientation of Global Documentary Professionals¹⁰

Global Documentary Professionals (**All Respondents**)



Transgender Identity of Global Documentary Professionals¹¹

Global Documentary Professionals (**All Respondents**)

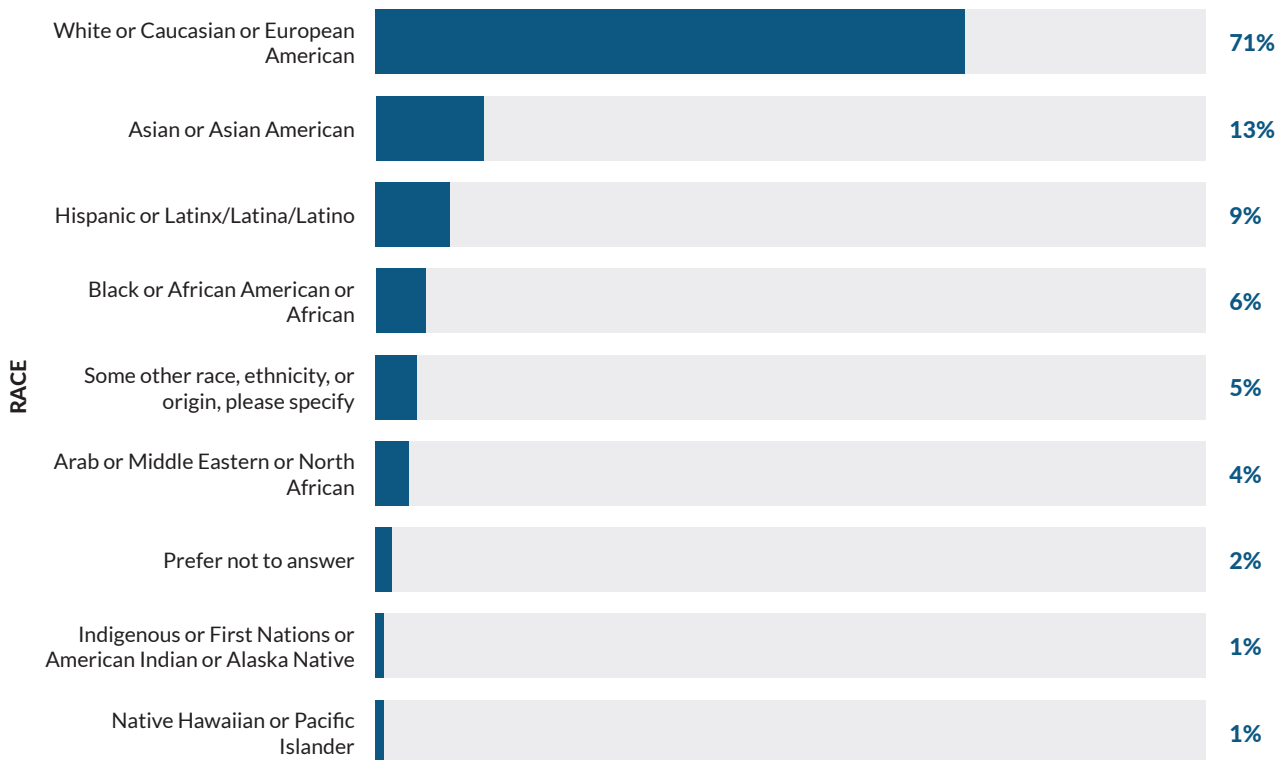


¹⁰ Question source: Human Rights Campaign (2018), *LGBTQ-Inclusive Data Collection: A Lifesaving Imperative*, <https://assets2.hrc.org/files/assets/resources/HRC-LGBTQ-DataCollection-Report.pdf>

¹¹ Question source: Human Rights Campaign (2018), *LGBTQ-Inclusive Data Collection: A Lifesaving Imperative*, <https://assets2.hrc.org/files/assets/resources/HRC-LGBTQ-DataCollection-Report.pdf>

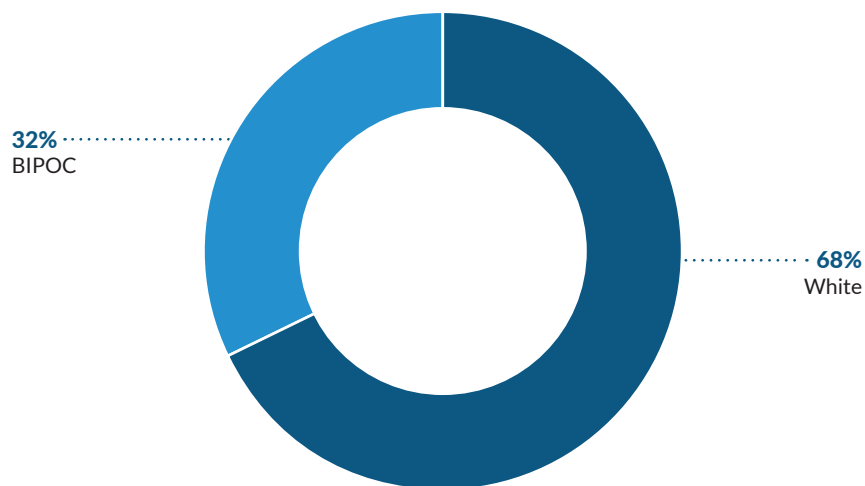
Race and Ethnic Identification of Global Documentary Professionals¹²

Global Documentary Professionals (All Respondents)



BIPOC and White: All Global Documentary Respondents

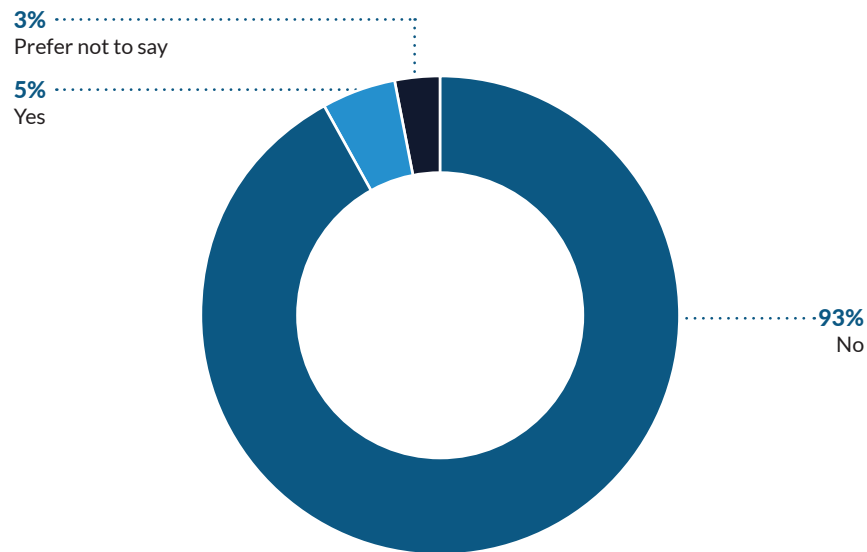
Global Documentary Professionals (All Respondents)



¹² Question sources: Moody, C., Obear, K., Gasser, H., Cheah, S., & Fechter, T. (2013, December 5). ACPA standards for demographic questions, <http://www.myacpa.org/sites/default/files/Proposal-DemographicQuestions-and-Responses-2.pdf>; *Rethinking and Updating Demographic Questions: Guidance to Improve Descriptions of Research Samples*. Jennifer L. Hughes, Abigail A. Camden, and Tenzin Yangchen. *Psi Chi Journal of Psychological Research* (Fall 2016), https://cdn.ymaws.com/sites/www.psichi.org/resource/resmgr/journal_2016/21_3Fall16JN-Hughes.pdf, 141-142.

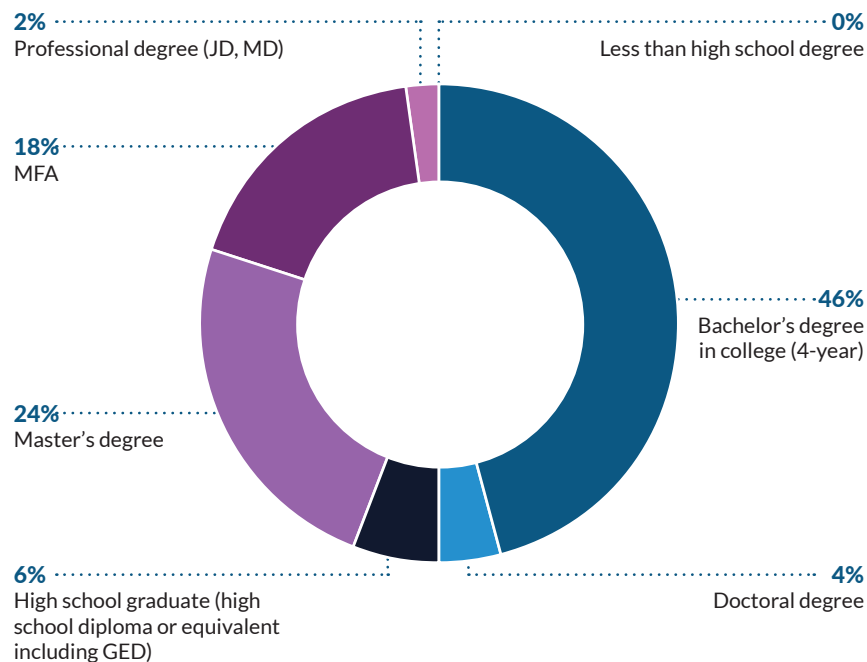
Disability Identification of Global Documentary Respondents¹³

Global Documentary Professionals (**All Respondents**)



Education of Global Documentary Respondents

Global Documentary Professionals (**All Respondents**)

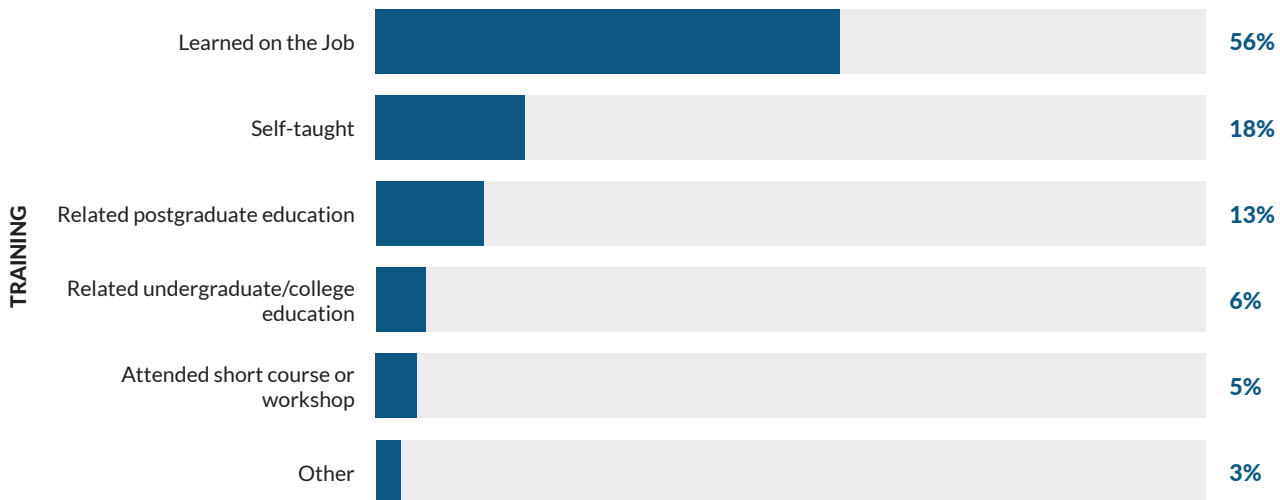


¹³ To source this question, we consulted with a founder of Filmmakers With Disabilities (FWD-DOC), and we also consulted and utilized these sources: https://cdn.ymaws.com/sites/www.psichi.org/resource/resmgr/journal_2016/21_3Fall16JN-Hughes.pdf; BrckaLorenz, A., Zilvinskis, J., & Haeger, H. (2014, May). *Categorizing identities: Race, gender, disability, and sexual orientation*. Symposium conducted at the meeting of Association for Institutional Research, Orlando, FL. <http://cpr.indiana.edu/uploads/Categorizing%20Identities%20Handout%20FINAL%202.pdf>

Most Valuable Job Training for Global Documentary Professionals¹⁴

Most Valuable Job Training in Documentary

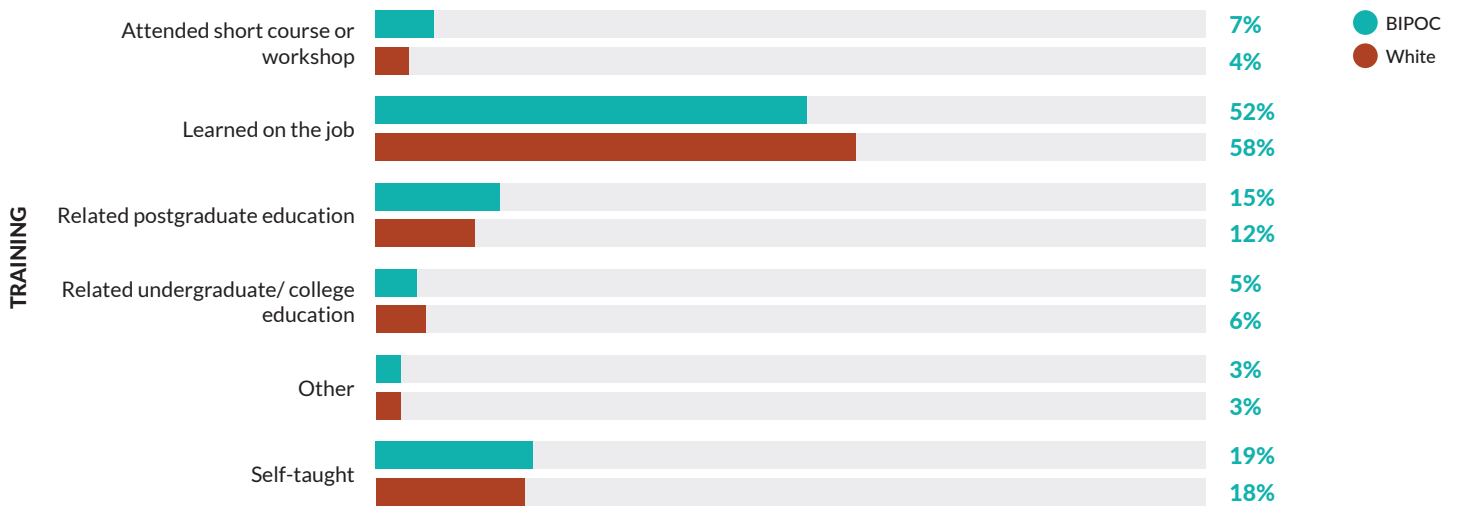
Global Documentary Professionals (All Respondents)



¹⁴ Question source: Presence, S., Spicer, A., Quigley, A., Green, L. (2020). *Keeping It Real: Towards a Documentary Film Policy for the UK*. <https://ukfd.org.uk/policy-reports/>

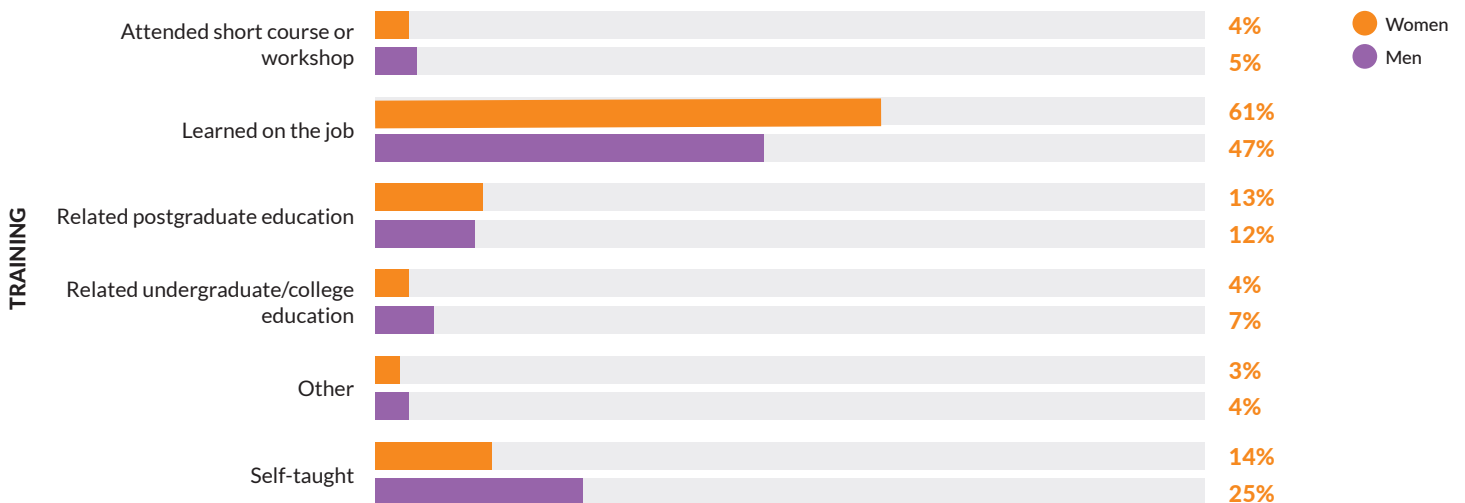
Most Valuable Job Training in Documentary

Global Documentary Professionals (BIPOC and White)



Most Valuable Job Training in Documentary

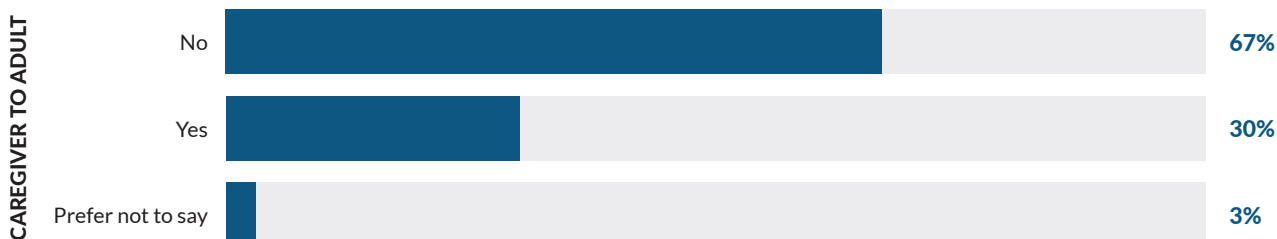
Global Documentary Professionals (Gender Identity)



Caregiving Responsibilities for Global Documentary Professionals¹⁵

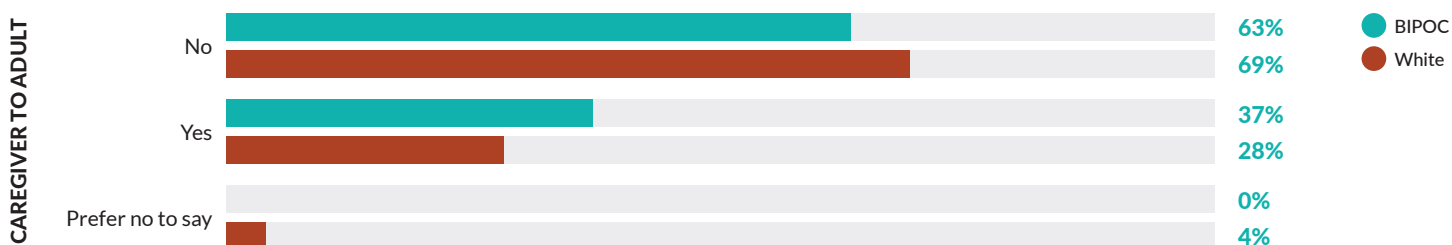
Caregivers to Adults

Global Documentary Professionals (All Respondents)



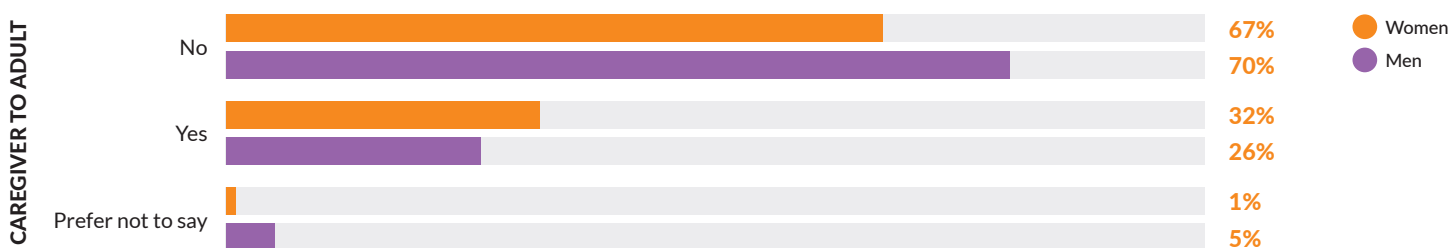
Caregivers to Adult

Global Documentary Professionals (BIPOC and White)



Caregivers to Adult

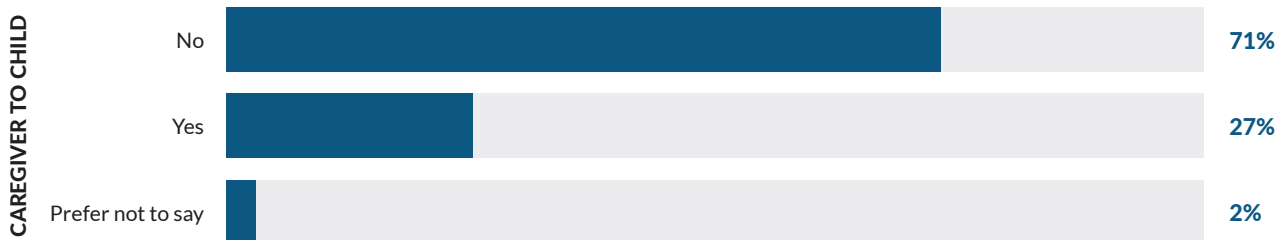
Global Documentary Professionals (Gender Identity)



¹⁵ Question source for both "caregiver to adult" and "caregiver to child 18 or under": [Caregiving.org/Princeton Survey Research Associates.
https://www.caregiving.org/wp-content/uploads/2020/05/04questionnaire.pdf](https://www.caregiving.org/wp-content/uploads/2020/05/04questionnaire.pdf)

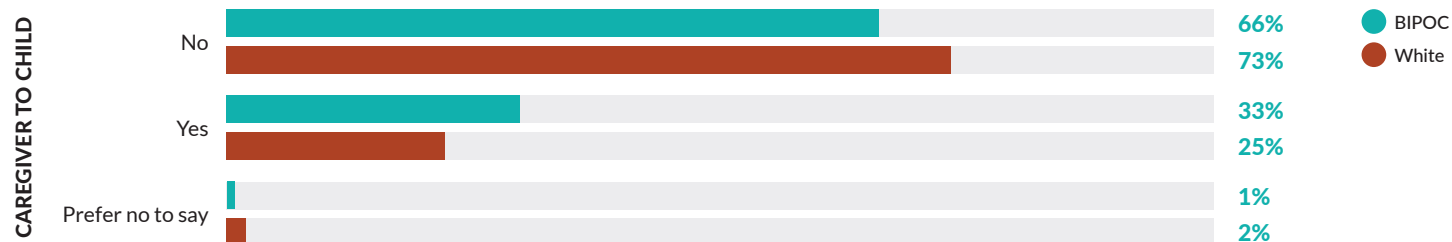
Caregivers to Children Under 18

Global Documentary Professionals (**All Respondents**)



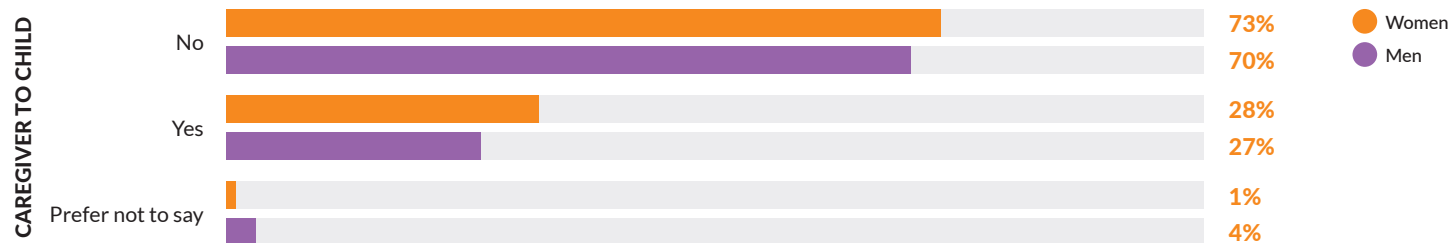
Caregivers to Children Under 18

Global Documentary Professionals (**BIPOC and White**)



Caregivers to Children Under 18

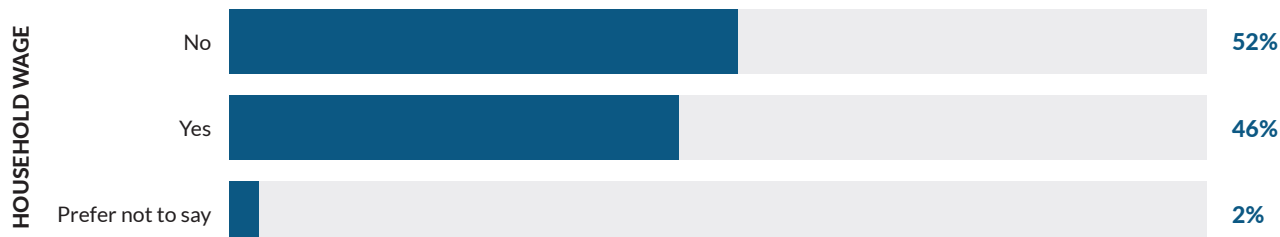
Global Documentary Professionals (**Gender Identity**)



Household Wage Earner Support for Global Documentary¹⁶

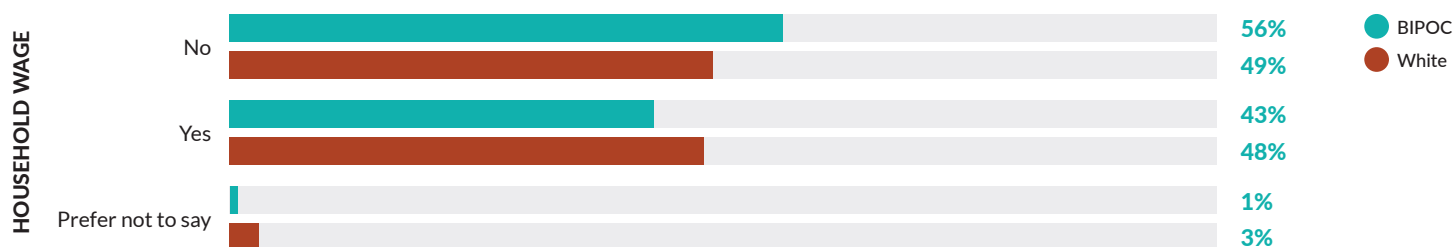
Household Wage Earner Support¹⁶

Global Documentary Professionals (**All Respondents**)



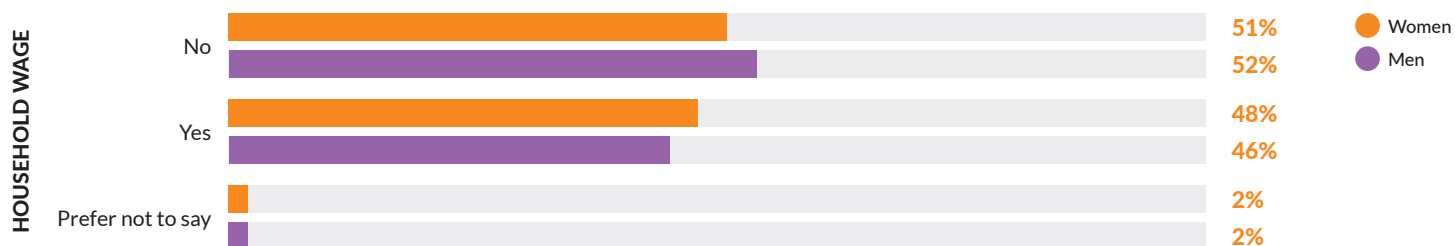
Household Wage Earner Support

Global Documentary Professionals (**BIPOC and White**)



Household Wage Earner Support

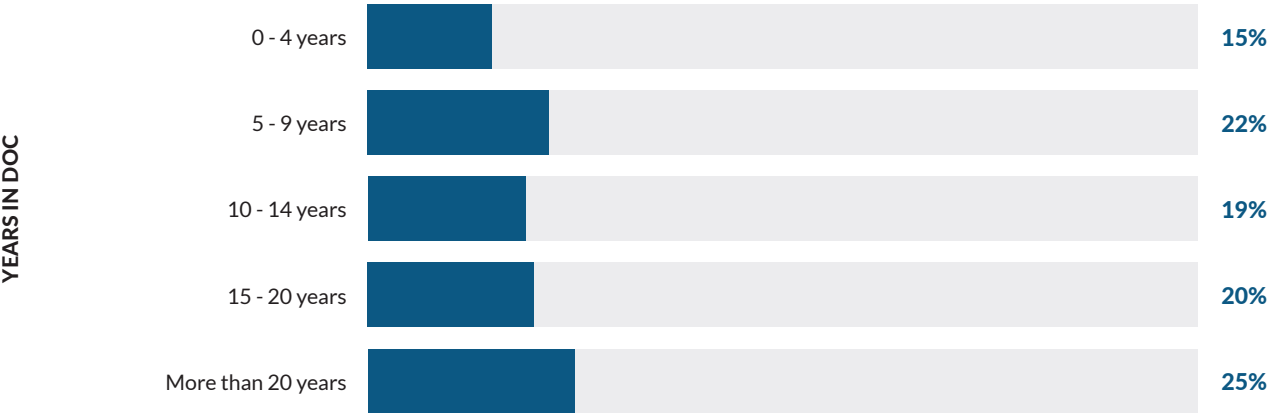
Global Documentary Professionals (**Gender Identity**)



¹⁶Question source: World Health Organization, <https://www.who.int/disabilities/data/model-disability-survey.pdf?ua=1>

Years Working in Documentary: Global Documentary Professionals

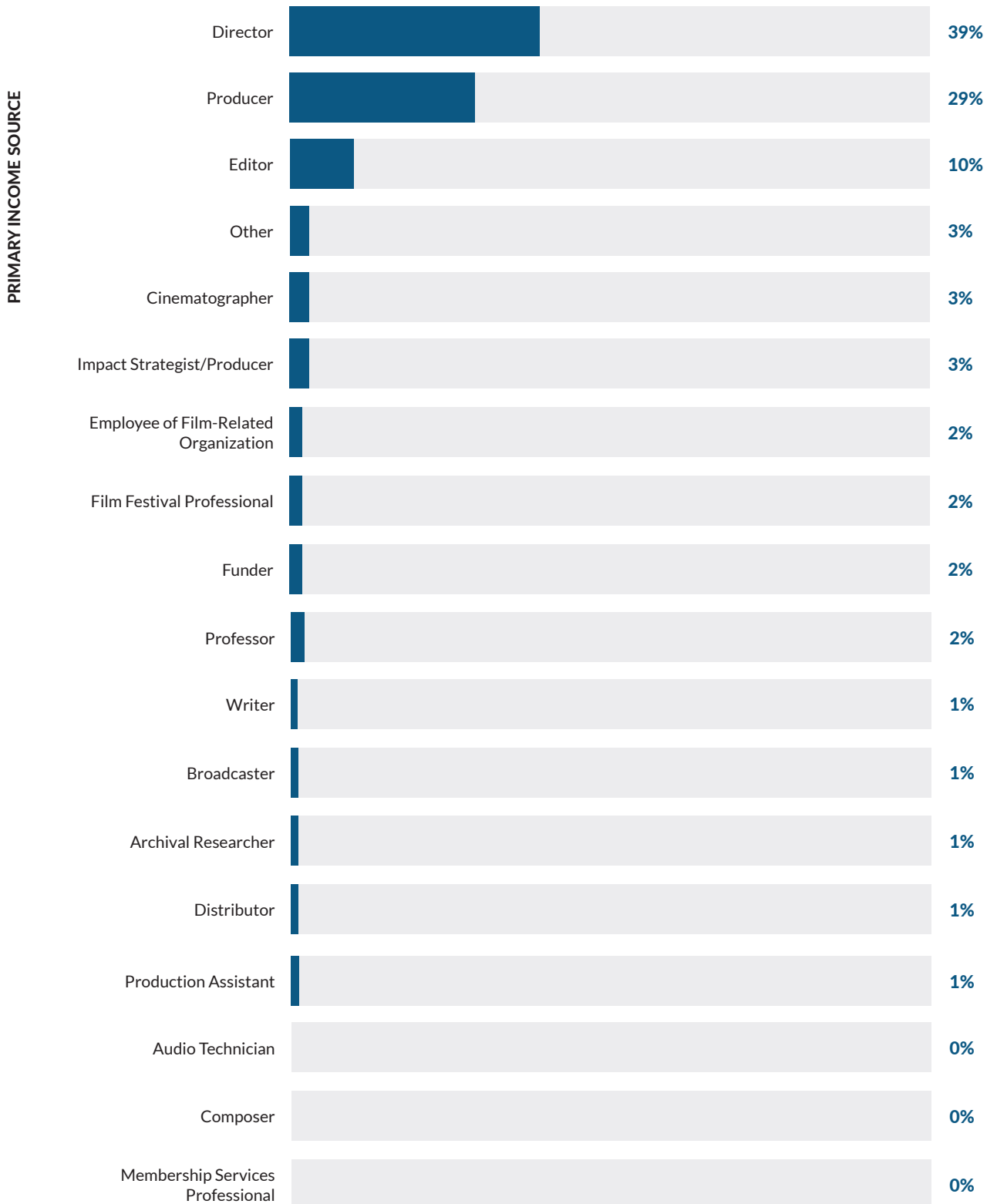
Years Working in Documentary
Global Documentary Professionals (All Respondents)



Primary Positions in the Documentary Field

Primary Positions in the Documentary Field

Global Documentary Professionals (*All Respondents*)



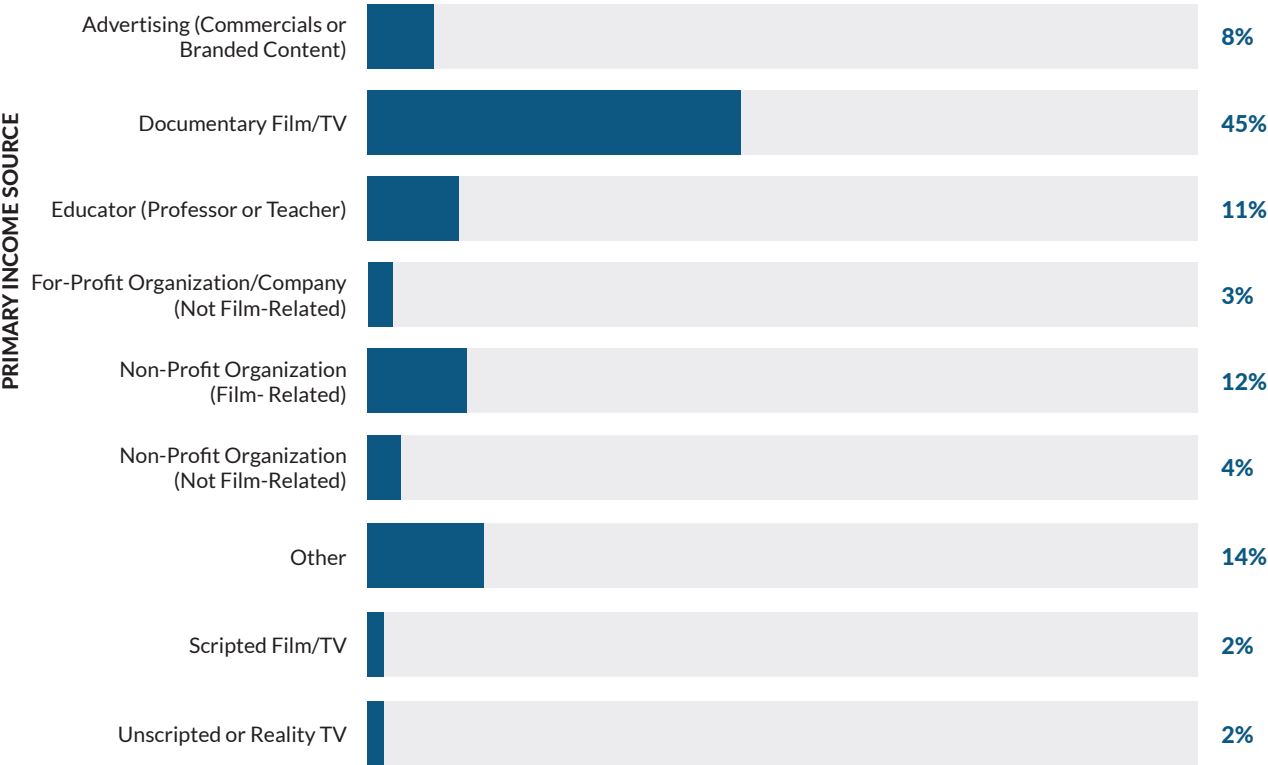
GLOBAL DOCUMENTARY MAKERS

Experiences, Opportunities, and Challenges

Primary Source of Income

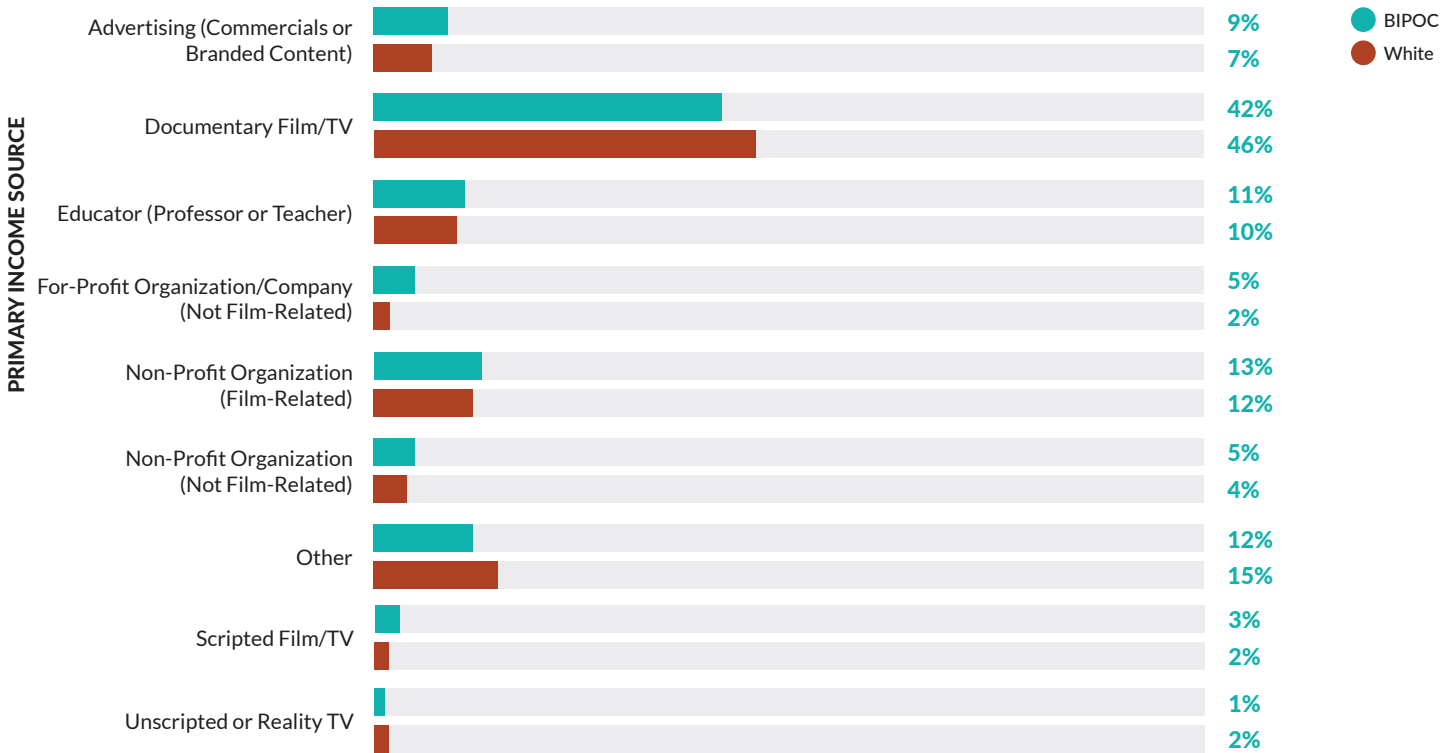
Primary Source of Income

Global Documentary Professionals (All Respondents)



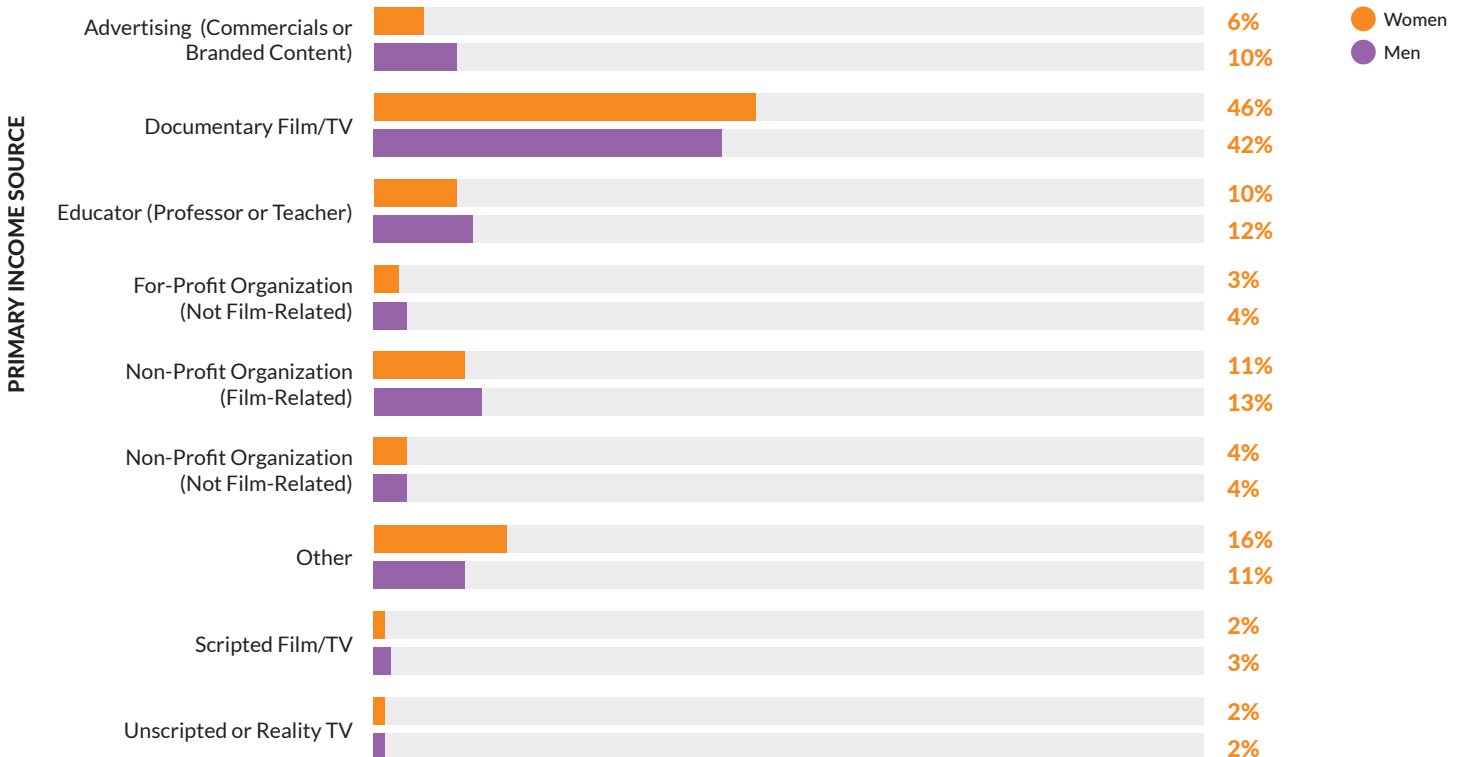
Primary Source of Income

Global Documentary Professionals (BIPOC and White)



Primary Source of Income

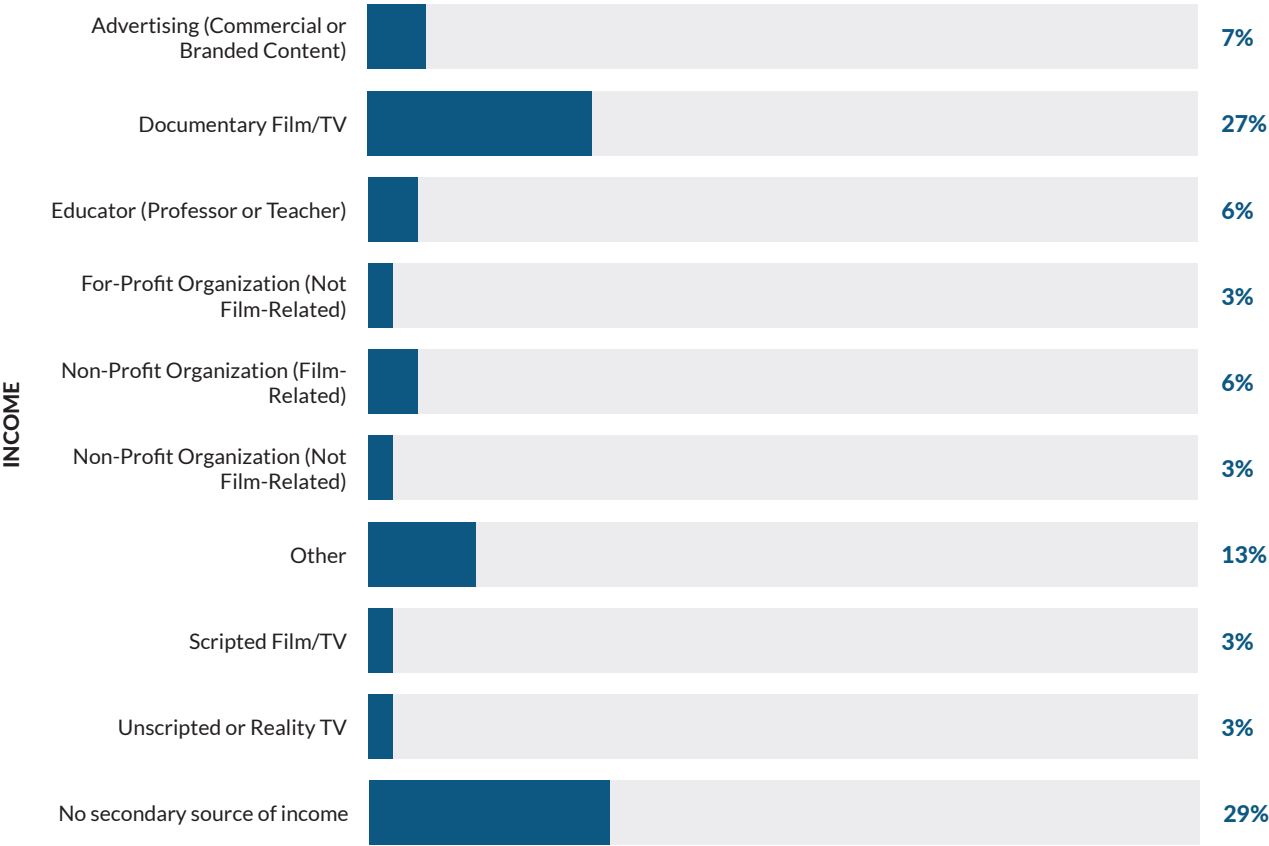
Global Documentary Professionals (Gender Identity)



Secondary Source of Income

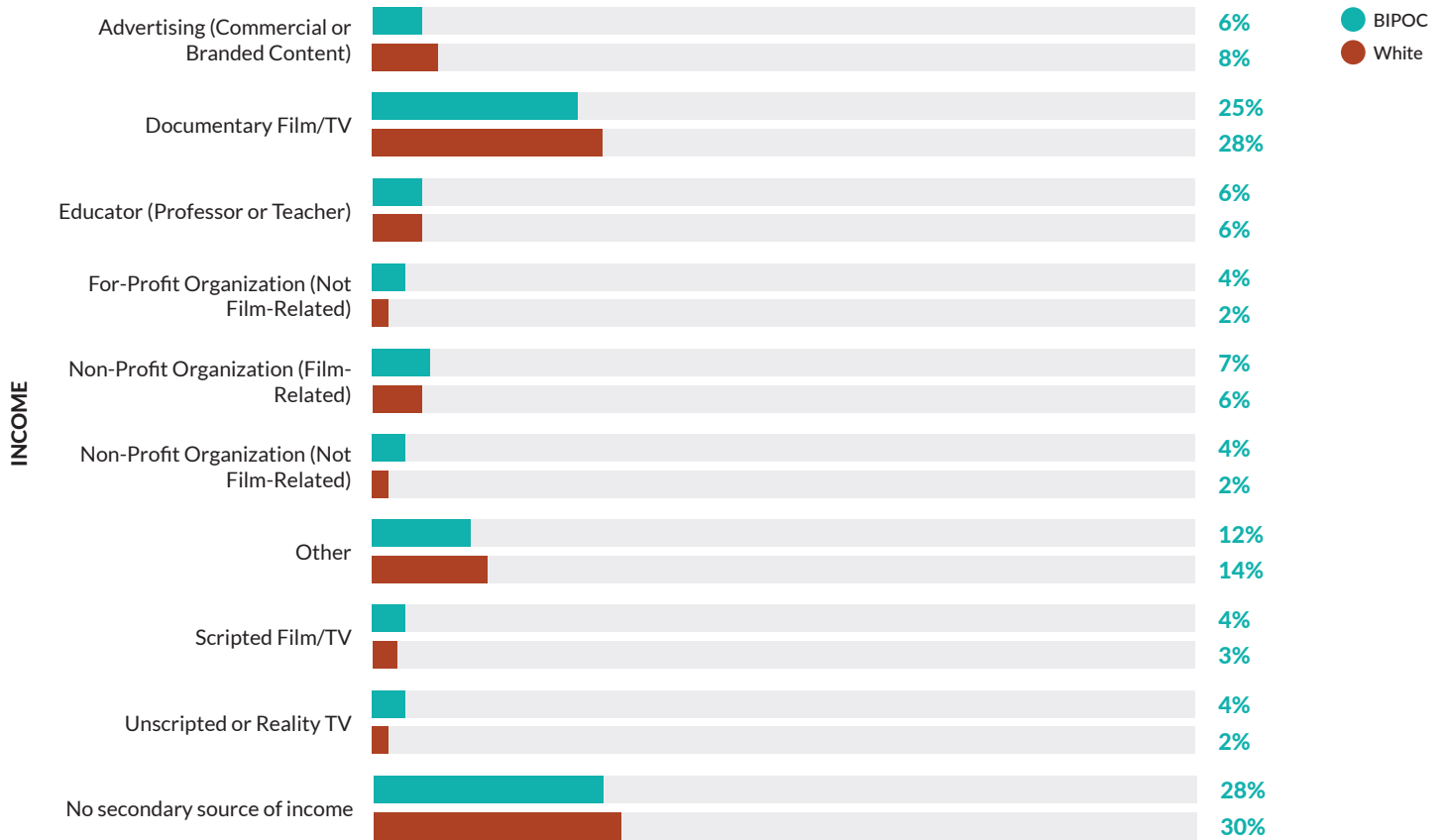
Secondary Source of Income

Global Documentary Professionals (All Respondents)



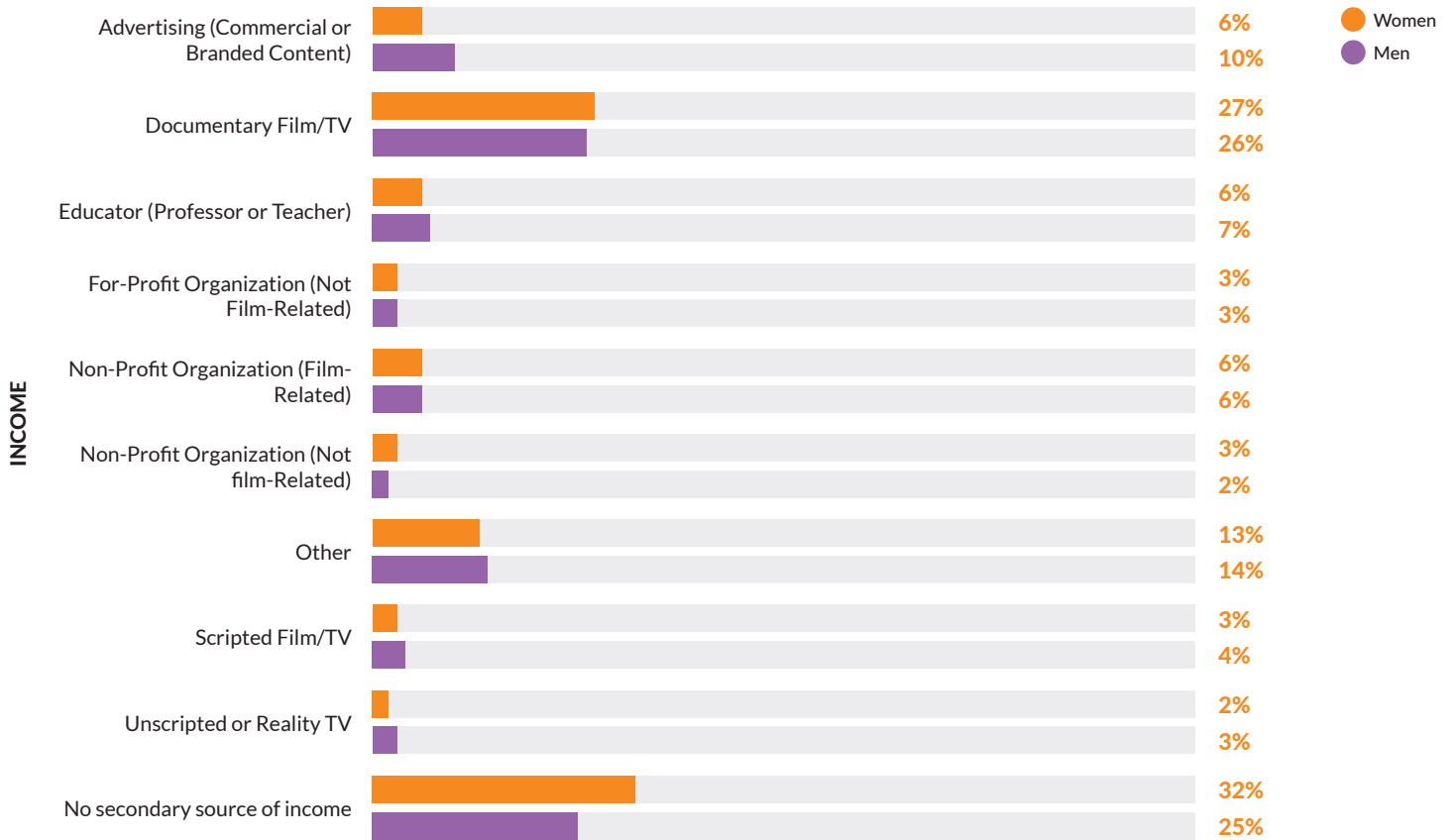
Secondary Source of Income

Global Documentary Professionals (BIPOC and White)



Secondary Source of Income

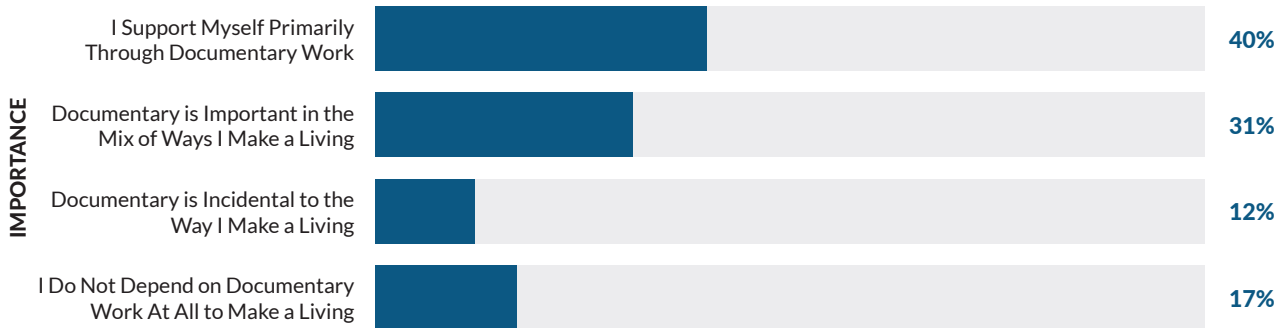
Global Documentary Professionals (Gender Identity)



Importance of Documentary Income to Livelihood

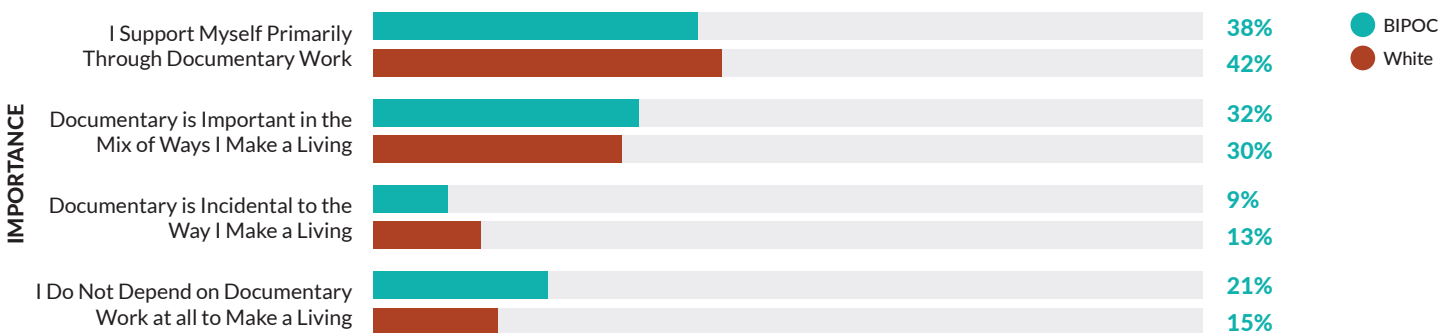
Importance of Documentary Income to Livelihood

Global Documentary Professionals (*All Respondents*)



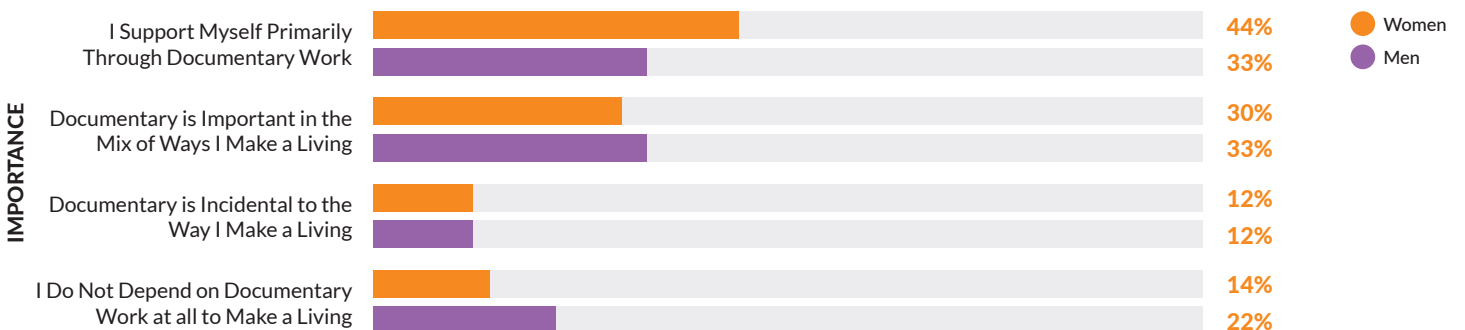
Importance of Documentary Income to Livelihood

Global Documentary Professionals (*BIPOC and White*)



Importance of Documentary Income to Livelihood

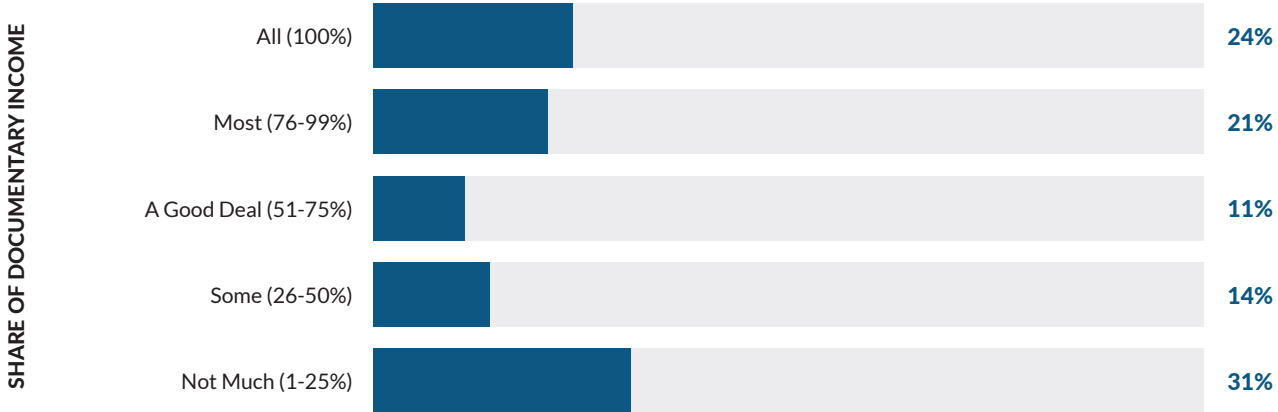
Global Documentary Professionals (*Gender Identity*)



Percentage of Gross Annual Income from Documentary (past year)

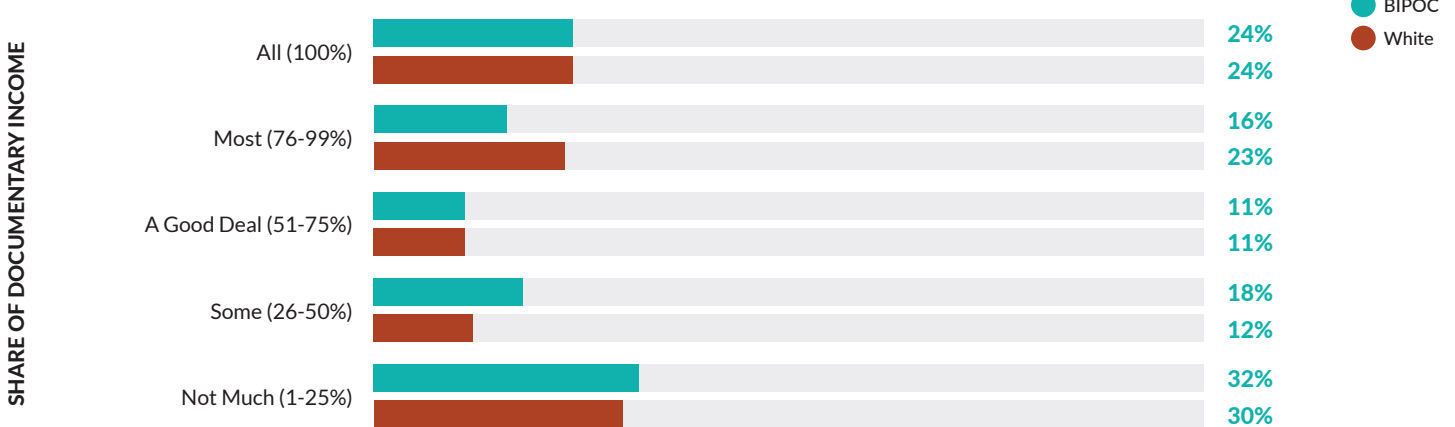
Percentage of Gross Annual Income from Documentary

Global Documentary Professionals (*All Respondents*)



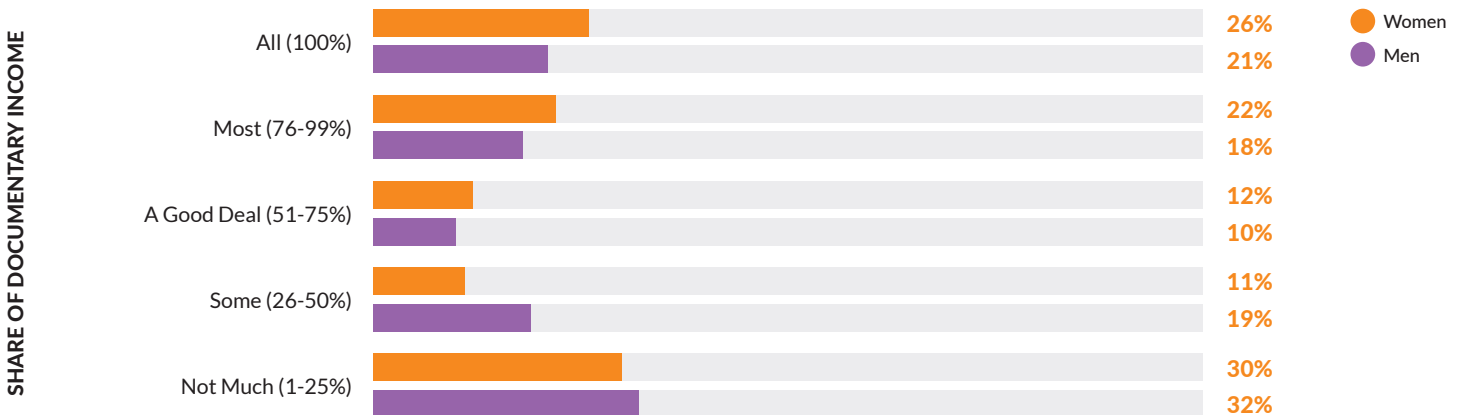
Percentage of Gross Annual Income from Documentary

Global Documentary Professionals (*BIPOC and White*)



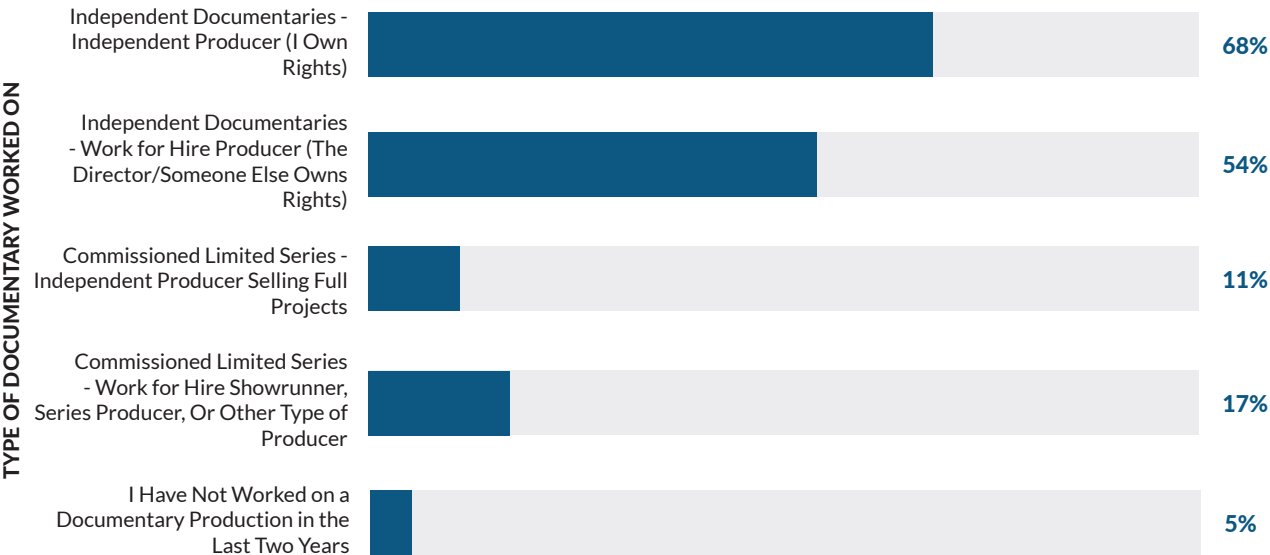
Percentage of Gross Annual Income from Documentary

Global Documentary Professionals (*Gender Identity*)



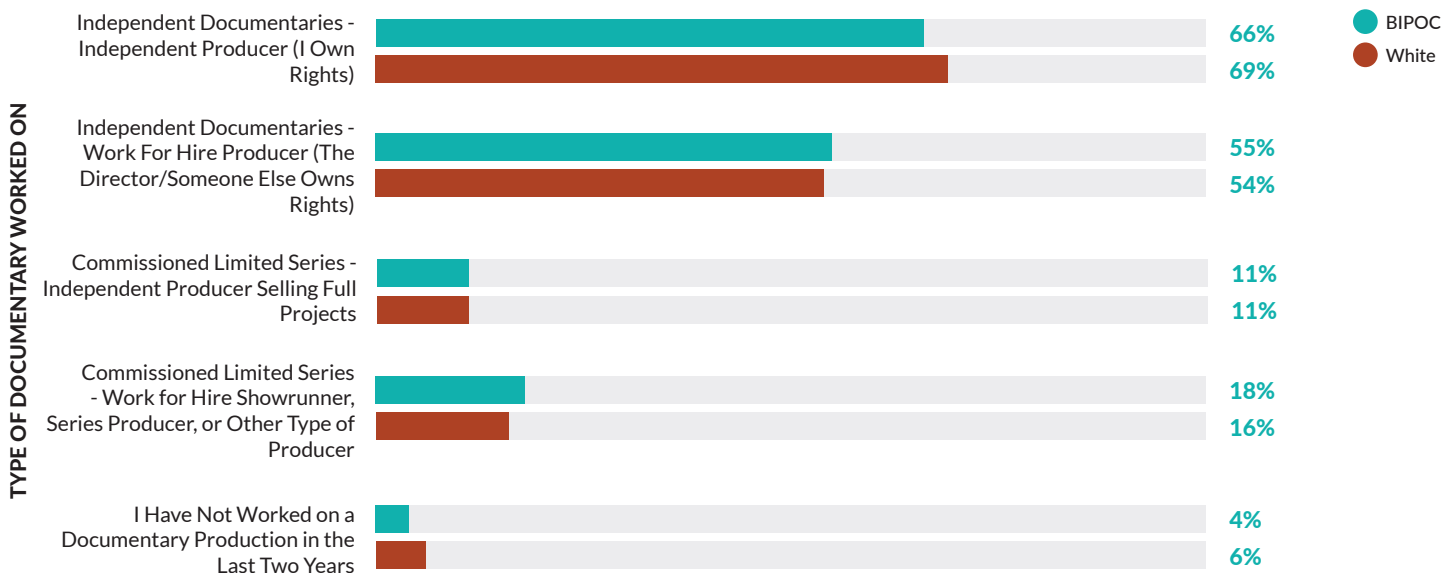
Types of Documentaries Worked On (past two years)

Types of Recent Documentaries
Global Documentary Professionals (All Respondents)



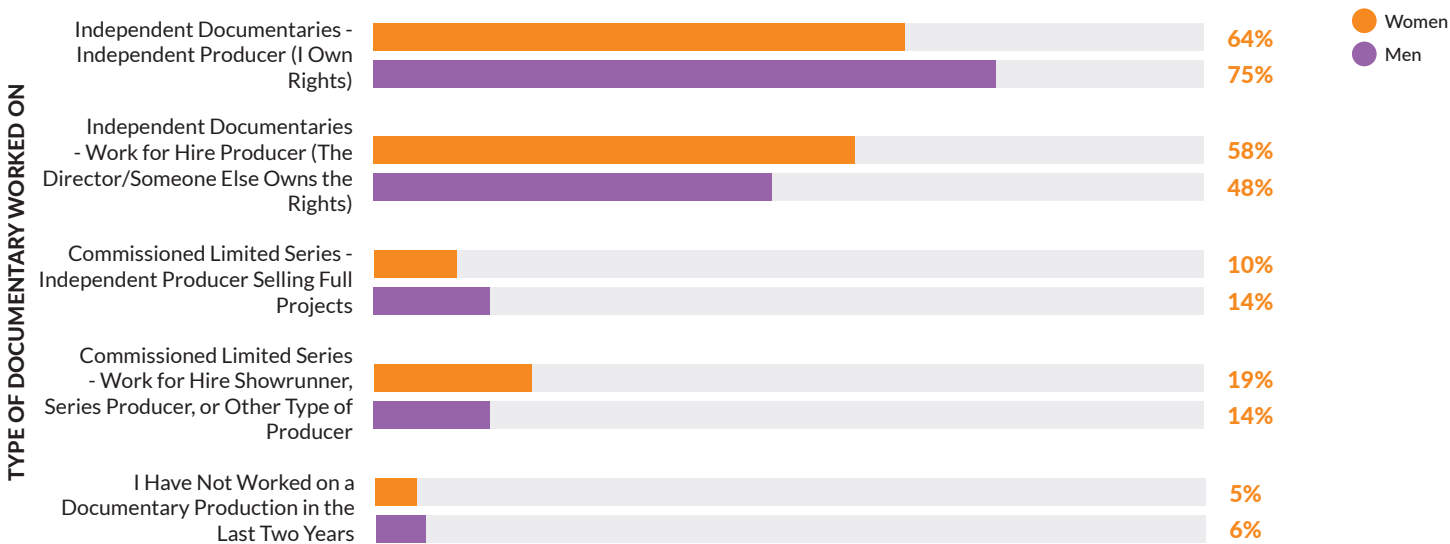
Types of Recent Documentaries

Global Documentary Professionals (BIPOC and White)



Types of Recent Documentaries

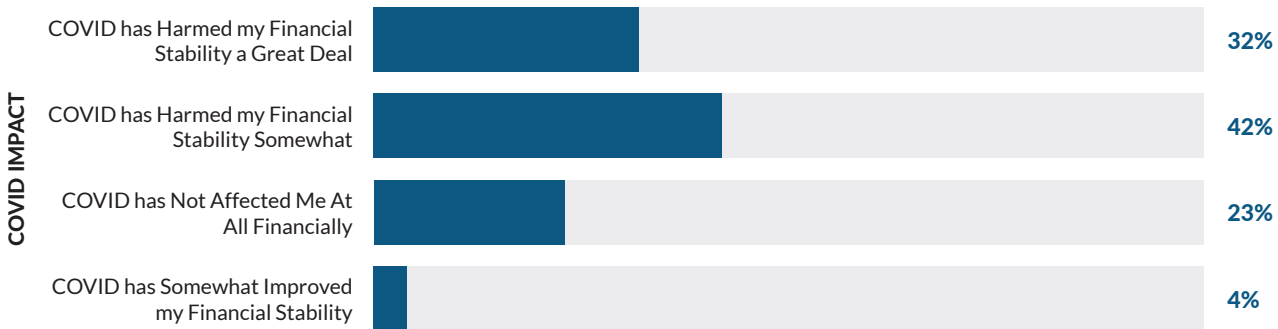
Global Documentary Professionals (Gender Identity)



Impact of COVID-19 on Documentary Careers

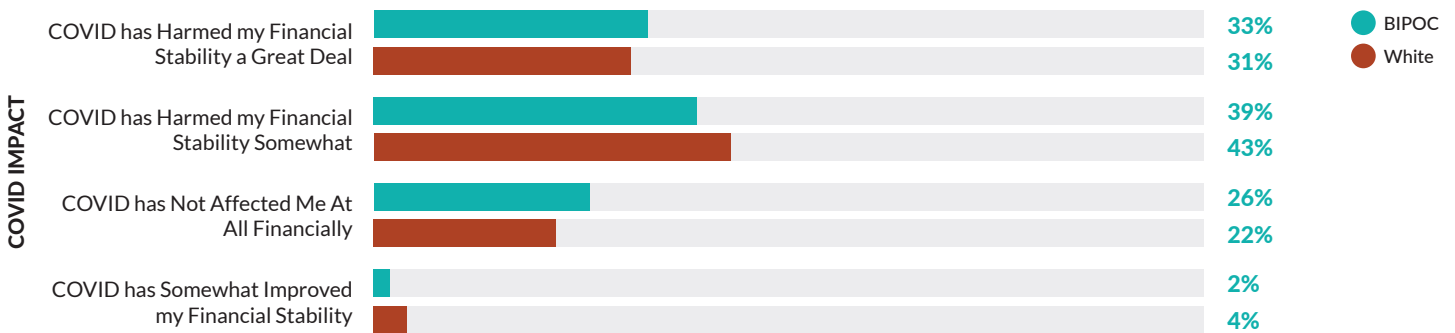
Impact of COVID-19 on Documentary Careers

Global Documentary Professionals (All Respondents)



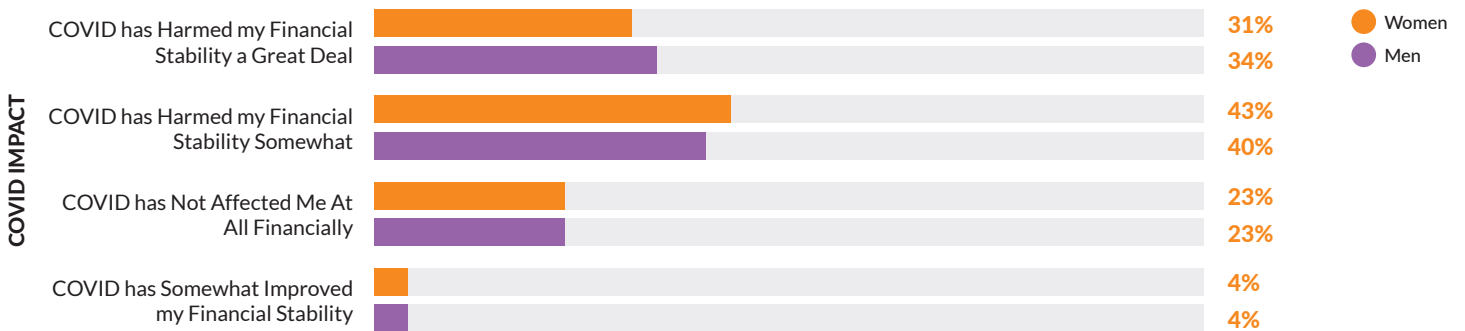
Impact of COVID-19 on Documentary Careers

Global Documentary Professionals (BIPOC and White)



Impact of COVID-19 on Documentary Careers

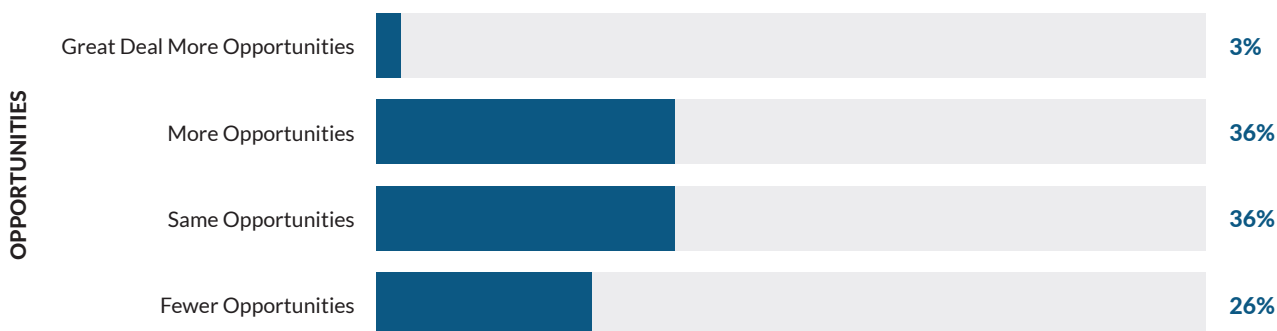
Global Documentary Professionals (Gender Identity)



Perceptions About Documentary Opportunities (past two years)

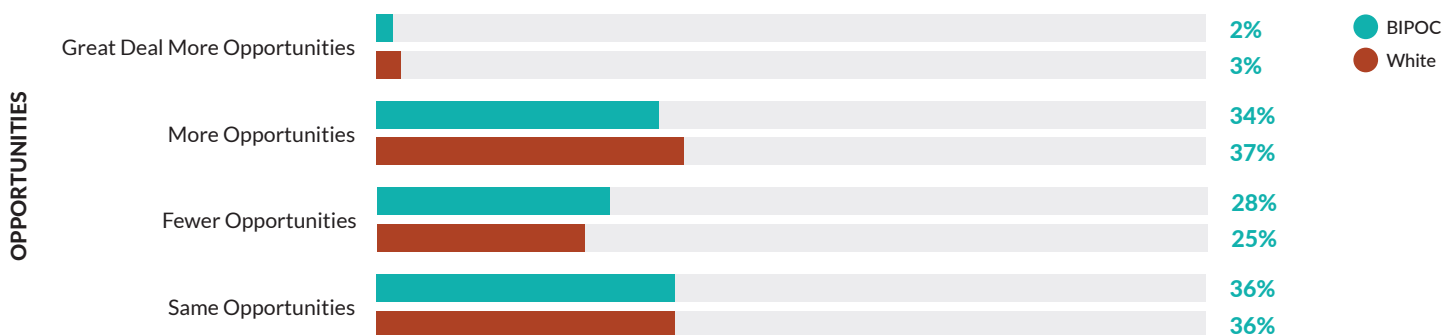
Perceptions About Documentary Opportunities (past 2 years)

Global Documentary Professionals (*All Respondents*)



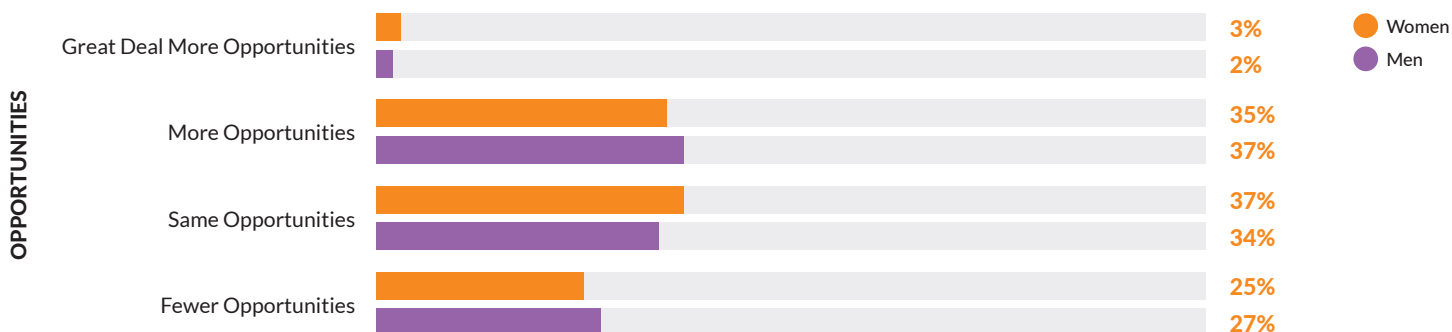
Perceptions About Documentary Opportunities

Global Documentary Professionals (*BIPOC and White*)



Perceptions About Documentary Opportunities

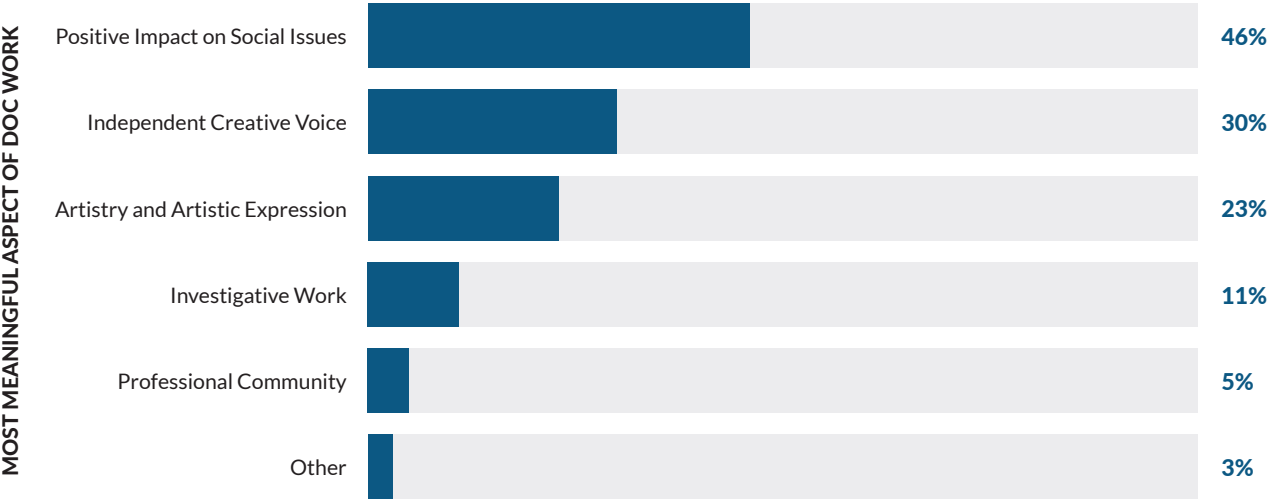
Global Documentary Professionals (*Gender Identity*)



Most Meaningful Part of Documentary Work

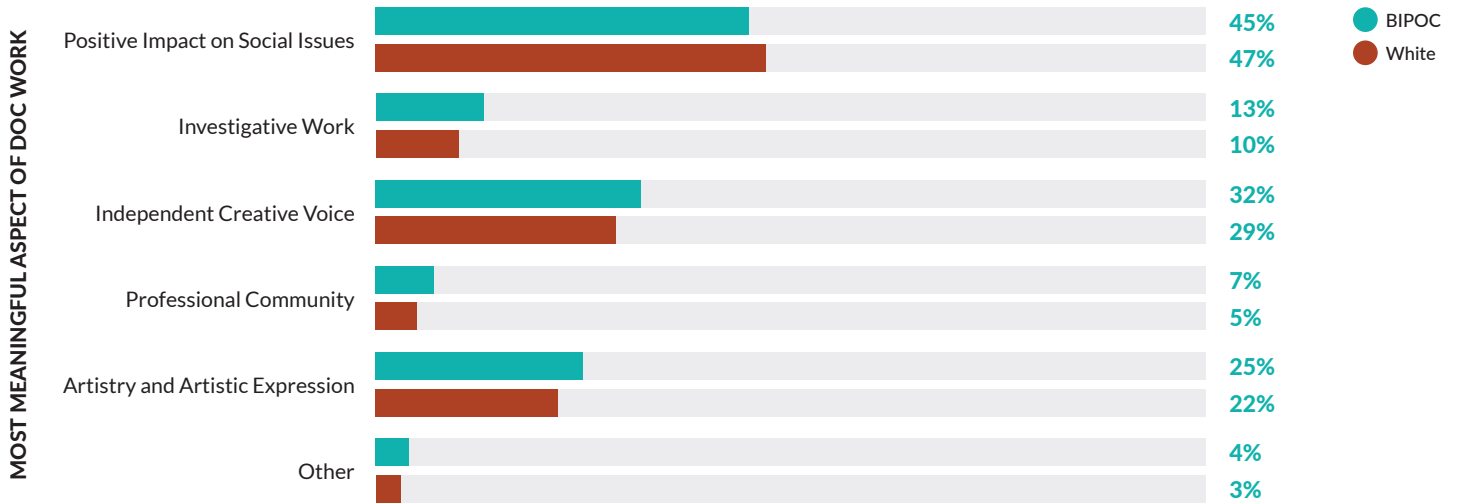
Most Meaningful Part of Documentary Work

Global Documentary Professionals (All Respondents)



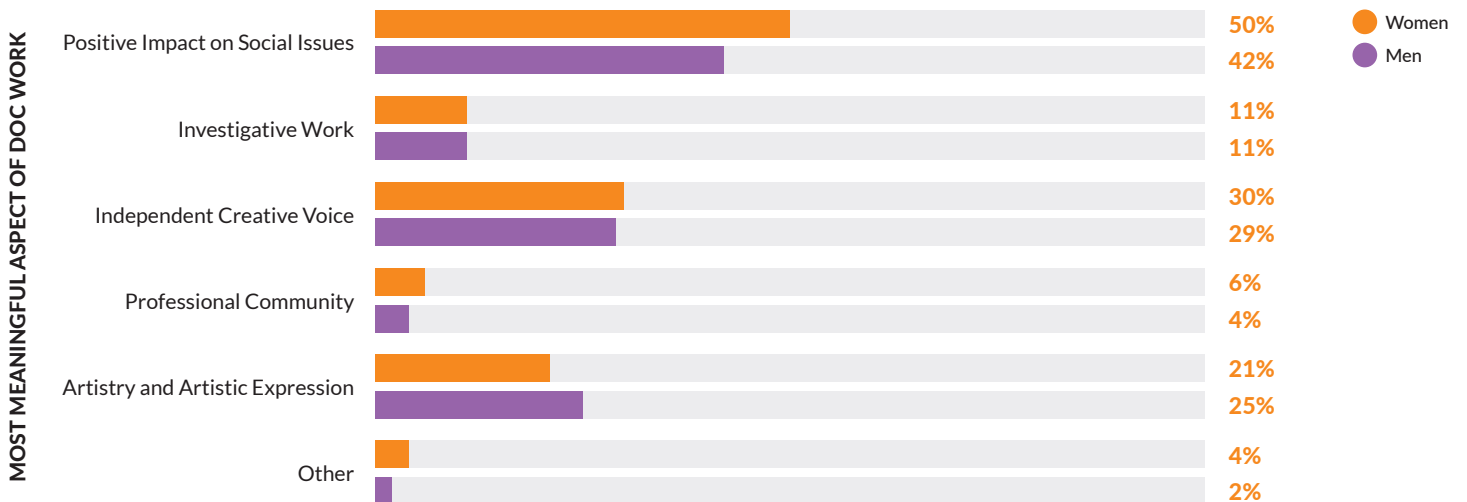
Most Meaningful Part of Documentary Work

Global Documentary Professionals (BIPOC and White)



Most Meaningful Part of Documentary Work

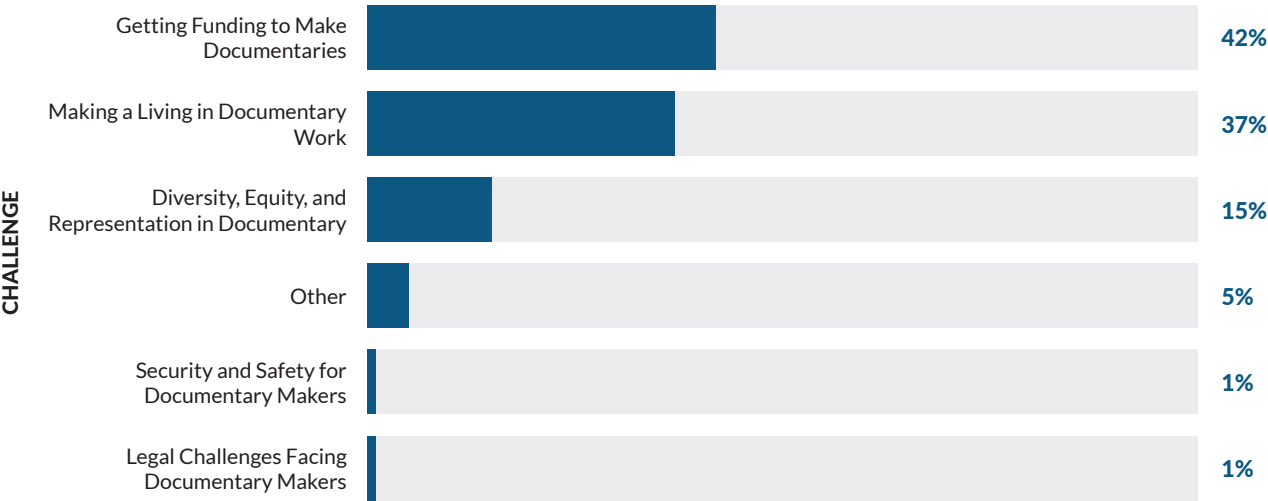
Global Documentary Professionals (Gender Identity)



Greatest Challenge Facing Documentary Today

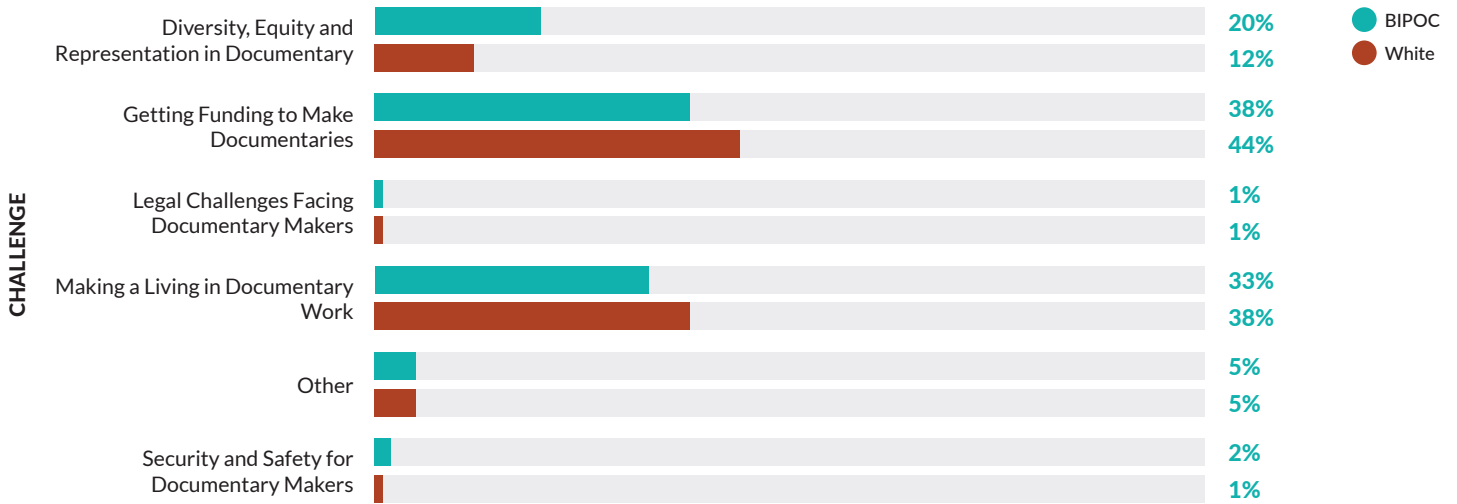
Greatest Challenges Facing Documentary Today

Global Documentary Professionals (All Respondents)



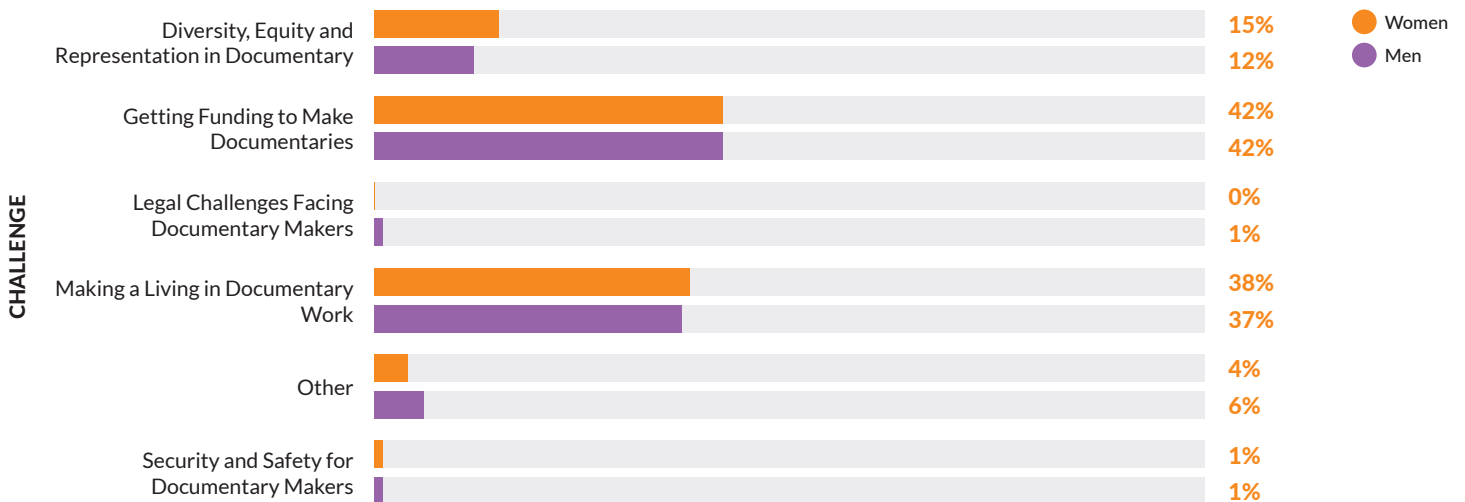
Greatest Challenge Facing Documentary Today

Global Documentary Professionals (BIPOC and White)



Greatest Challenge Facing Documentary Today

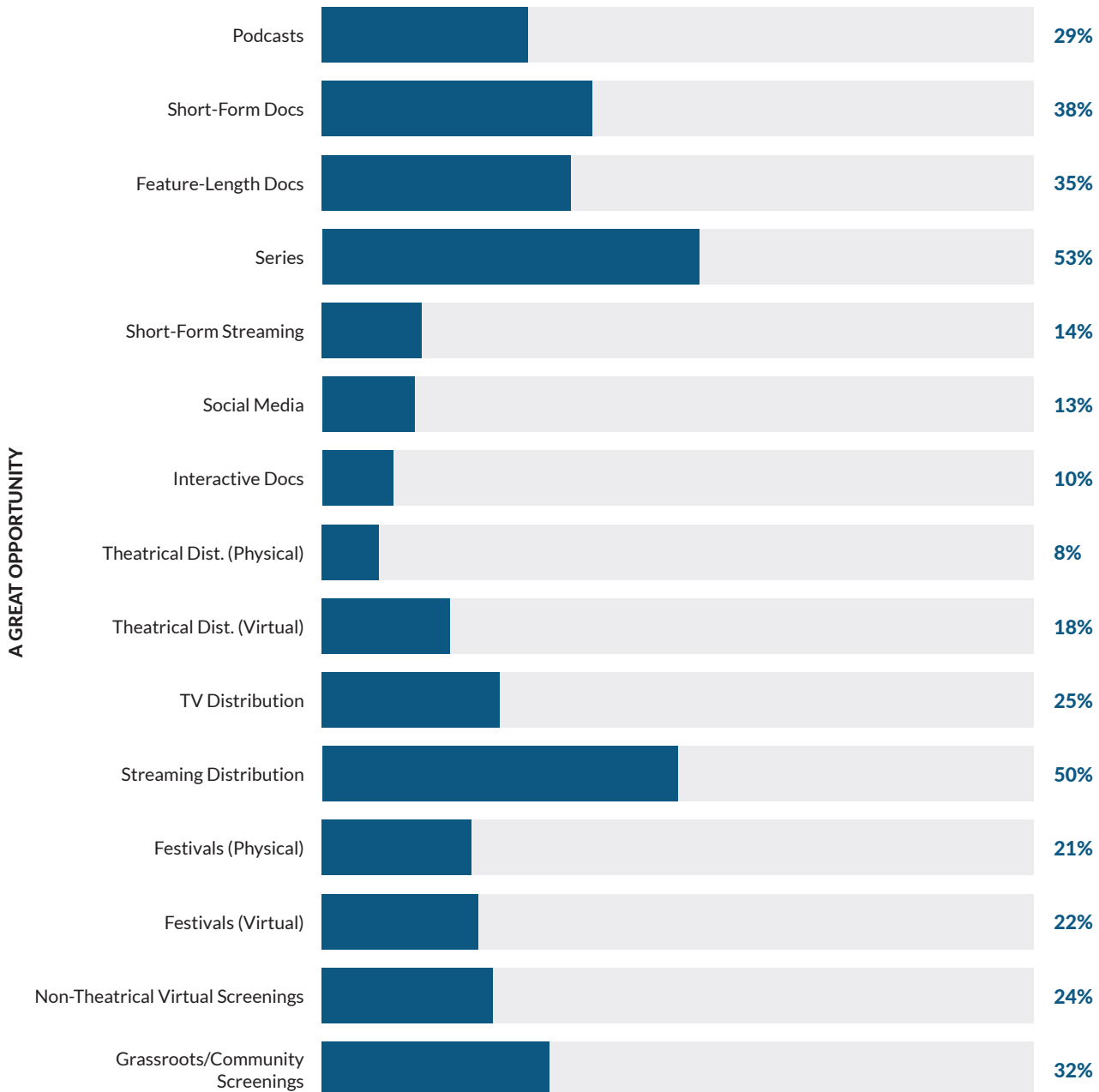
Global Documentary Professionals (Gender Identity)



Format & Distribution: Perceptions of Greatest Future Opportunity

Format and Distribution: Perceptions of Great Future Opportunity

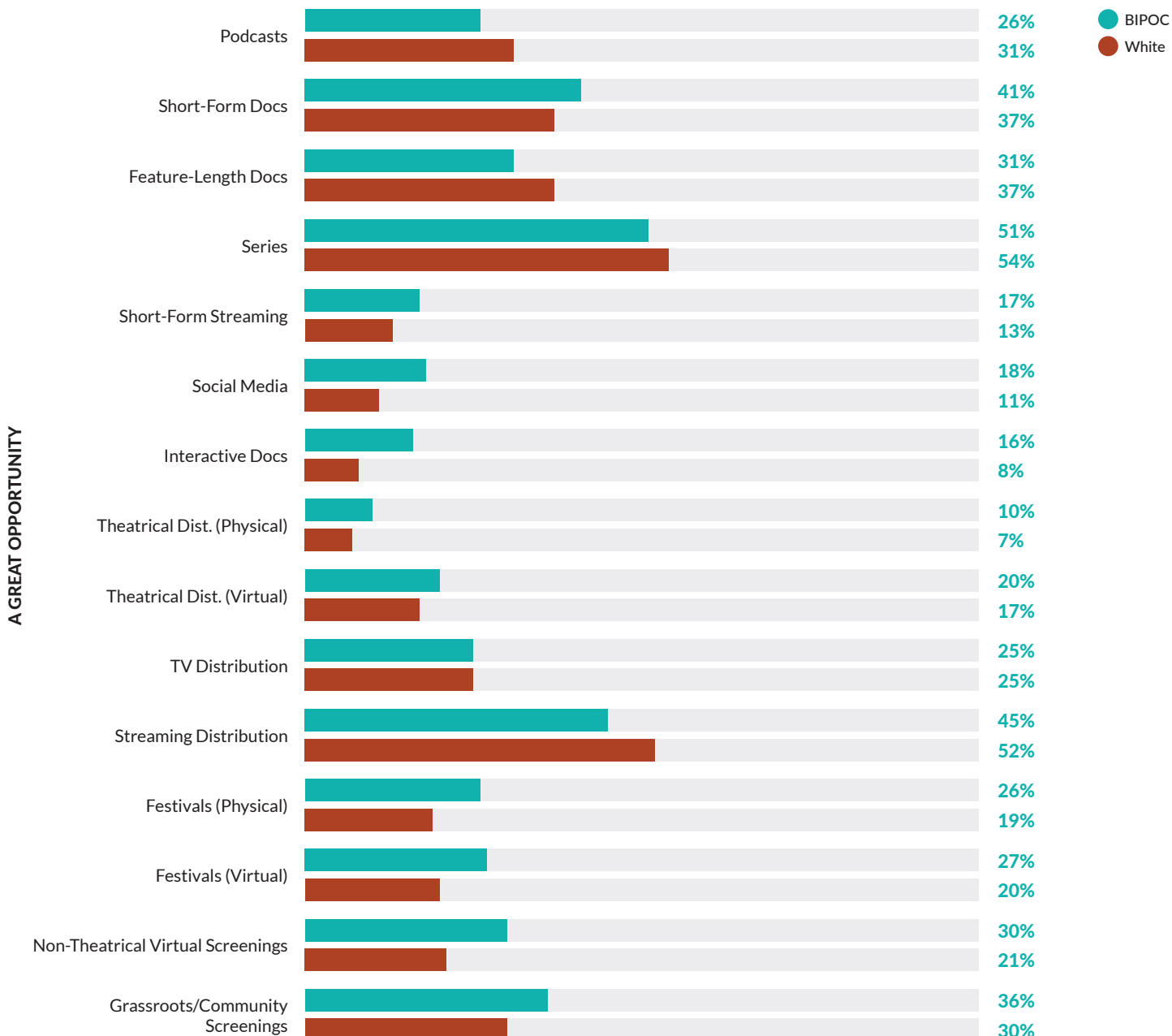
Global Documentary Professionals (All Respondents)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Format and Distribution: Perceptions of Great Future Opportunity

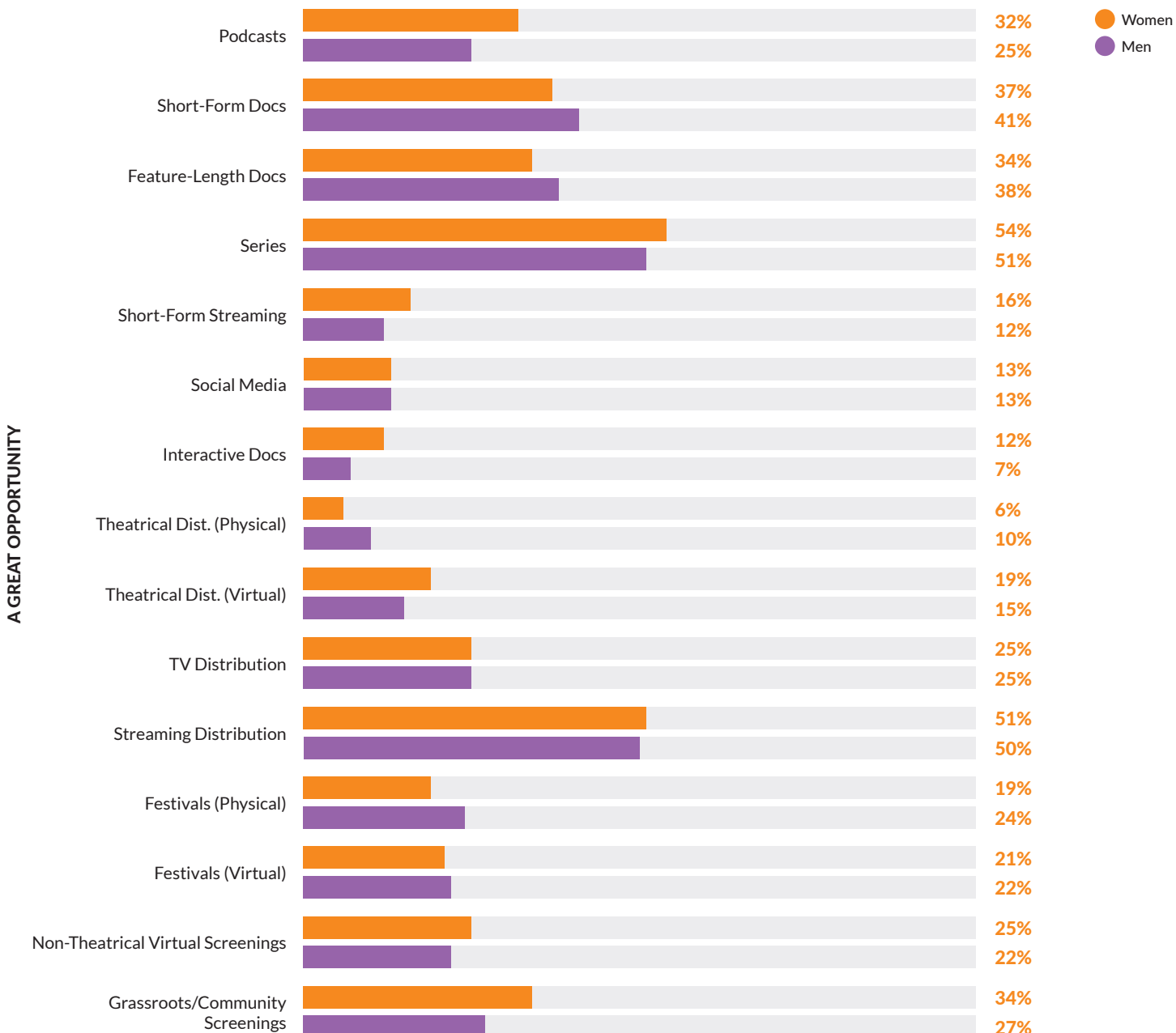
Global Documentary Professionals (BIPOC and White)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Format and Distribution: Perceptions of Great Future Opportunity

Global Documentary Professionals (Gender Identity)

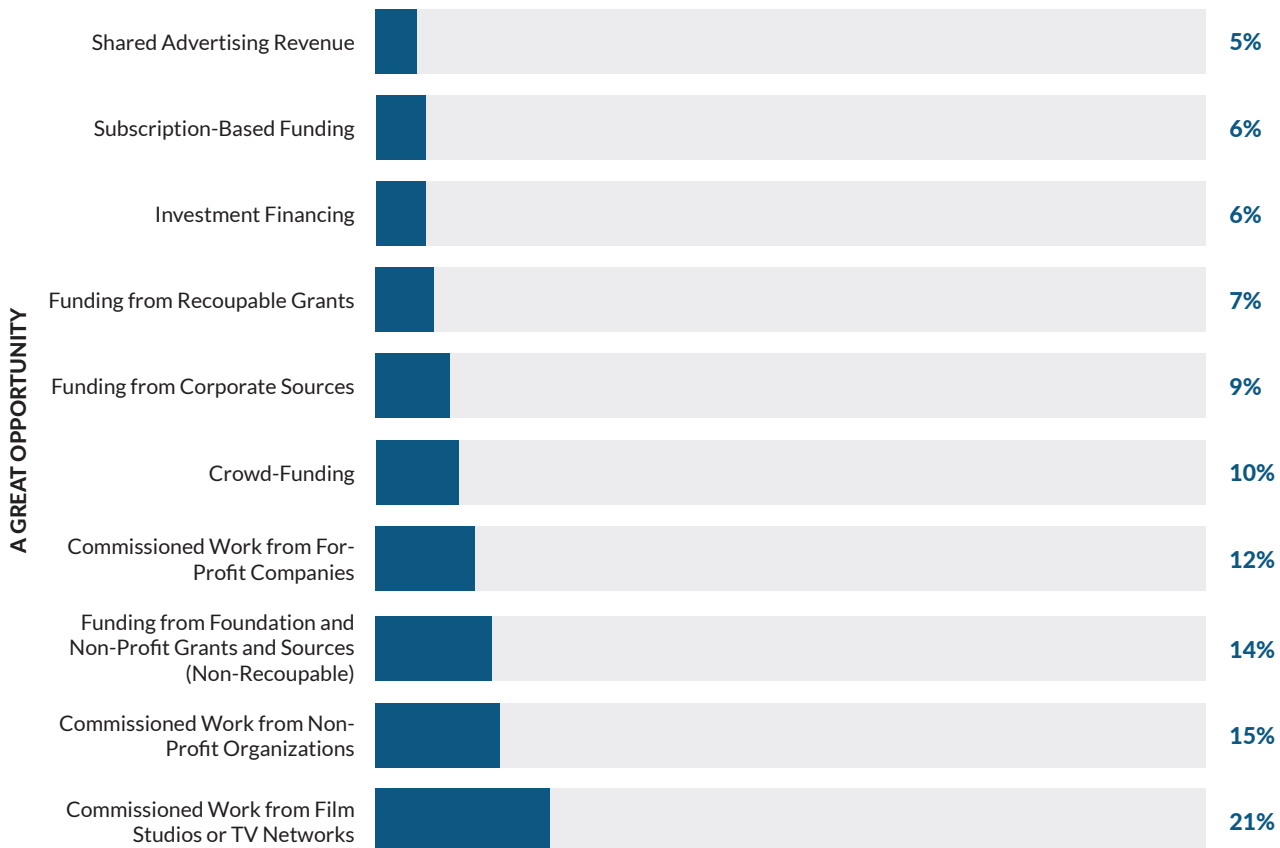


This graph depicts the percentage of respondents who answered “a great opportunity” for each response (instead of “not much of an opportunity” or “an opportunity”).

Economic Streams: Perceptions of Positive Future Opportunity

Perceptions of Great Future Economic Opportunity

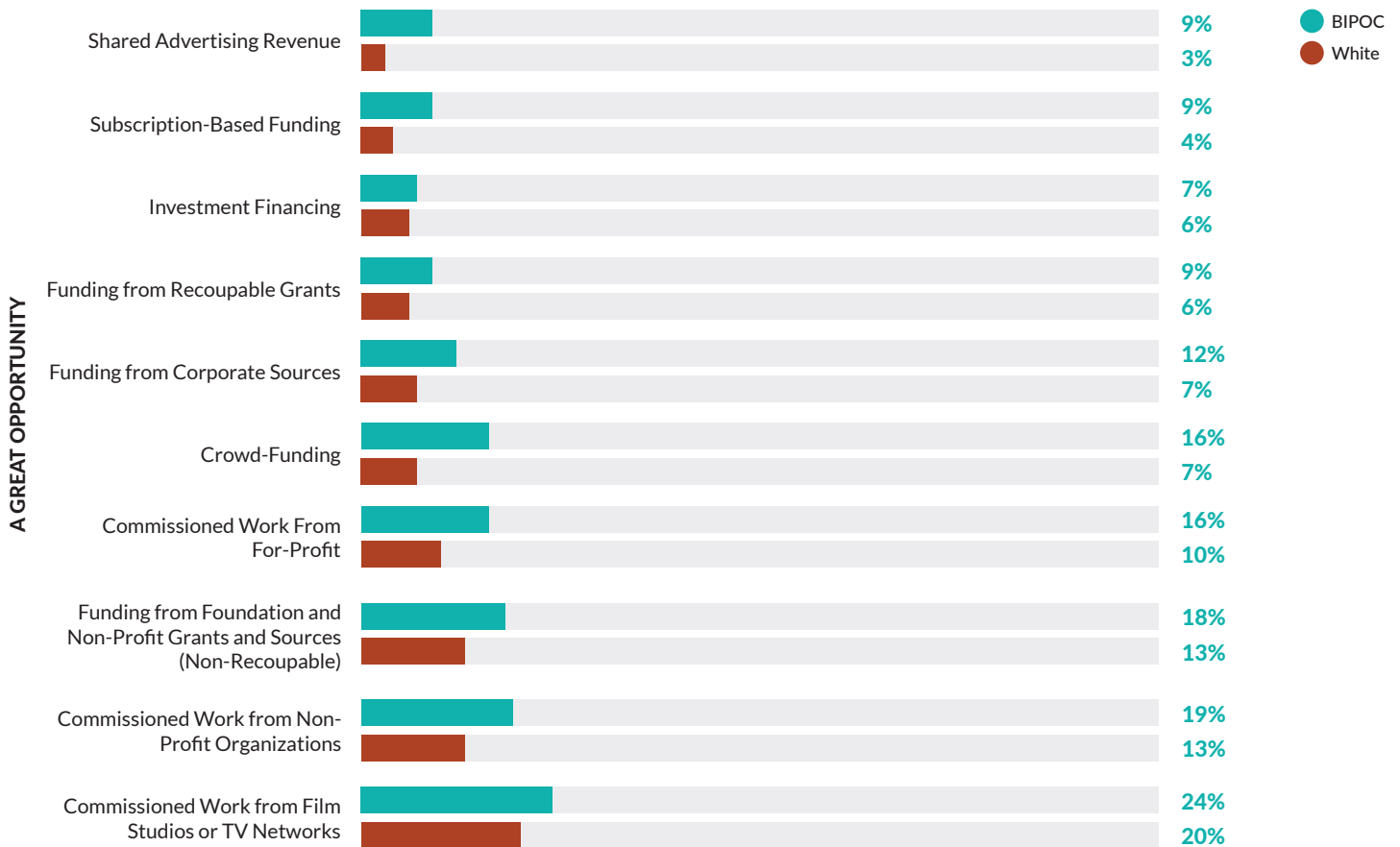
Global Documentary Professionals (All Respondents)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Perceptions of Great future Economic Opportunity

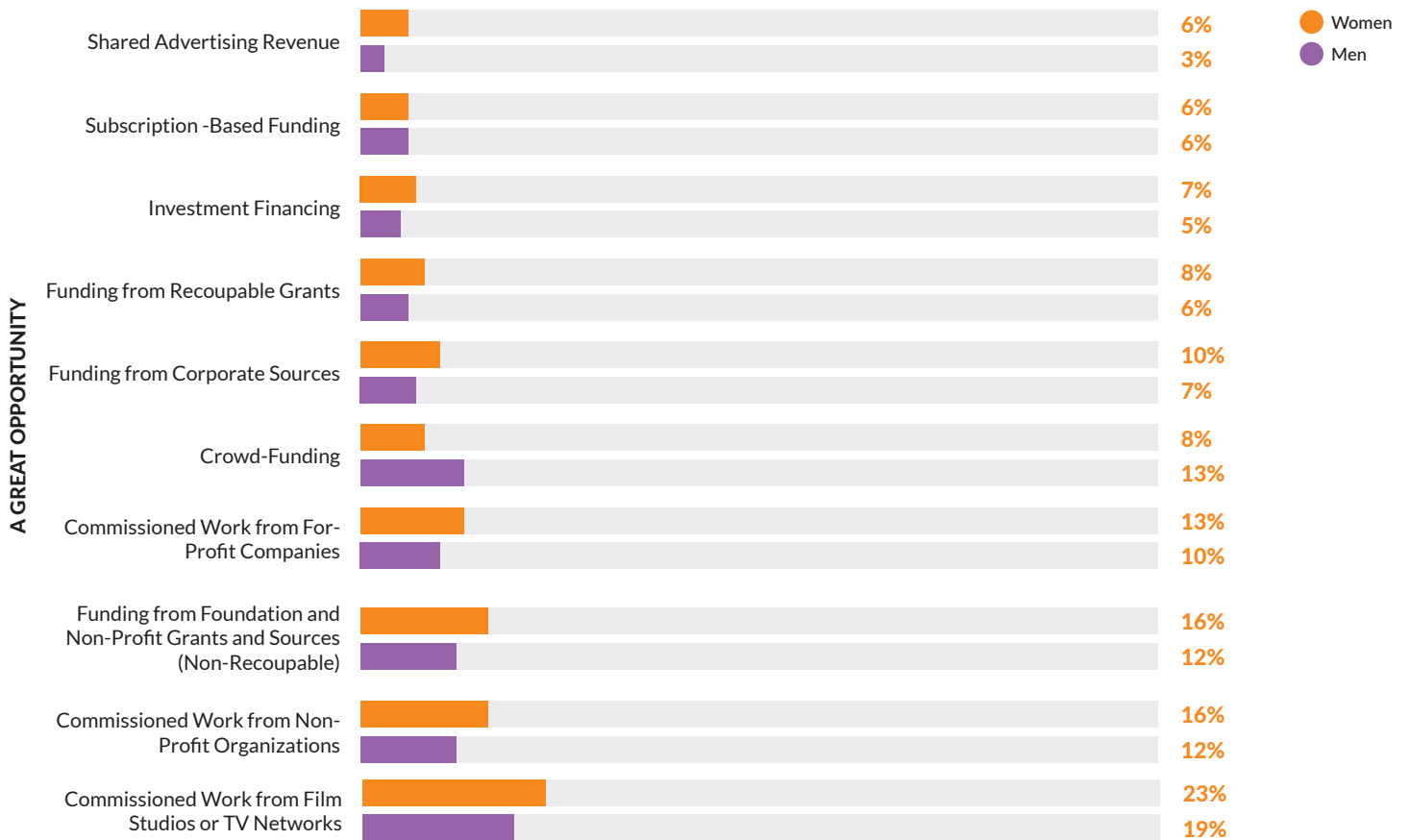
Global Documentary Professionals (BIPOC and White)



This graph depicts the percentage of respondents who answered “a great opportunity” for each response (instead of “not much of an opportunity” or “an opportunity”).

Perceptions of Great Future Economic Opportunity

Global Documentary Professionals (Gender Identity)



This graph depicts the percentage of respondents who answered “a great opportunity” for each response (instead of “not much of an opportunity” or “an opportunity”).

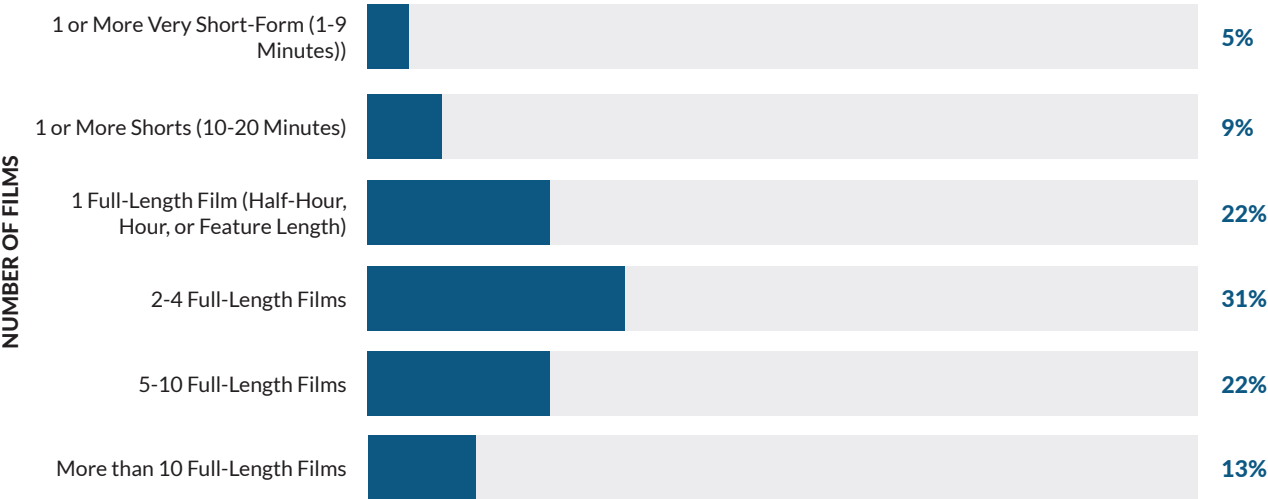
GLOBAL DOCUMENTARY MAKERS

Experience and Motivations

Documentaries Produced So Far

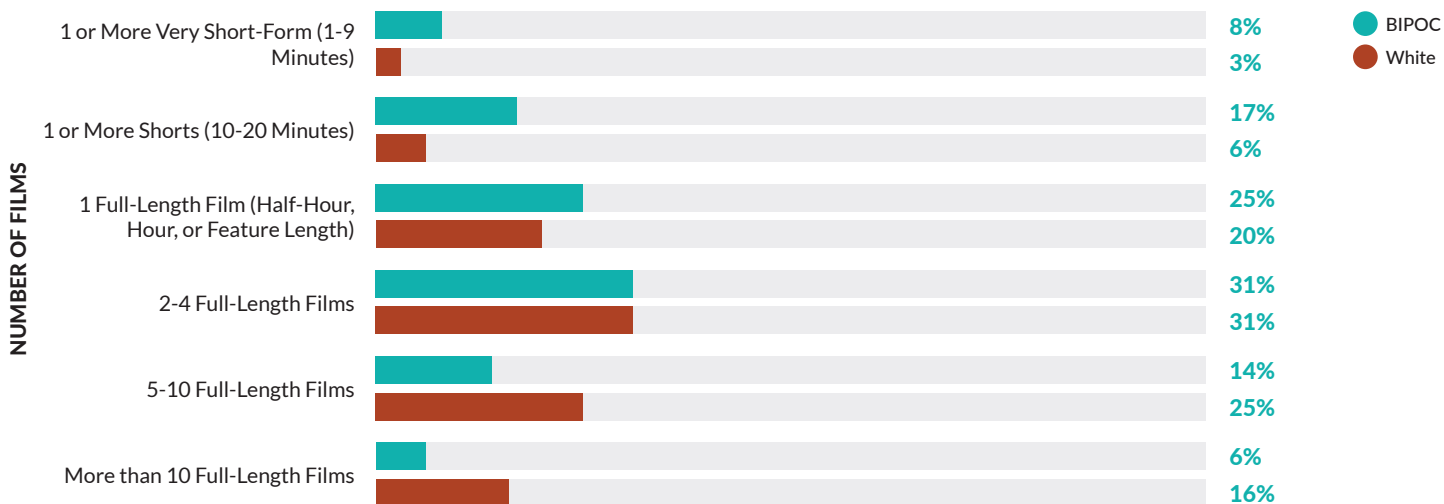
Documentaries Produced So Far

Global Documentary Directors and Producers (All Respondents)



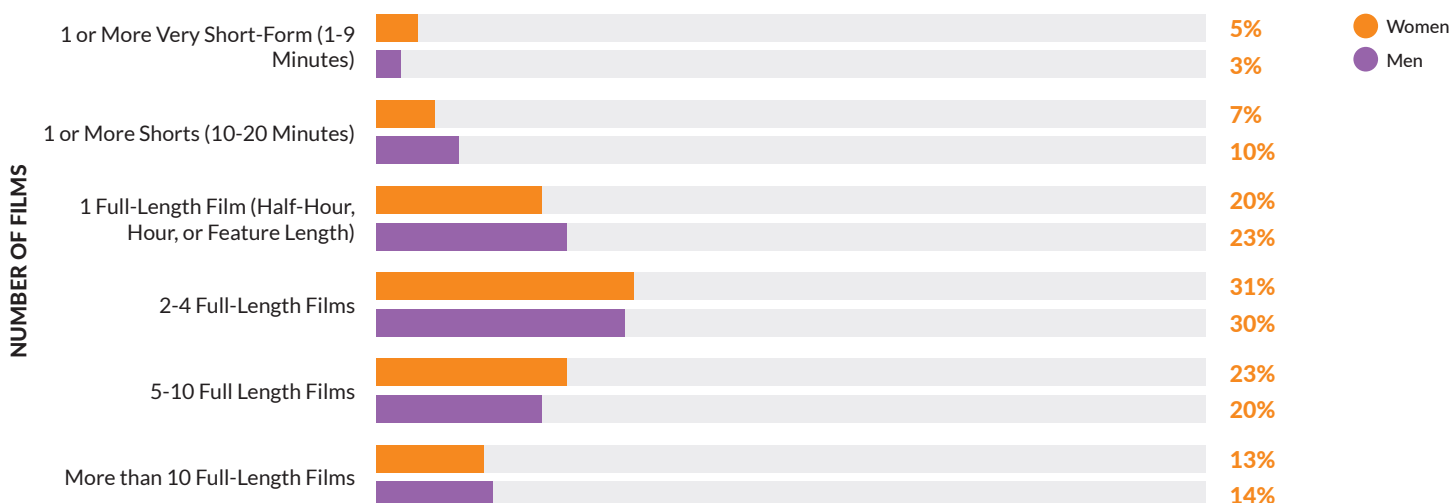
Documentaries Produced So Far

Global Documentary Directors and Producers (**BIPOC and White**)



Documentaries Produced So Far

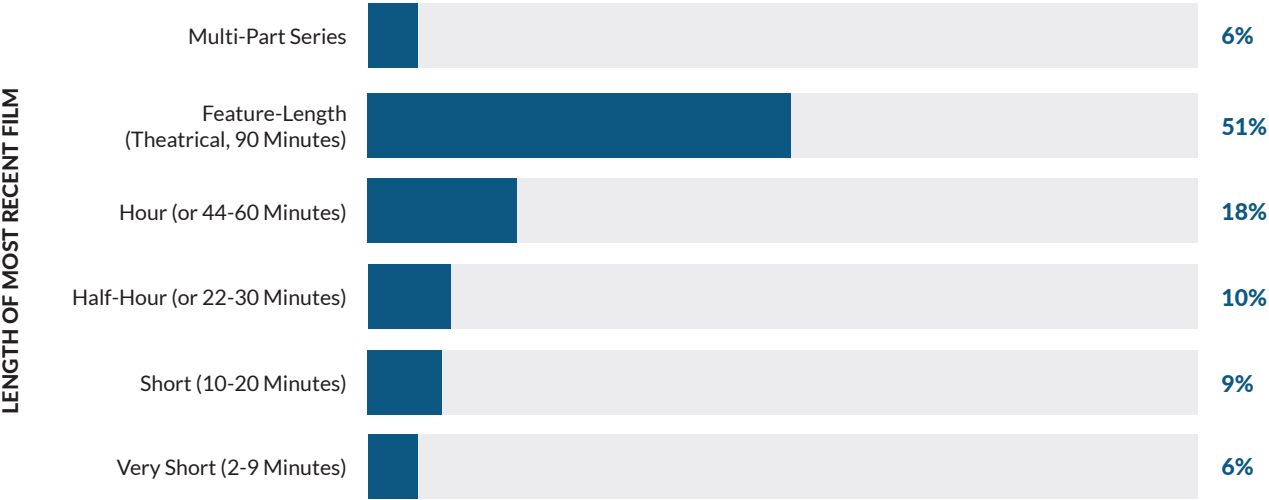
Global Documentary Directors and Producers (**Gender Identity**)



Documentary Length (most recent film)

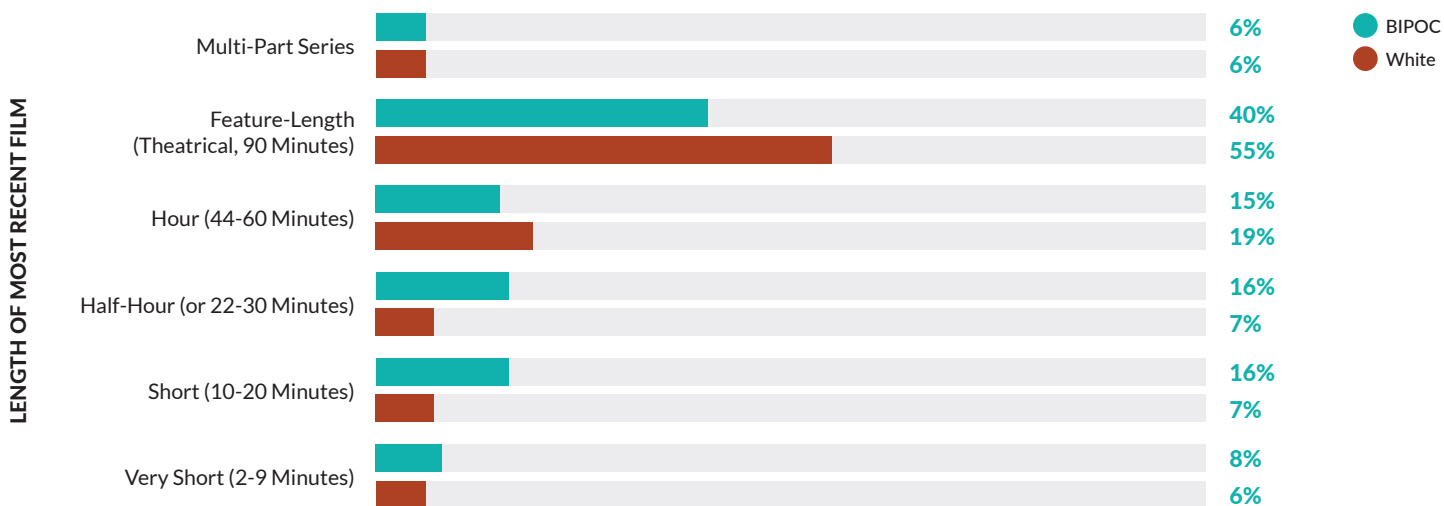
Most Recent Documentary Film-Length

Global Documentary Directors and Producers (All Respondents)



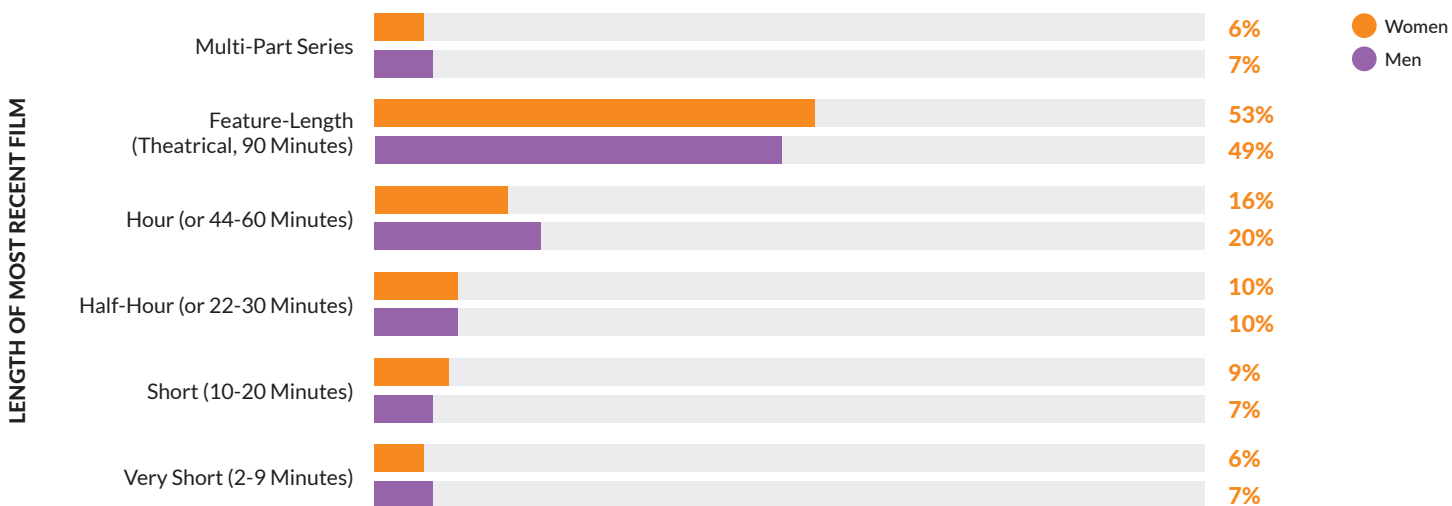
Most Recent Documentary Film Length

Global Documentary Directors and Producers (**BIPOC and White**)



Most Recent Documentary Film Length

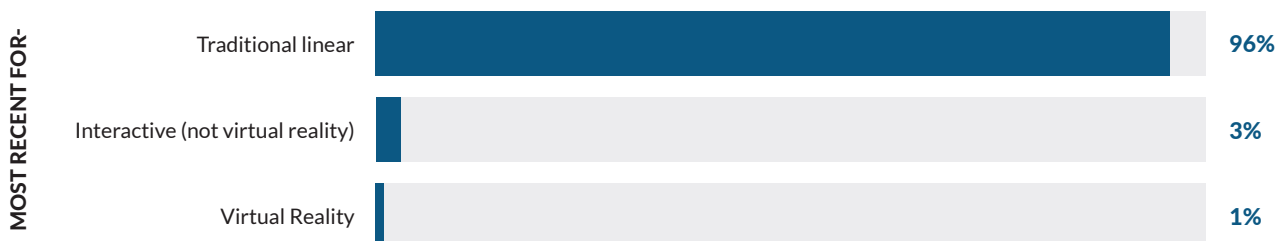
Global Documentary Directors and Producers (**Gender Identity**)



Documentary Format (most recent film)

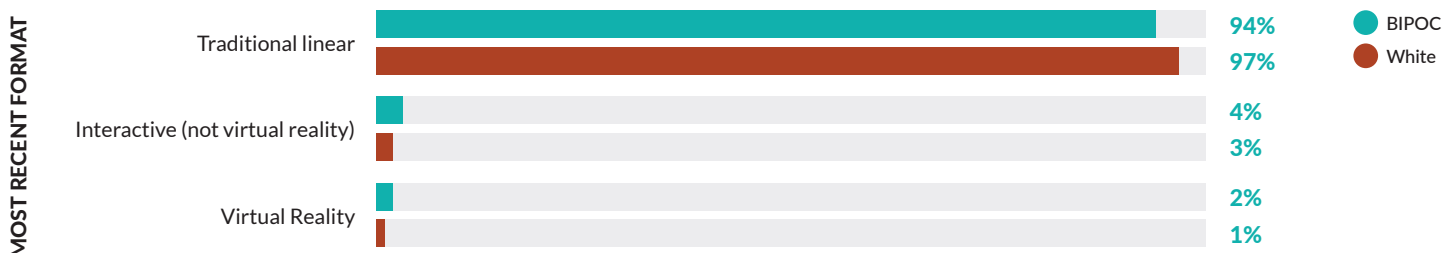
Most Recent Documentary Film Format

Global Documentary Directors and Producers (**All Respondents**)



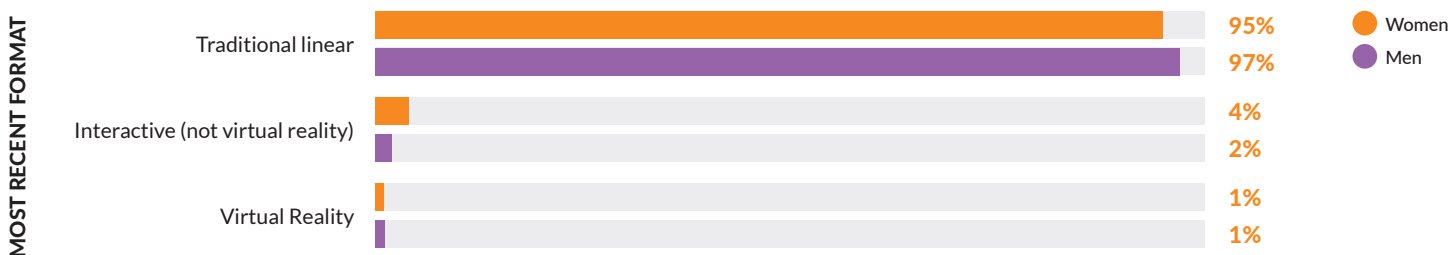
Most Recent Documentary Film Format

Global Documentary Directors and Producers (**BIPOC and White**)



Most Recent Documentary Film Format

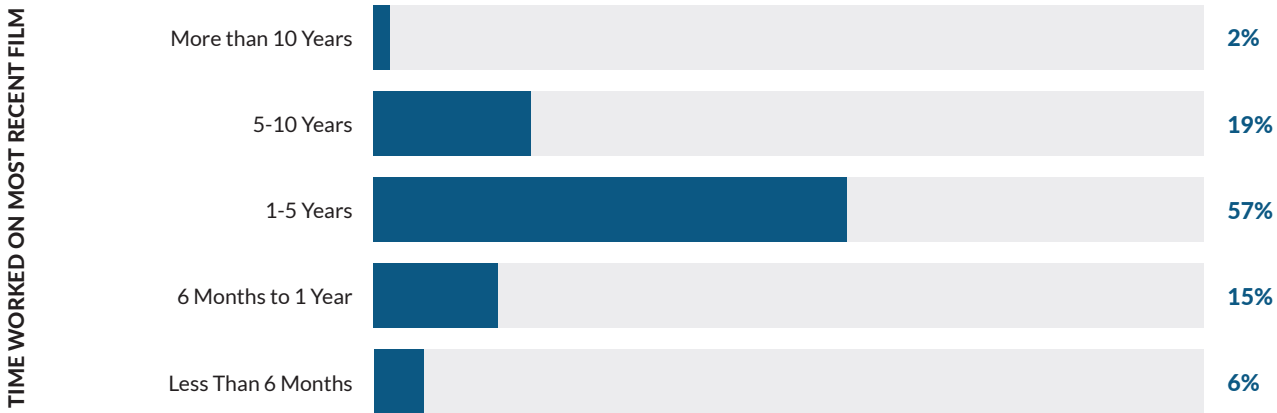
Global Documentary Directors and Producers (**Gender Identity**)



How Long Does it Take to Make a Documentary?

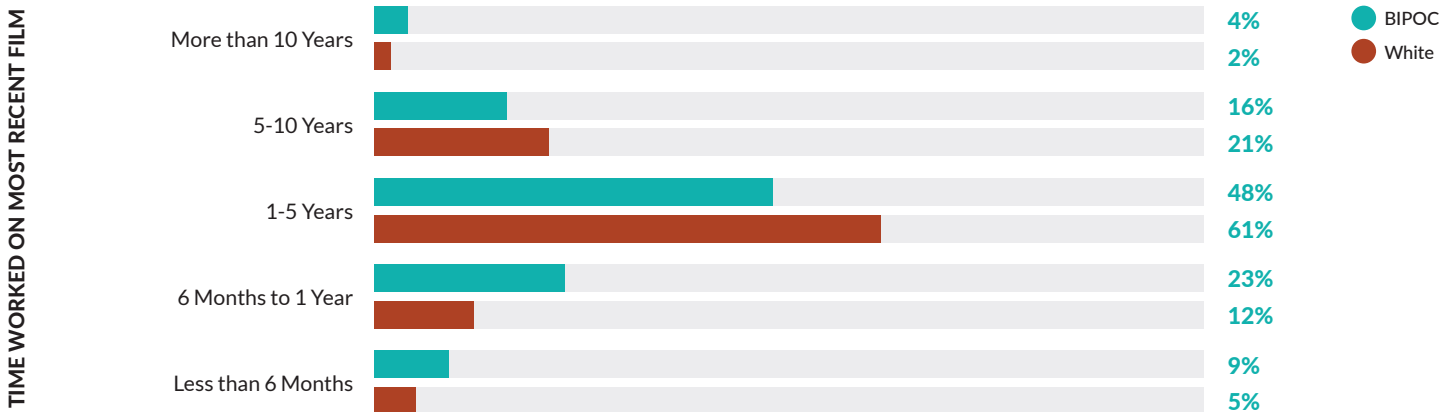
Amount of Time Spent Making Most Recent Documentary

Global Documentary Directors and Producers (*All Respondents*)



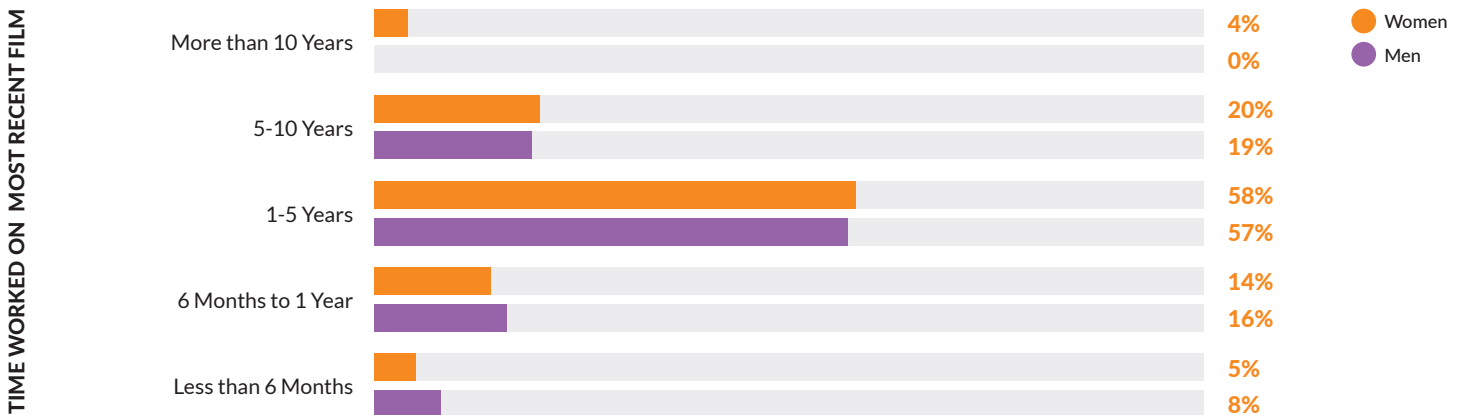
Amount of Time Spent Making Most Recent Documentary

Global Documentary Directors and Producers (*BIPOC and White*)



Amount of Time Spent Making Most Recent Documentary

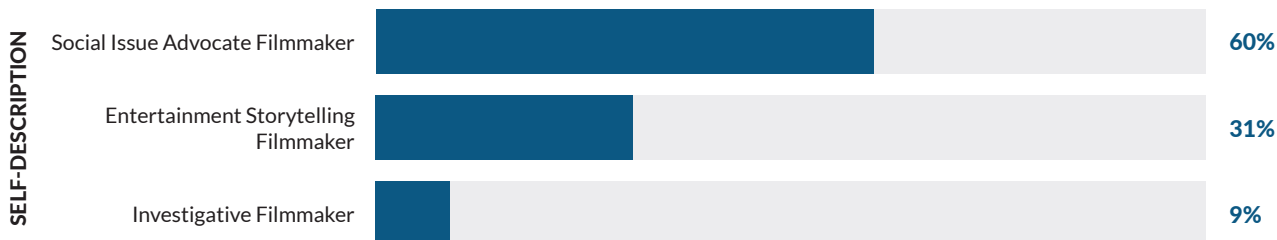
Global Documentary Directors and Producers (*Gender Identity*)



Documentary Makers' Self-Descriptions: Social Issue vs. Entertainment Stories

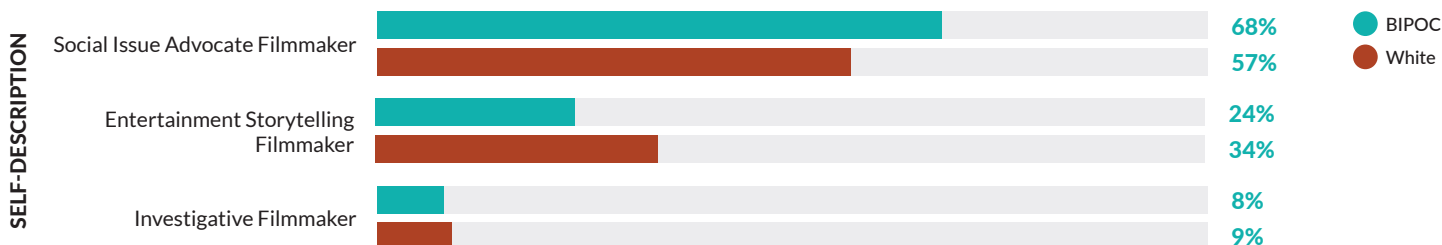
Social Issue or Pure Entertainment Films

Global Documentary Directors and Producers (**All Respondents**)



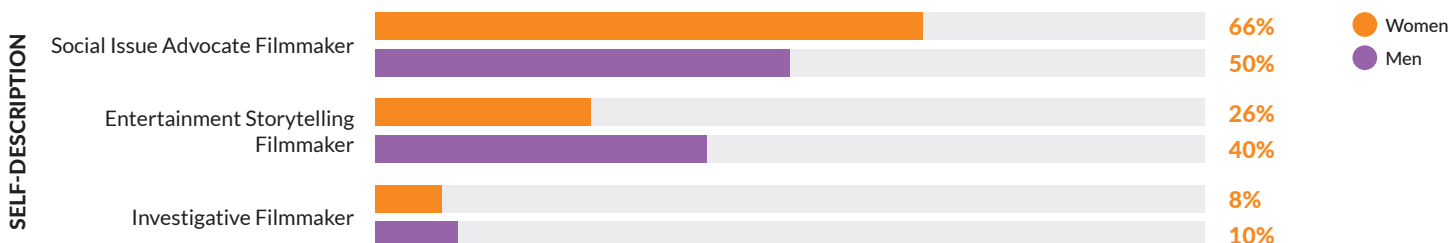
Social Issue or Pure Entertainment Films

Global Documentary Directors and Producers (**BIPOC and White**)



Social Issue or Pure Entertainment Films

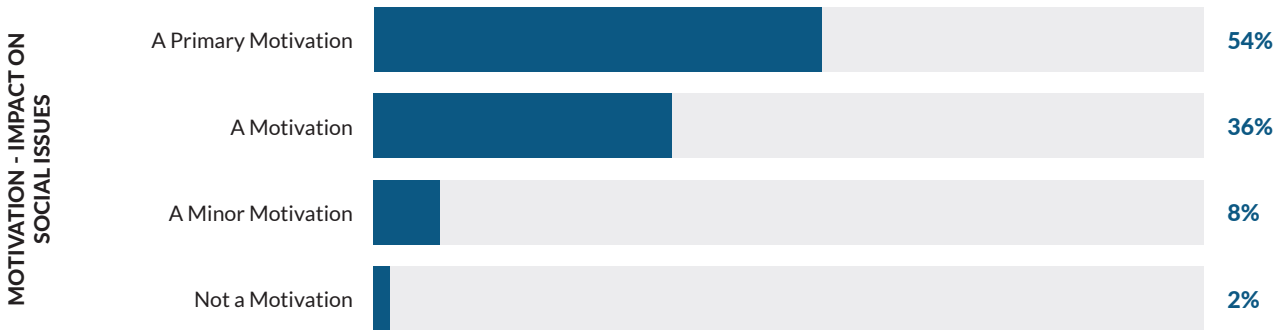
Global Documentary Directors and Producers (**Gender Identity**)



Documentary Makers' Social Change Motivations (Making Social Impact as Driving Motivation)

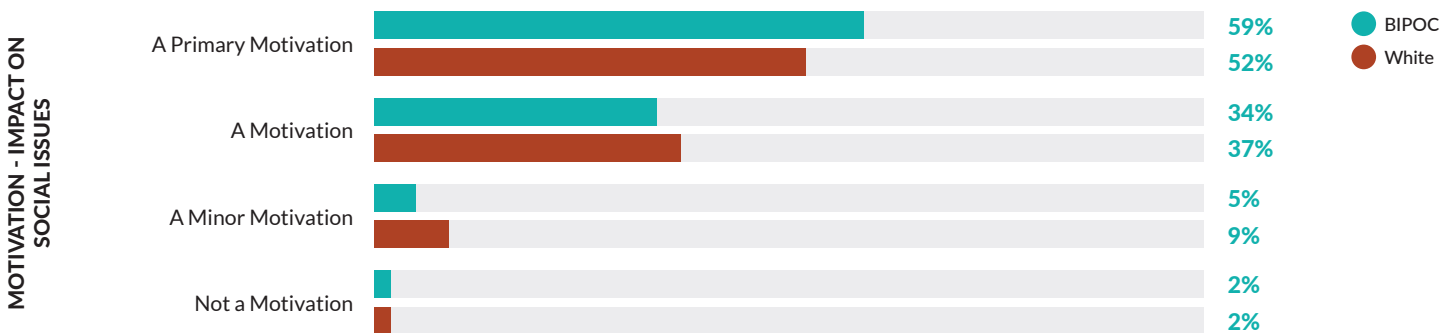
Social Change Motivation with Documentary

Global Documentary Professionals (*All Respondents*)



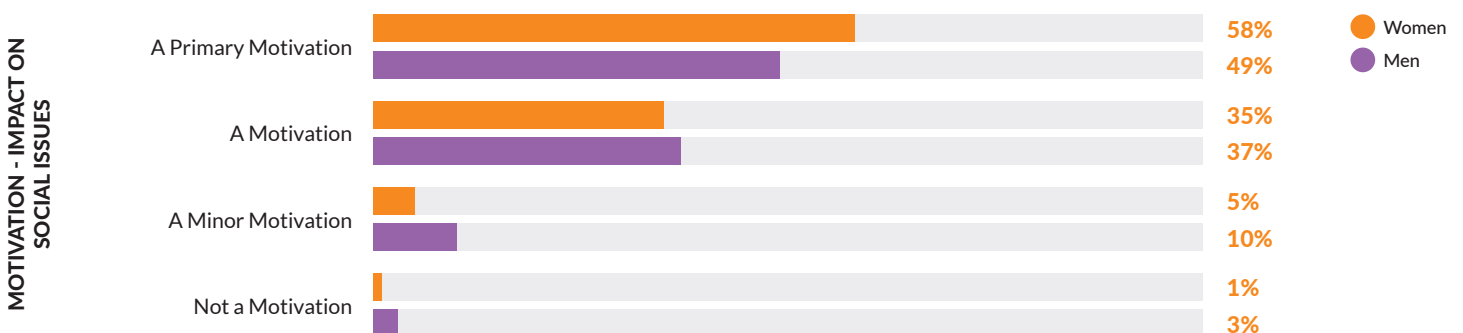
Social Change Motivation with Documentary

Global Documentary Professionals (*BIPOC and White*)



Social Change Motivation with Documentary

Global Documentary Professionals (*Gender Identity*)



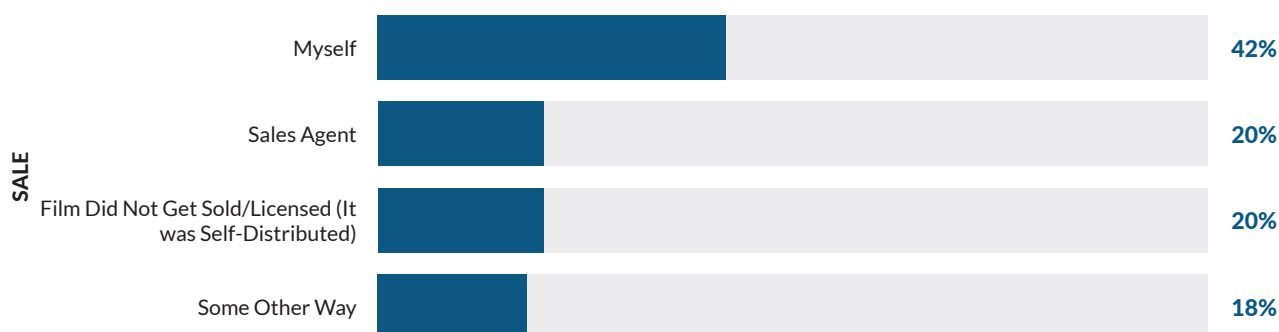
GLOBAL DOCUMENTARY MAKERS

The Global Business and Distribution of Documentary Filmmaking

Who Sells or Licenses Documentary for Distribution?

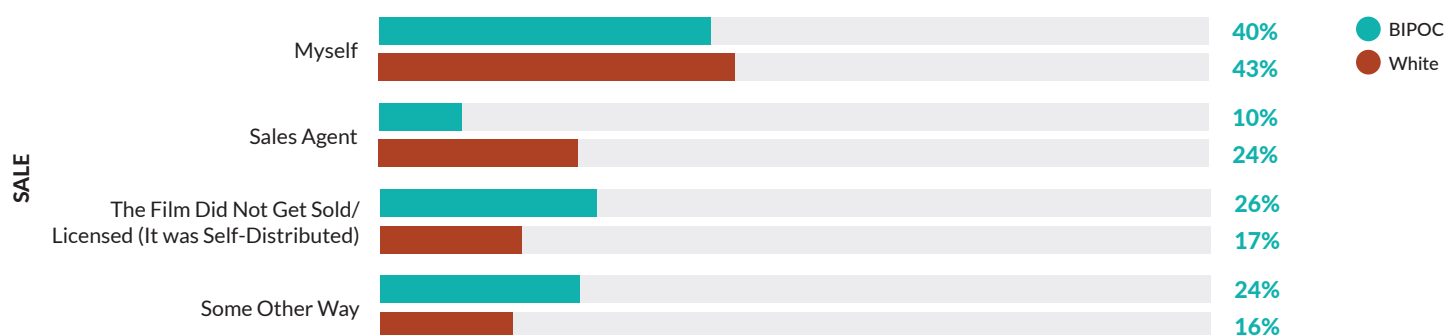
Film Licensing Experience for Most Recent Film

Global Documentary Directors and Producers (All Respondents)



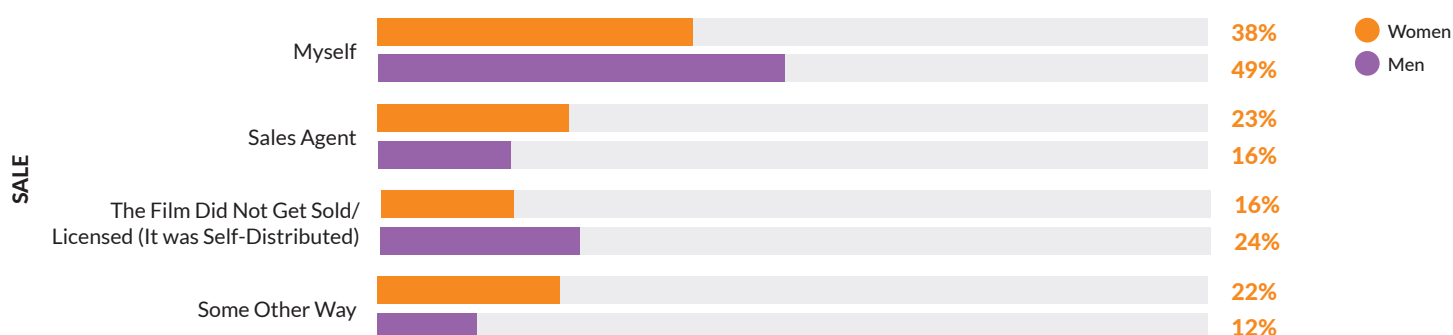
Film Licensing Experience for Most Recent Film

Global Documentary Directors and Producers (BIPOC and White)



Film Licensing Experience for Most Recent Film

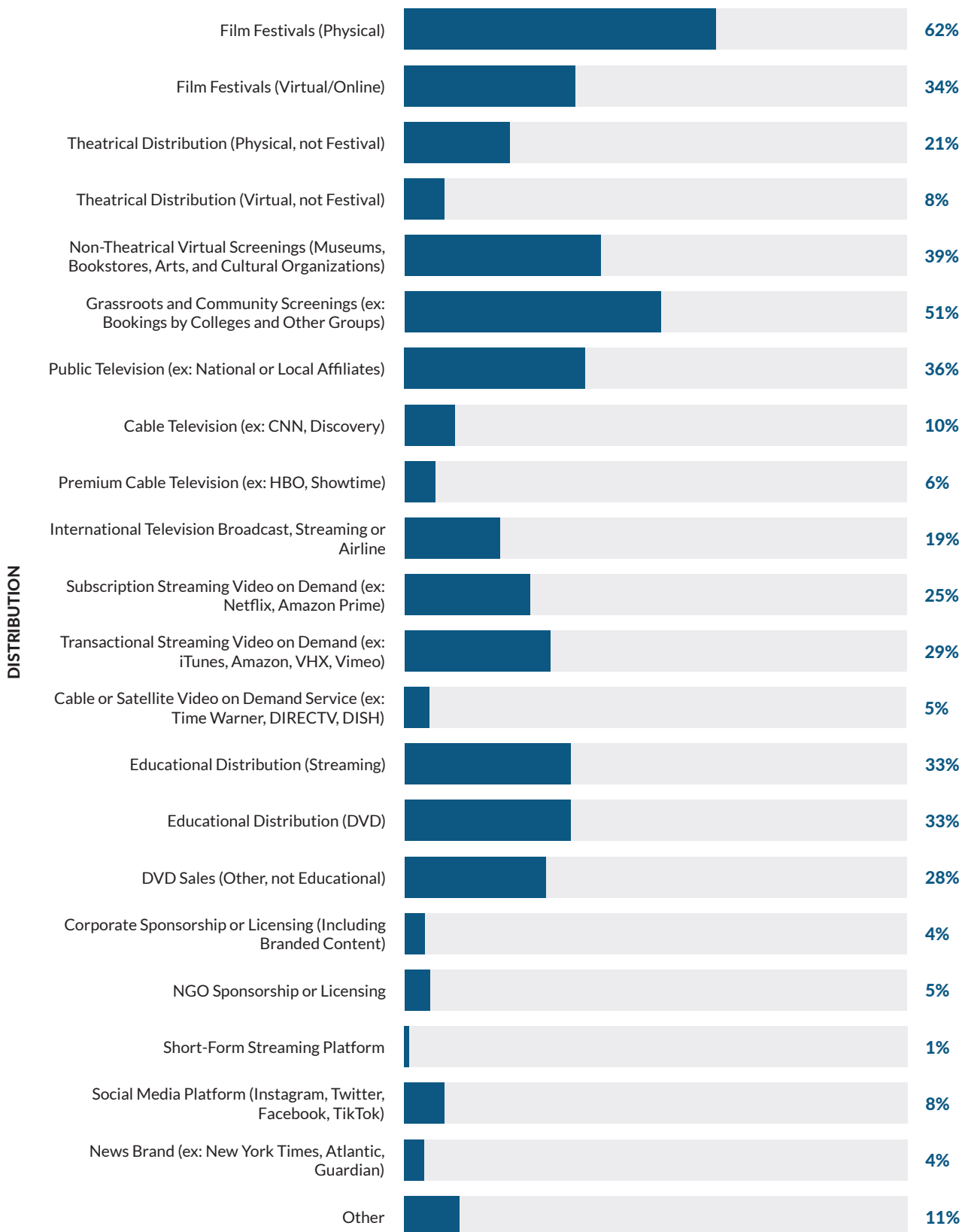
Global Documentary Directors and Producers (Gender Identity)



How Most Recent Documentaries Were Distributed

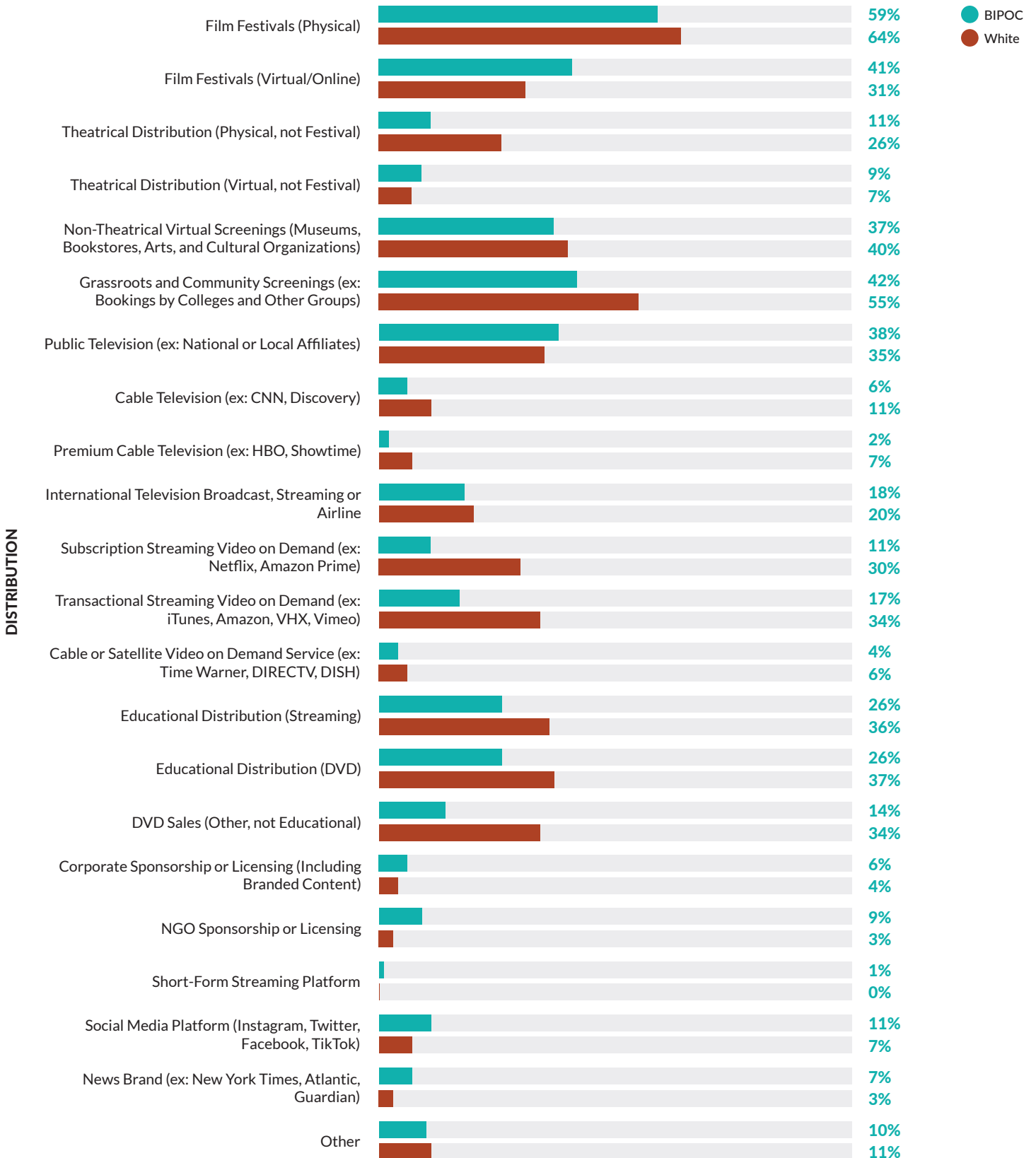
Distribution for Most Recent Film

Global Documentary Directors and Producers (All Respondents)



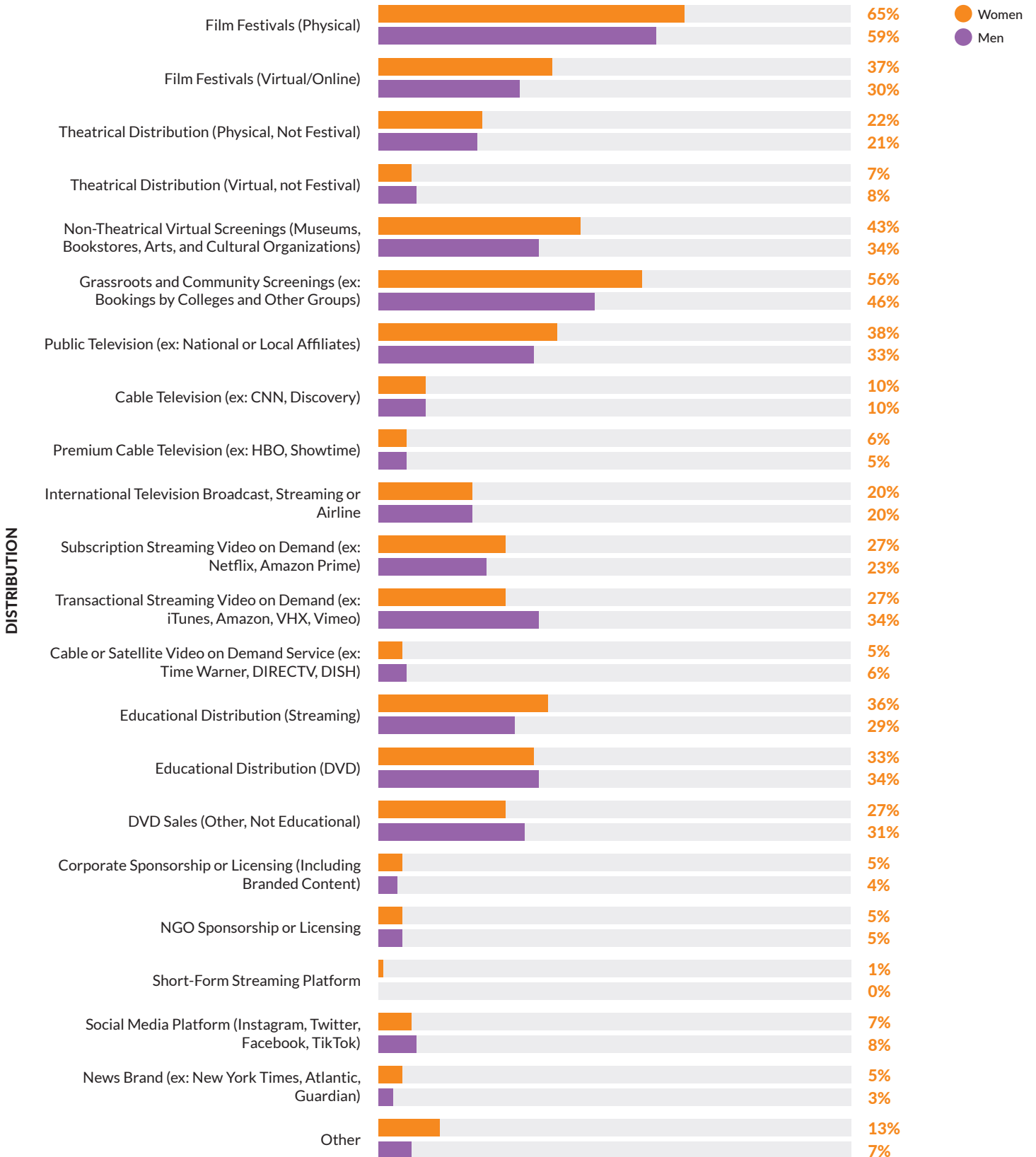
Distribution for Most Recent Film

Global Documentary Directors and Producers (BIPOC and White)



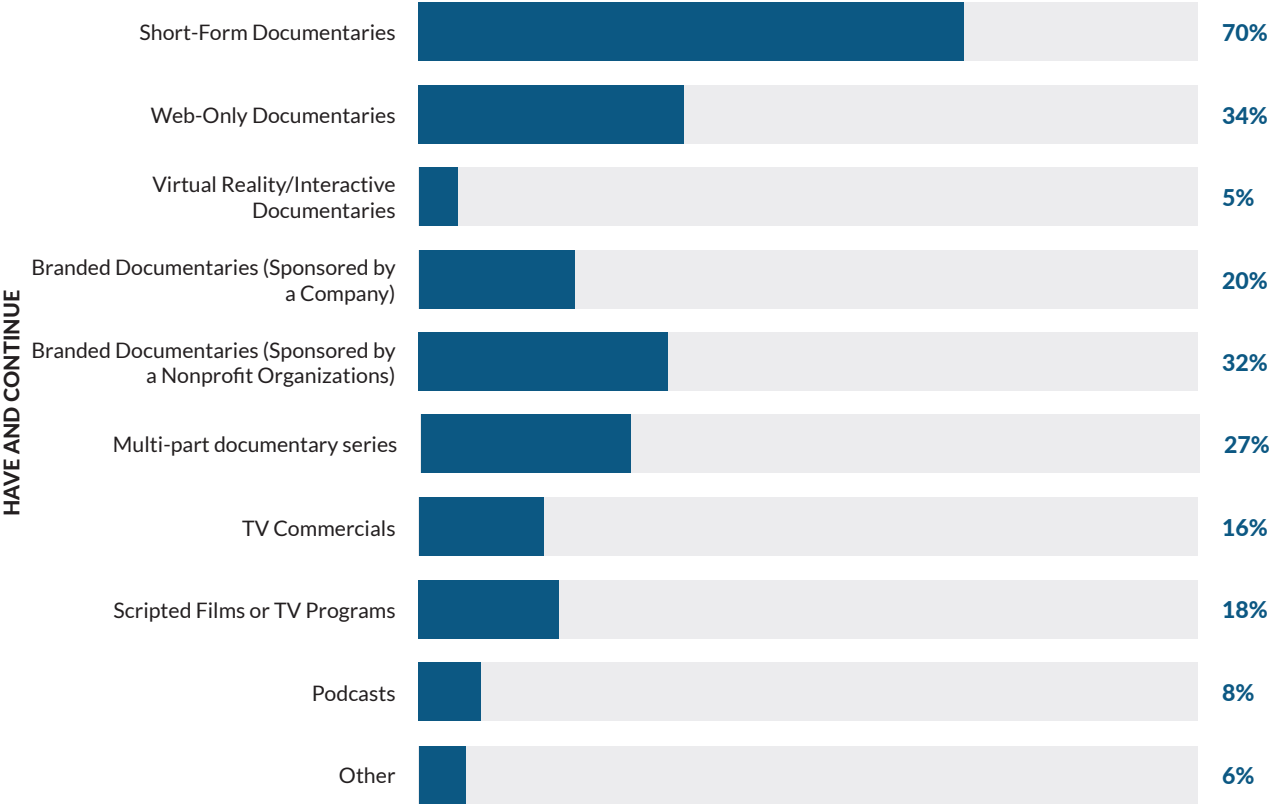
Distribution for Most Recent Film

Global Documentary Directors and Producers (Gender Identity)



Documentary Format Plans for the Future (Produced Already + Plans to Produce in the Future)

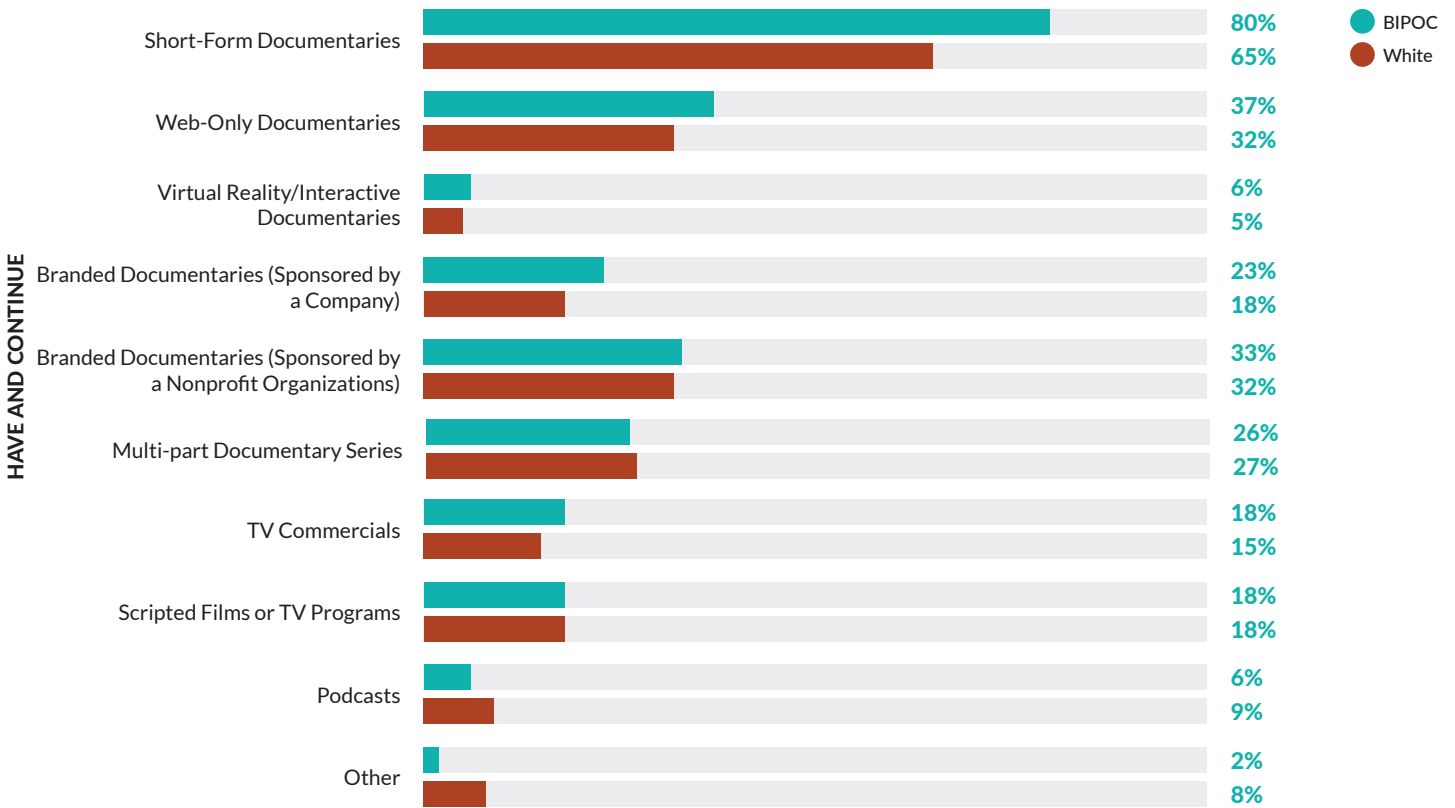
Film Format Plans for the Future Global Documentary Directors and Producers (All Respondents)



This graph depicts the percentage of respondents who answered "I have produced this already and plan to in the future."

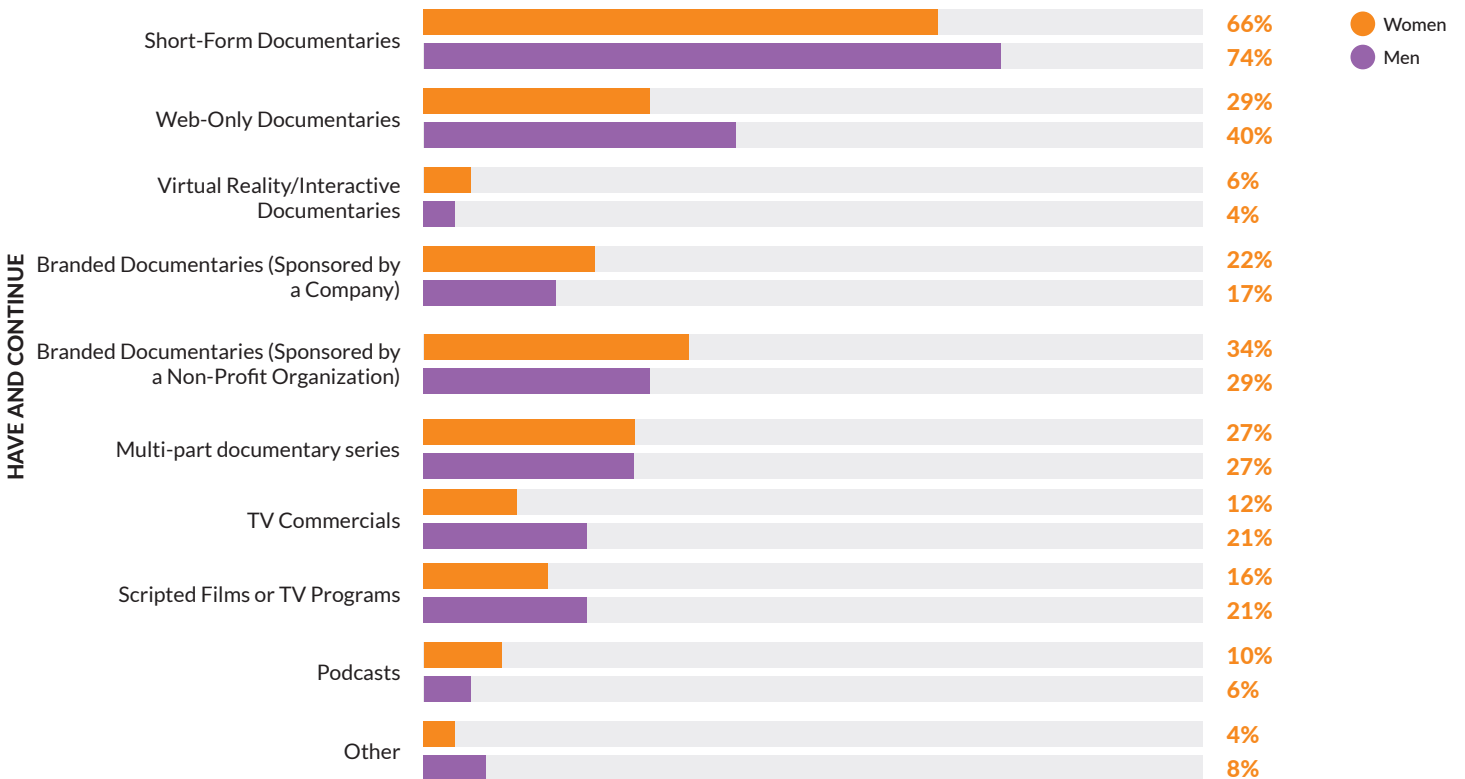
Film Format Plans for the Future

Global Documentary Directors and Producers (BIPOC and White)



Film Format Plans for the Future

Global Documentary Directors and Producers (Gender Identity)

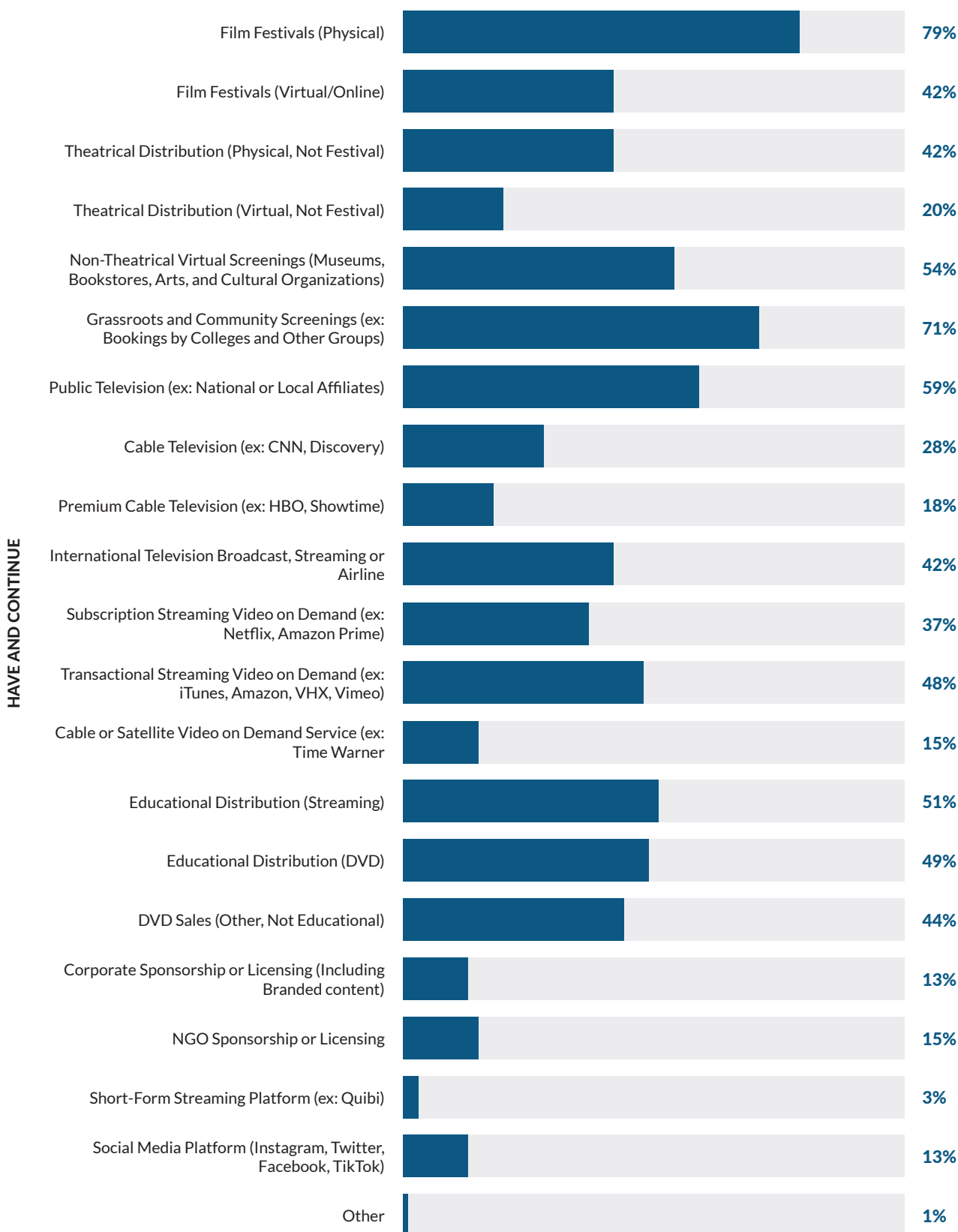


This graph depicts the percentage of respondents who answered "I have produced this already and plan to in the future."

Documentary Format Plans for the Future (Distributed This Way Already + Plan to Distribute This Way in the Future)

Distribution Future Plans

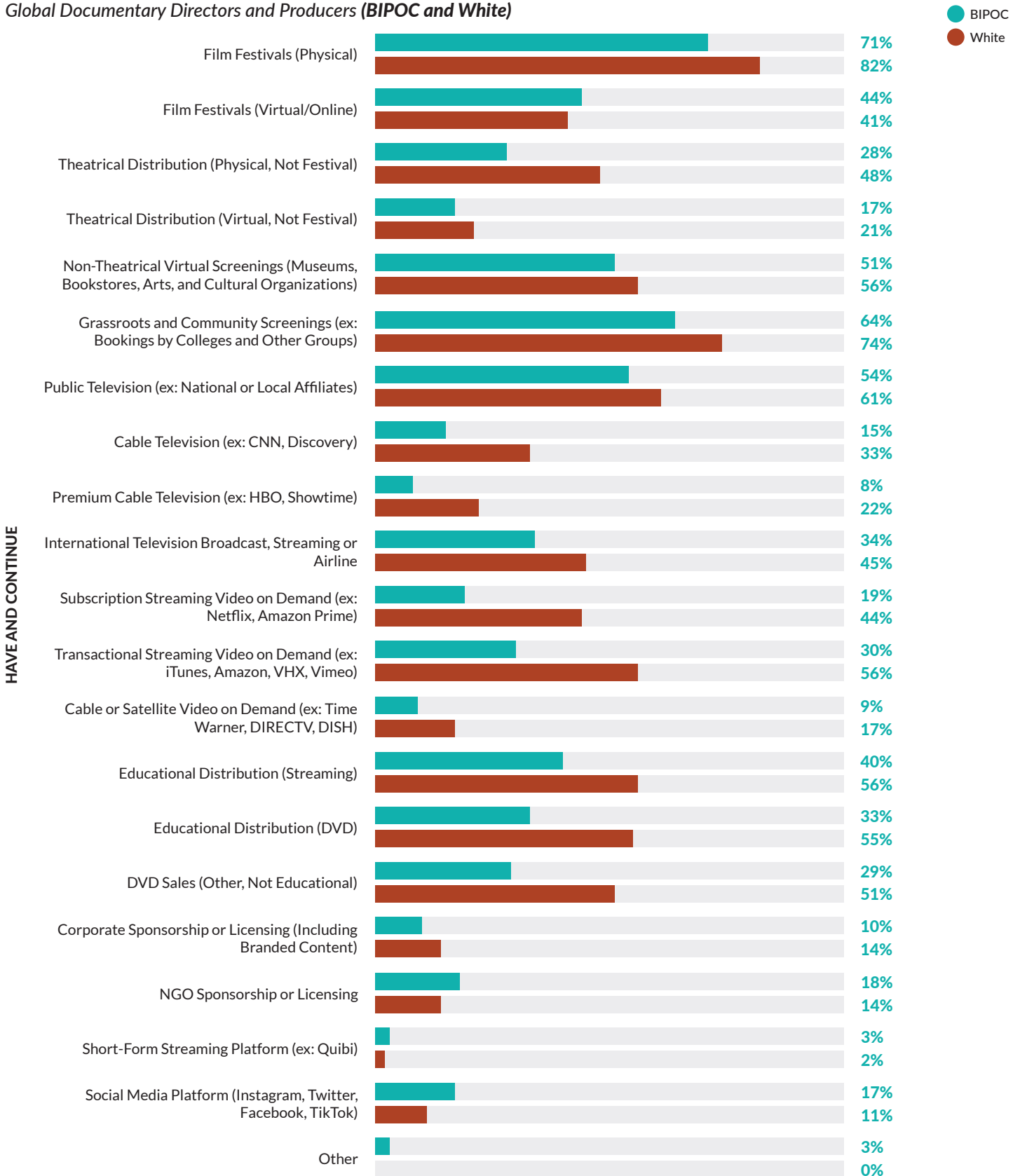
Global Documentary Directors and Producers (All Respondents)



This graph depicts the percentage of respondents who answered "I have distributed this way already and plan to in the future."

Distribution Future Plans

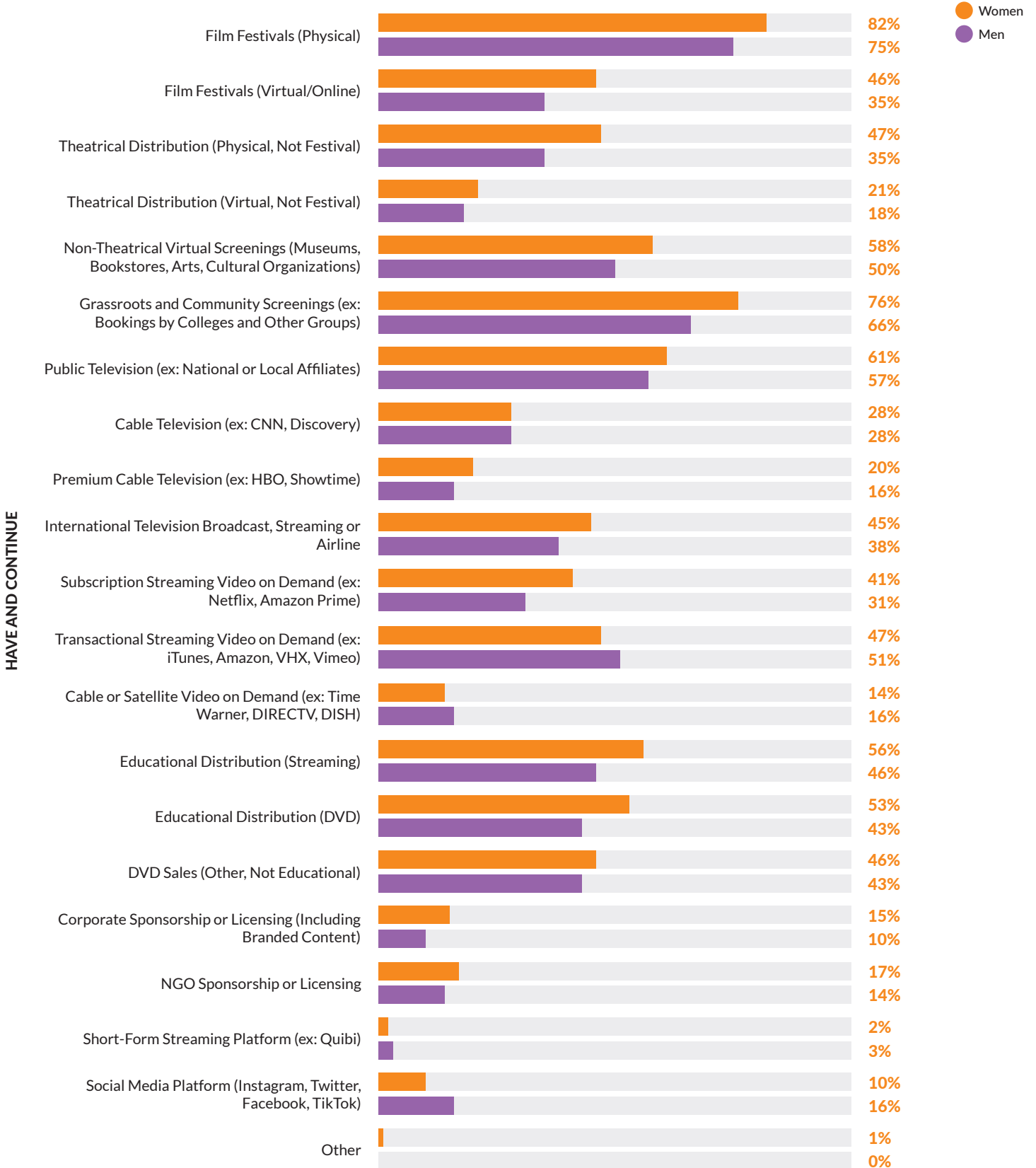
Global Documentary Directors and Producers (BIPOC and White)



This graph depicts the percentage of respondents who answered "I have distributed this way already and plan to in the future."

Distribution Future Plans

Global Documentary Directors and Producers (Gender Identity)



This graph depicts the percentage of respondents who answered "I have distributed this way already and plan to in the future."

Community Screenings for Most Recent Documentaries

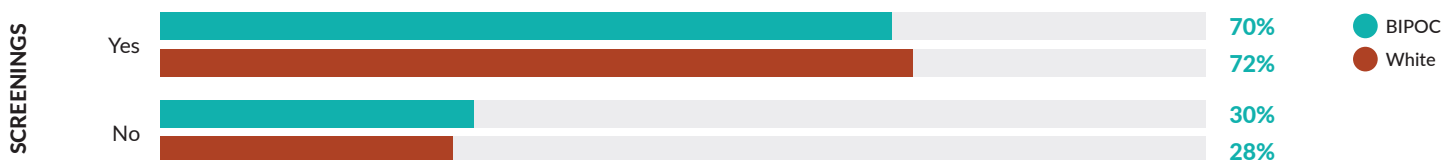
Community Screenings for Most Recent Film

Global Documentary Directors and Producers **(All Respondents)**



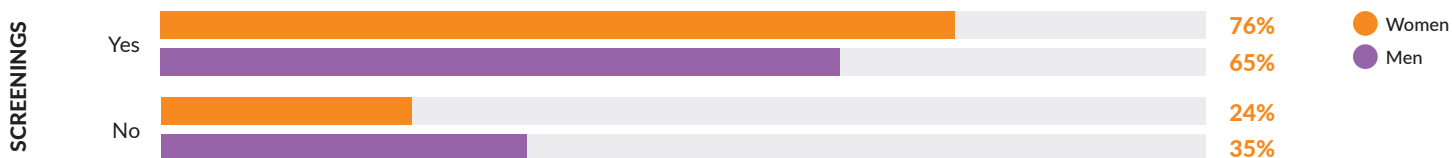
Community Screenings for Most Recent Film

Global Documentary Directors and Producers **(BIPOC and White)**



Community Screenings for Most Recent Film

Global Documentary Directors and Producers **(Gender Identity)**



Collaboration with Impact Producers

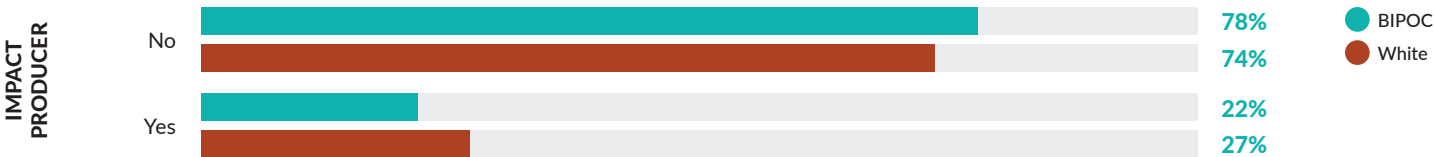
Work with Impact Producer for Most Recent Film

Global Documentary Directors and Producers (All Respondents)



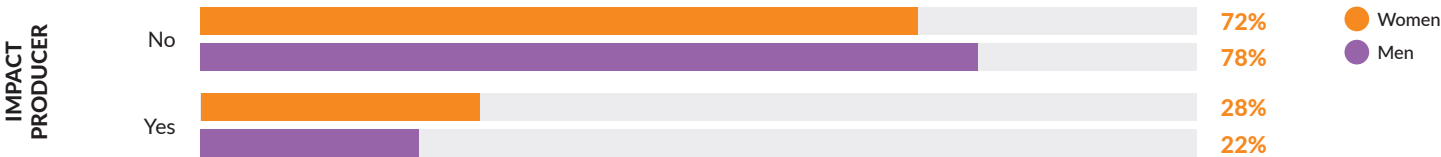
Work with Impact Producer for Most Recent Film

Global Documentary Directors and Producers (BIPOC and White)



Work with Impact Producer for Most Recent Film

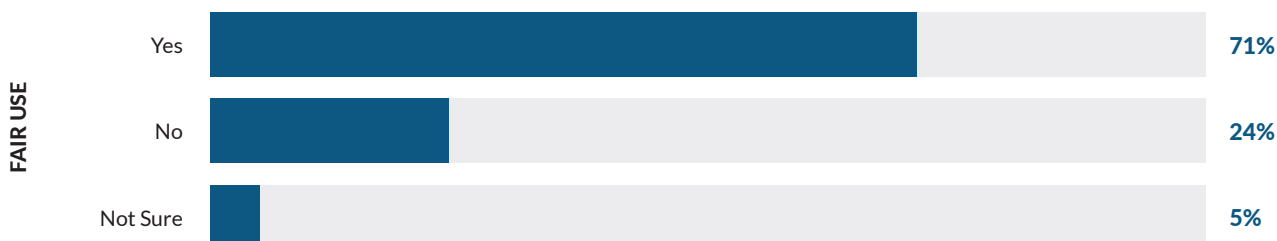
Global Documentary Directors and Producers (Gender Identity)



Filmmakers' Utilization of Fair Use in Most Recent Documentaries

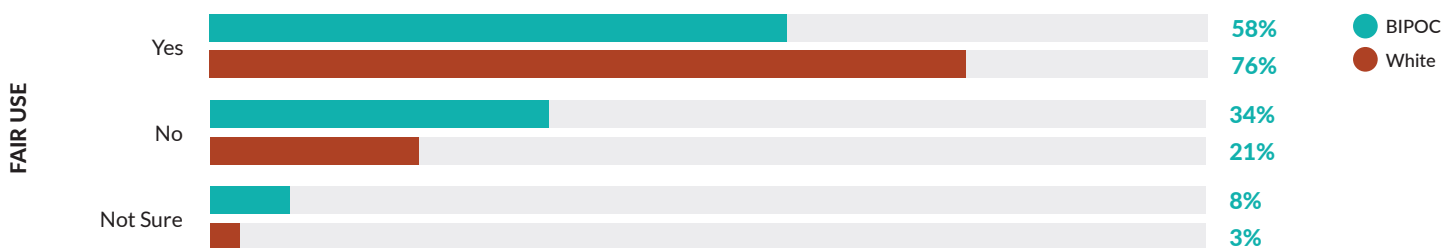
Leveraging Fair Use in Most Recent Film

Global Documentary Directors and Producers (**All Respondents**)



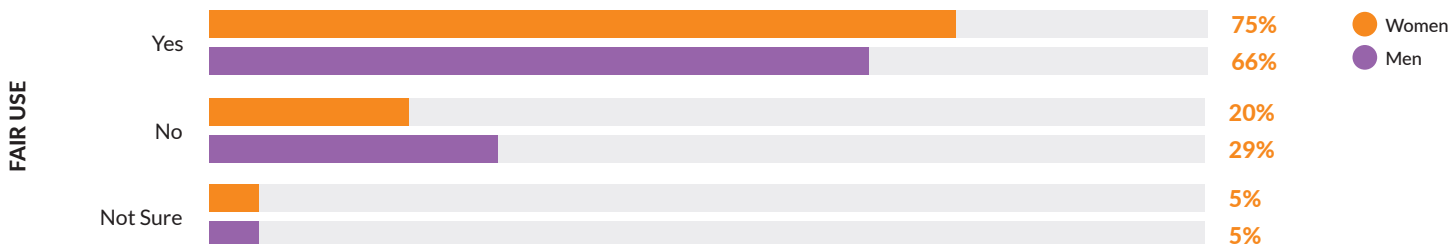
Leveraging Fair Use in Most Recent Film

Global Documentary Directors and Producers (**BIPOC and White**)



Work with Impact Producer for Most Recent Film

Global Documentary Directors and Producers (**Gender Identity**)



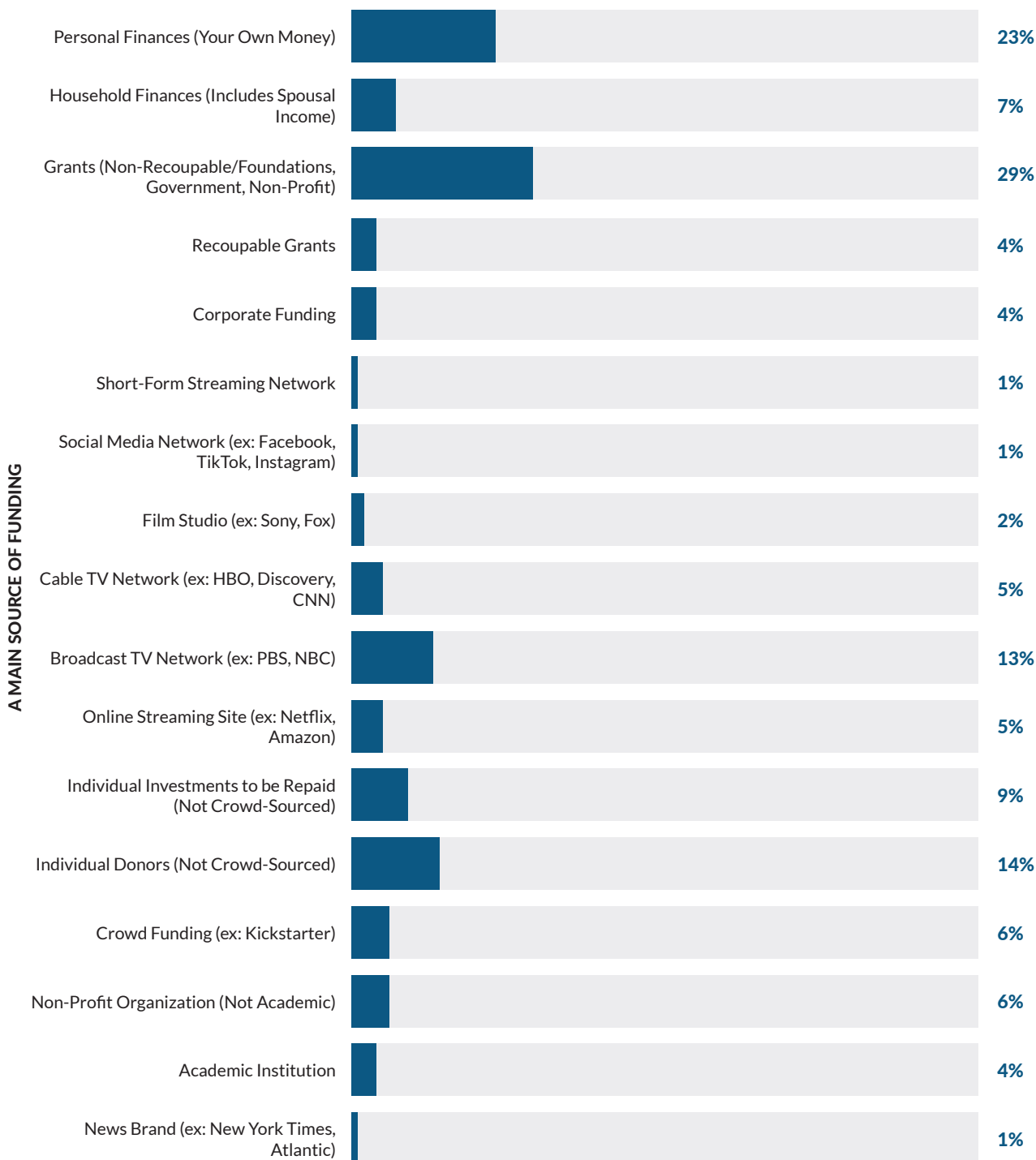
GLOBAL DOCUMENTARY MAKERS

The Global Economics of Documentary Filmmaking

Main Source of Funding for Most Recent Documentary

Main Source of Funding for Most Recent Film

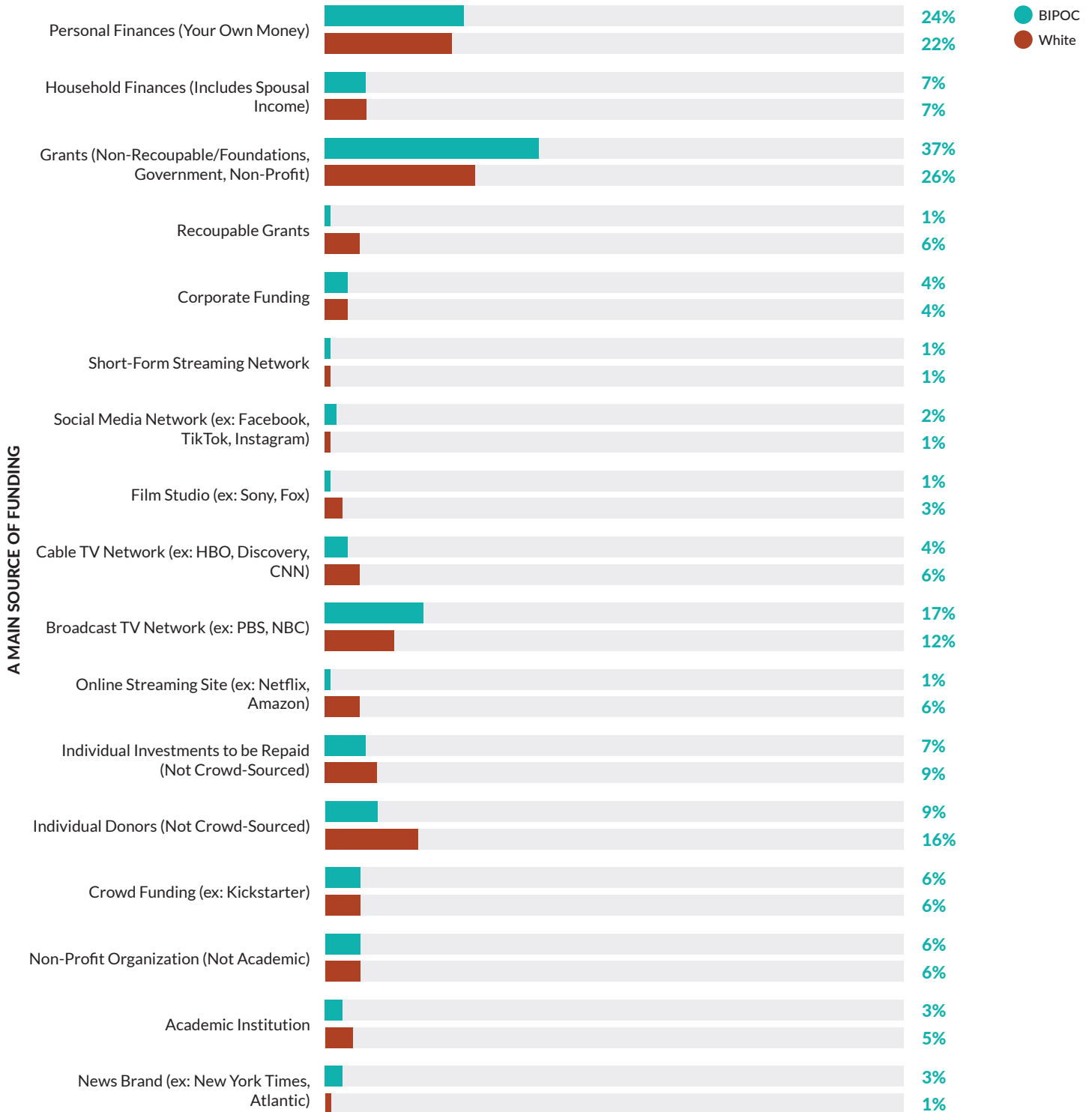
Global Documentary Directors and Producers (All Respondents)



This graph depicts the percentage of respondents who answered that each response was a "main" source of funding (vs. "contributing" or "not a source" of funding).

Main Source of Funding for Most Recent Film

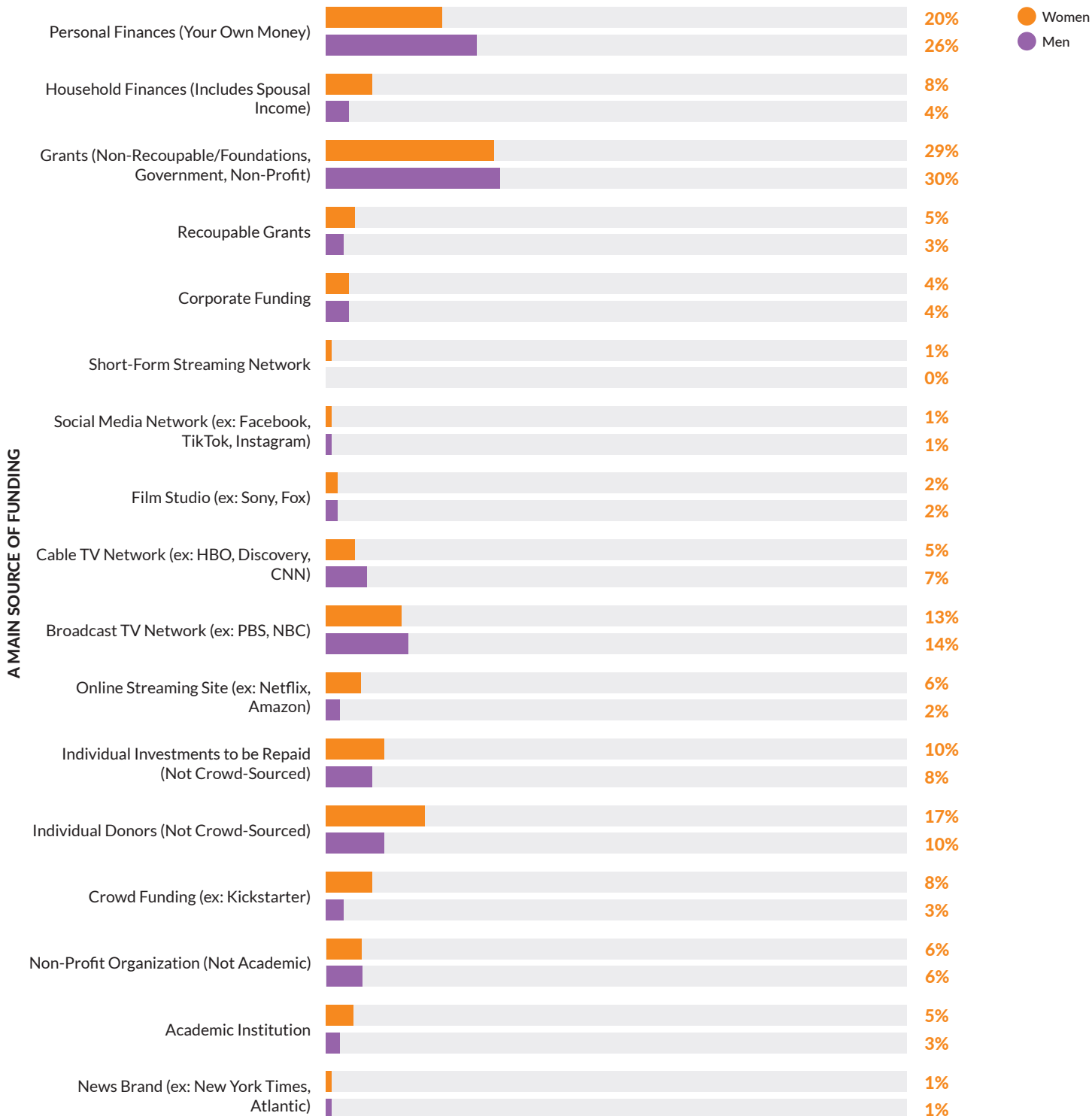
Global Documentary Directors and Producers (BIPOC and White)



This graph depicts the percentage of respondents who answered that each response was a “main” source of funding (vs. “contributing” or “not a source” of funding).

Main Source of Funding for Most Recent Film

Global Documentary Directors and Producers (Gender Identity)

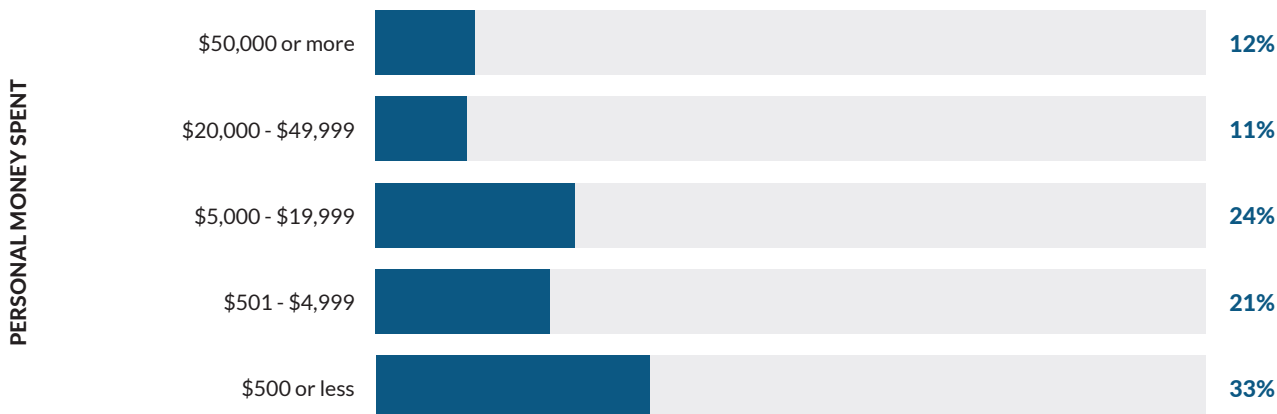


This graph depicts the percentage of respondents who answered that each response was a "main" source of funding (vs. "contributing" or "not a source" of funding).

Amount of Personal Money Spent Making Most Recent Documentary

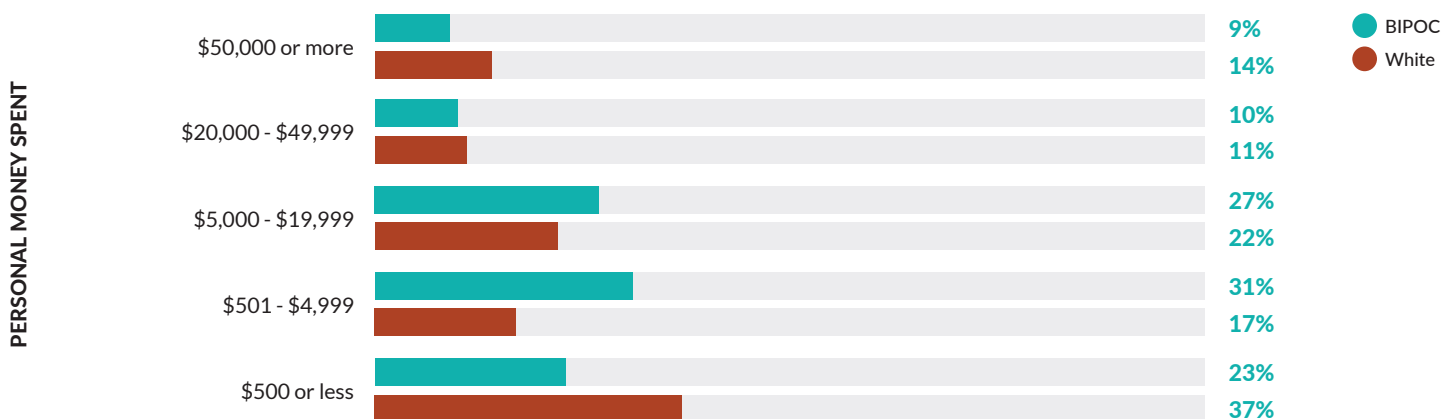
Amount of Personal Money Spent Making Most Recent Film

Global Documentary Directors and Producers (All Respondents)



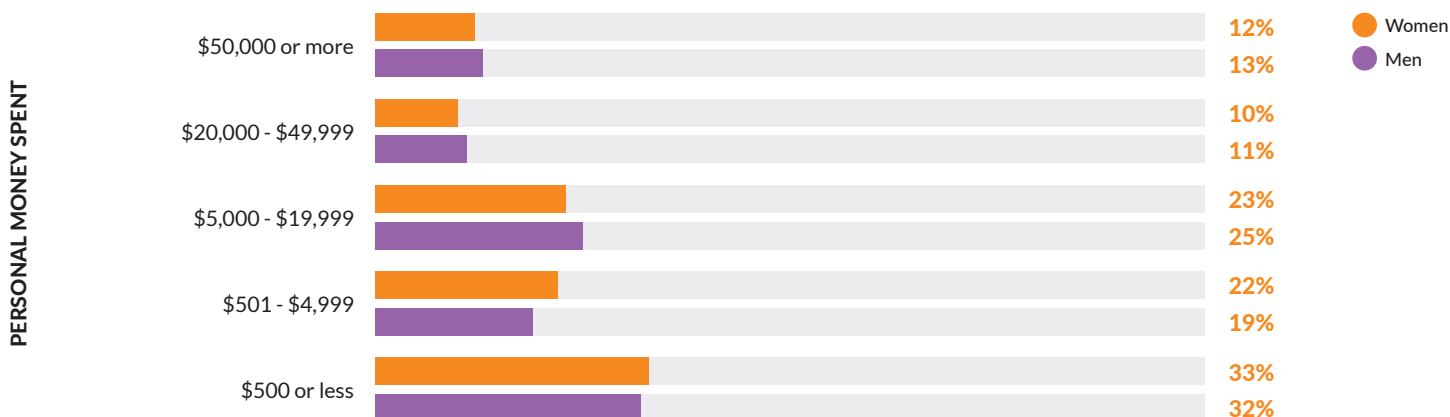
Amount of Personal Money Spent Making Most Recent Film

Global Documentary Directors and Producers (BIPOC and White)



Amount of Personal Money Spent Making Most Recent Film

Global Documentary Directors and Producers (Gender Identity)



Documentary Revenue from Most Recent Film

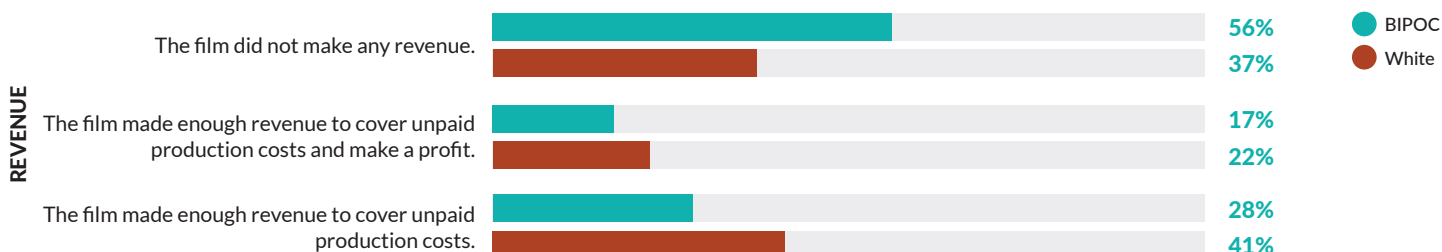
Revenue from Most Recent Documentary

Global Documentary Directors and Producers (All Respondents)



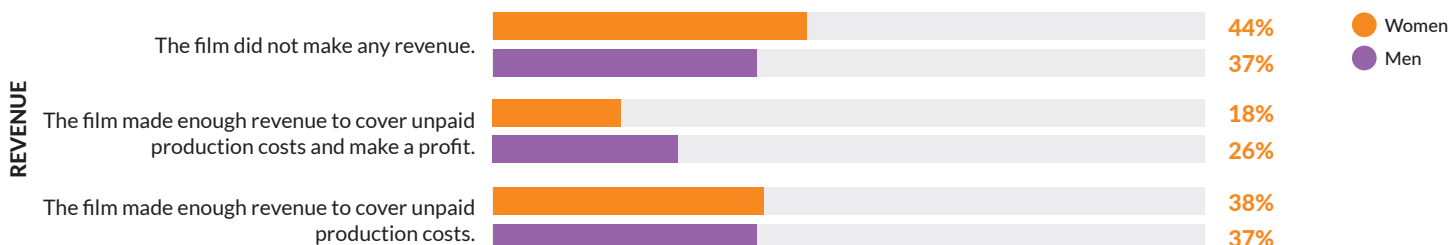
Revenue from Most Recent Documentary

Global Documentary Directors and Producers (BIPOC and White)



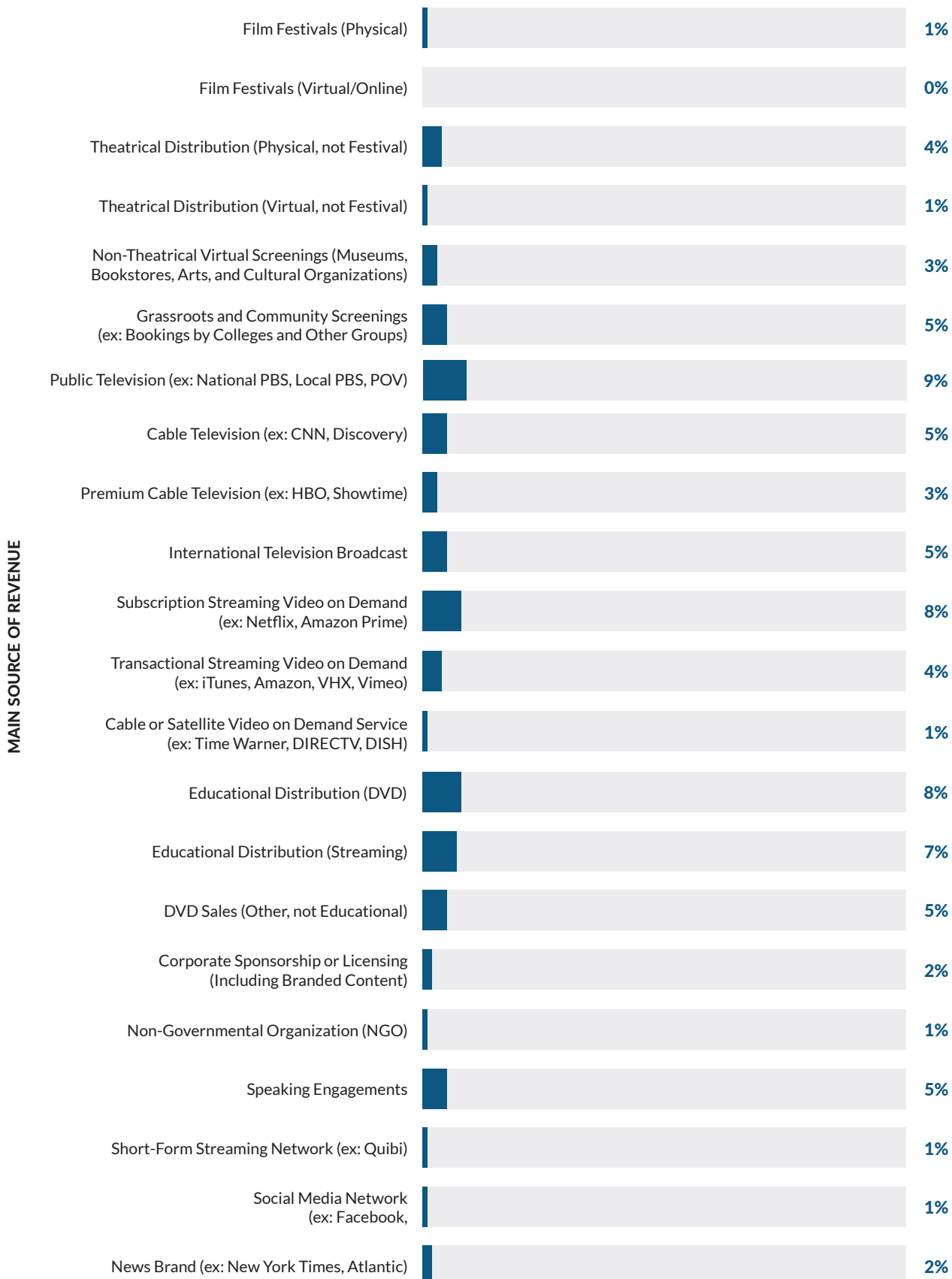
Revenue from Most Recent Documentary

Global Documentary Directors and Producers (Gender Identity)



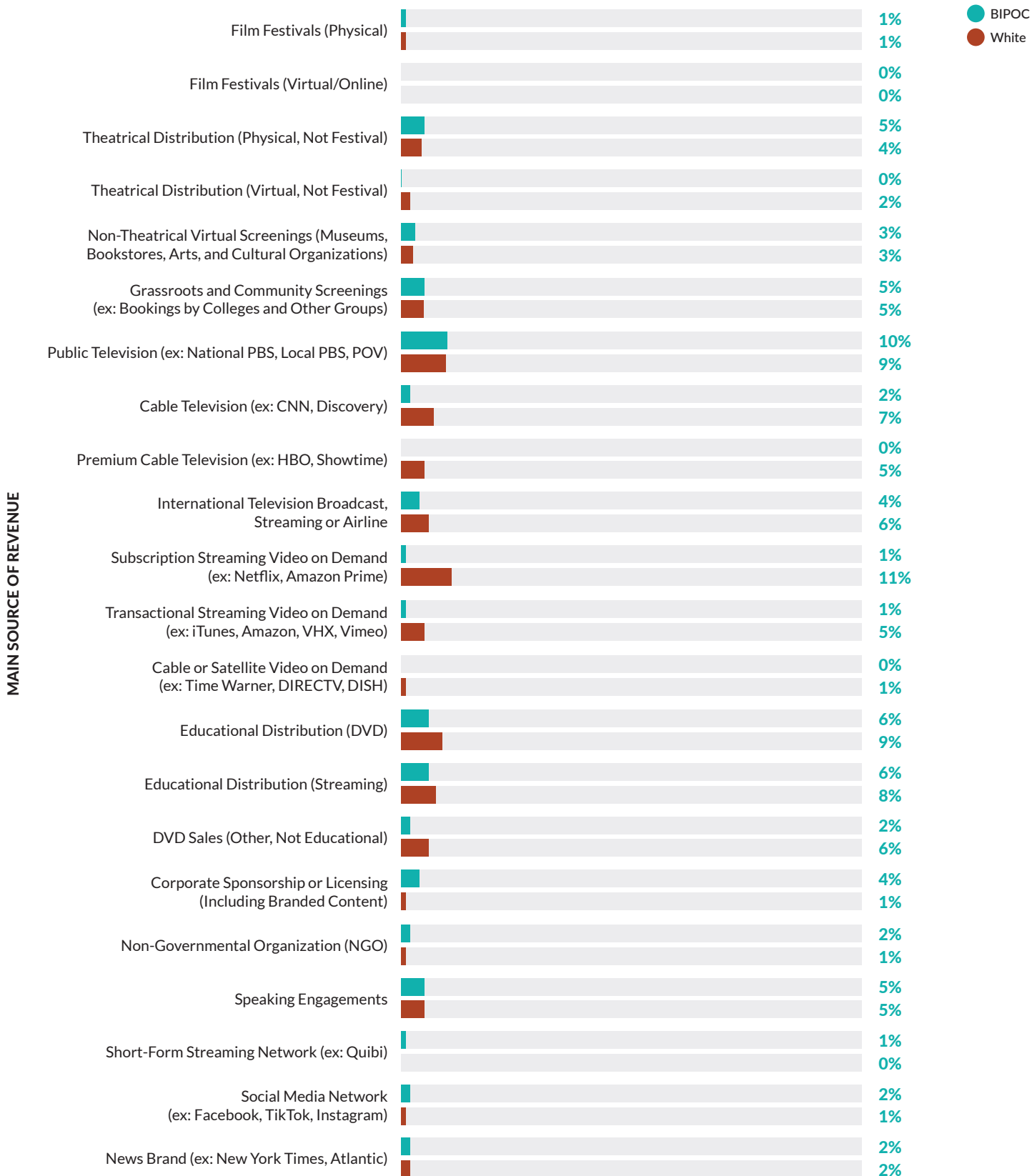
Main Revenue Source from Most Recent Documentary

Global Documentary Directors and Producers (All Respondents)



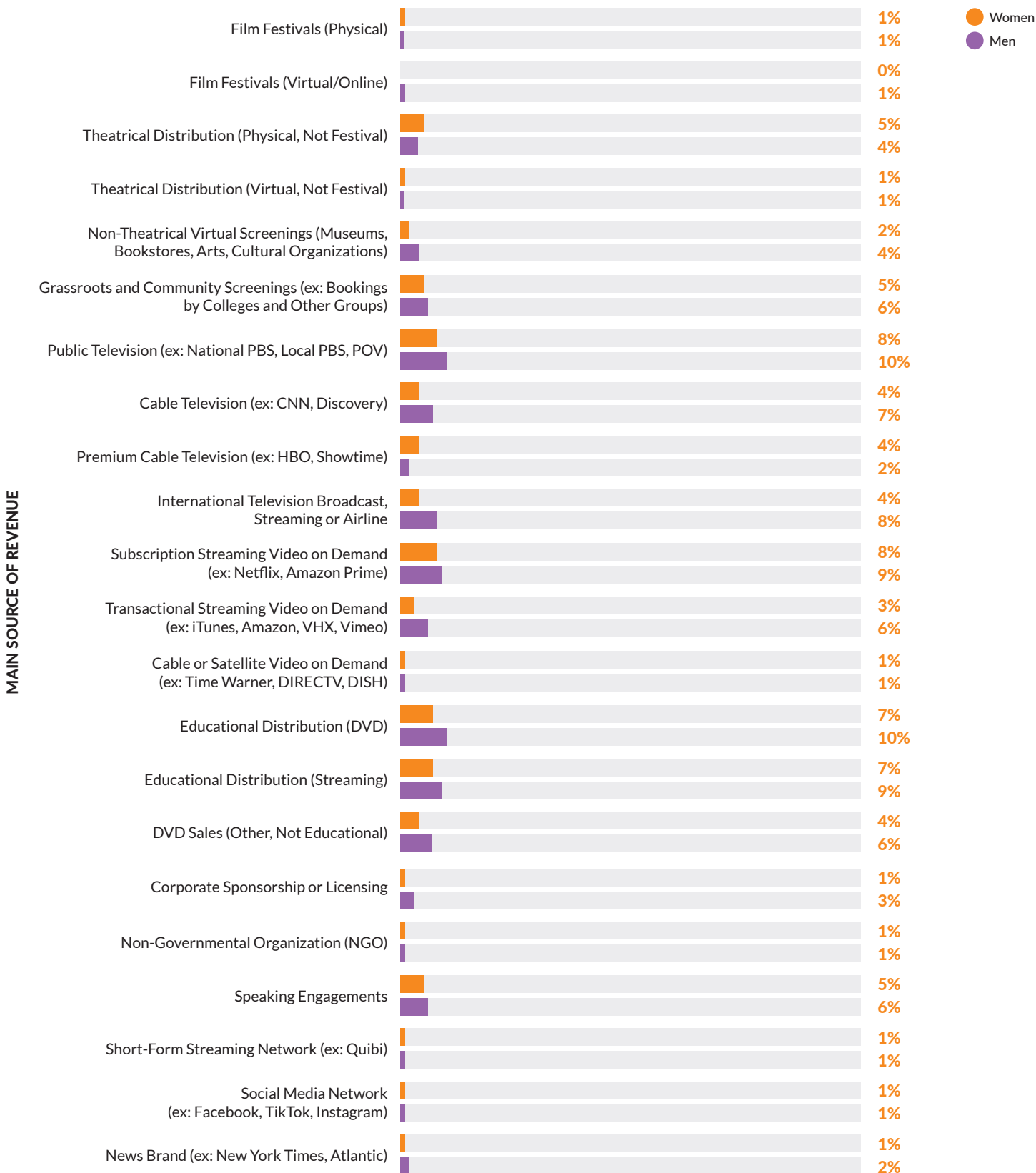
Main Revenue Source from Most Recent Documentary

Global Documentary Directors and Producers (BIPOC and White)



Main Revenue Source from Most Recent Documentary

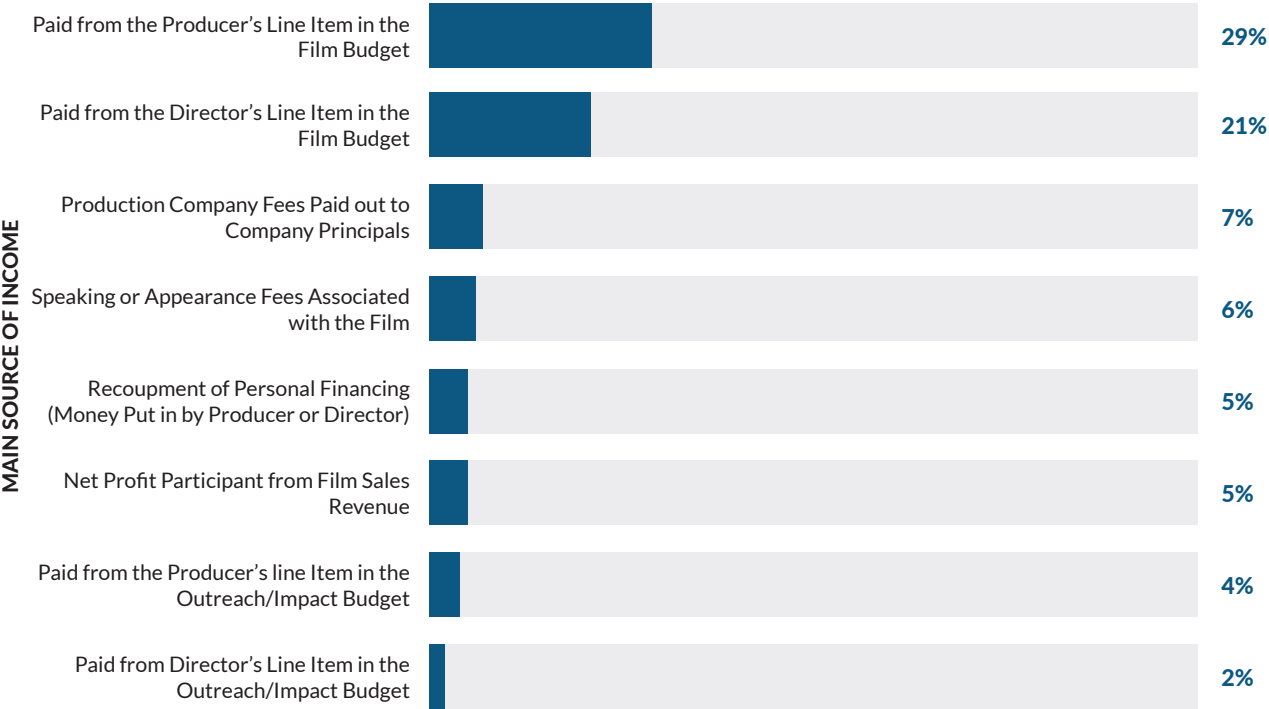
Global Documentary Directors and Producers (Gender Identity)



Main Source of Income from Most Recent Film

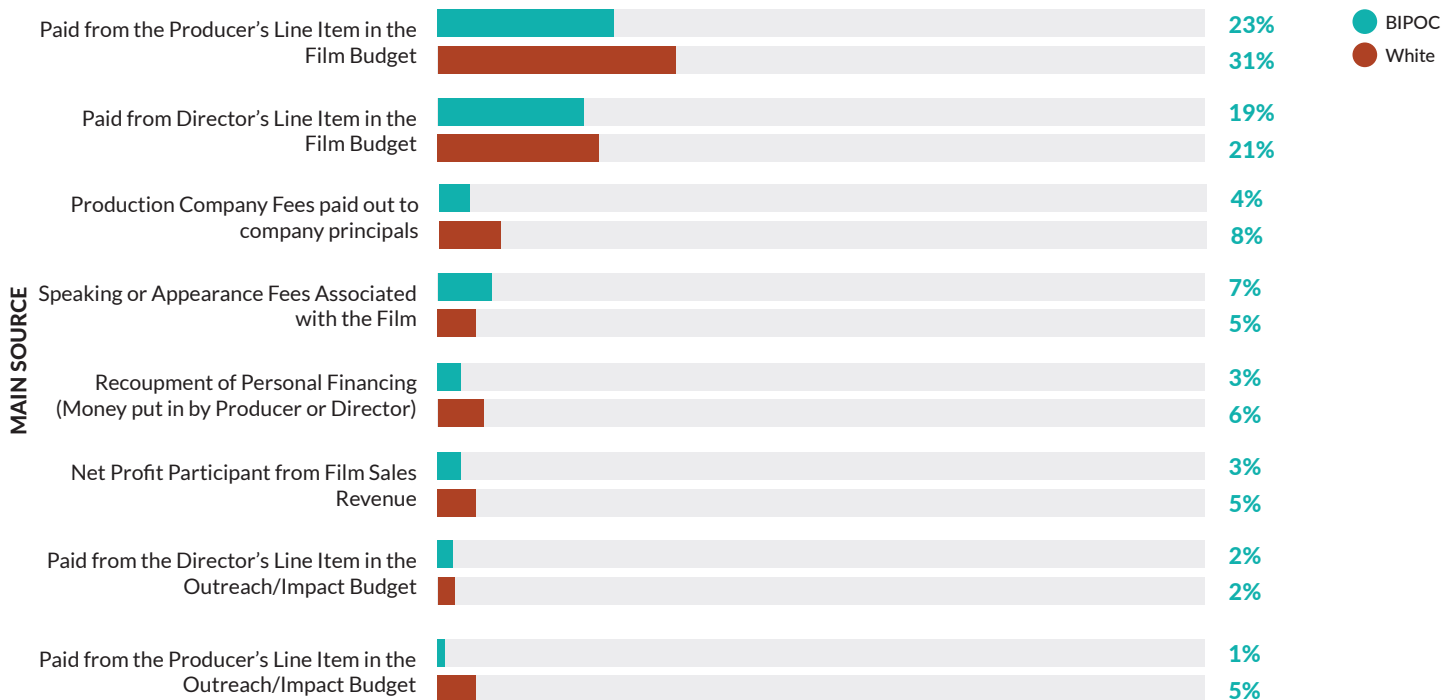
Main Income Source from Most Recent Documentary

Global Documentary Directors and Producers (All Respondents)



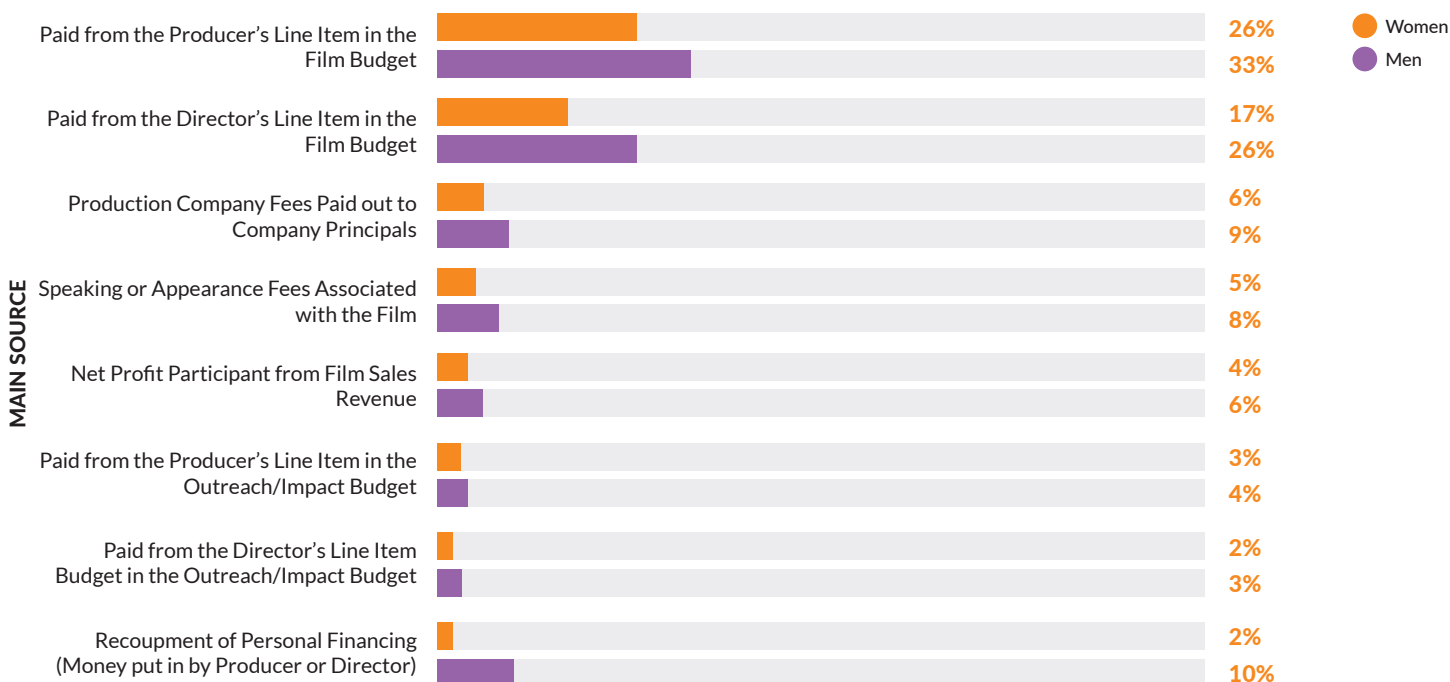
Main Income Source from Most Recent Documentary

Global Documentary Directors and Producers (BIPOC and White)



Main Income Source from Most Recent Documentary

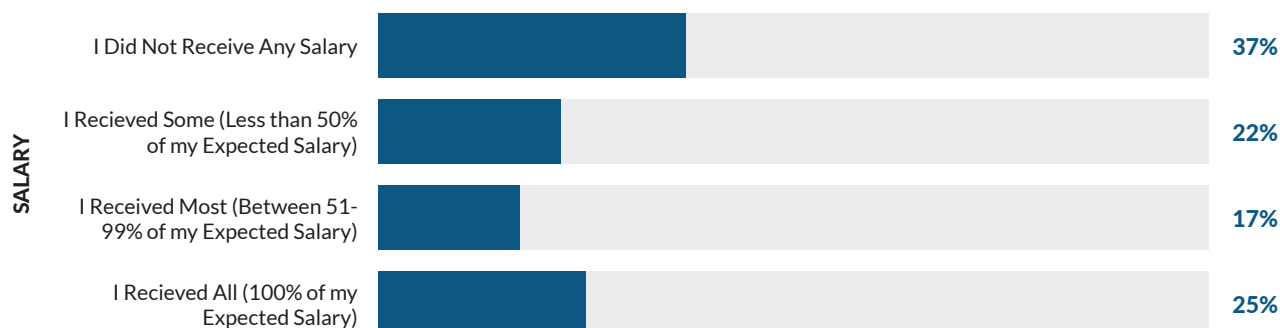
Global Documentary Directors and Producers (Gender Identity)



Salary From Most Recent Documentary

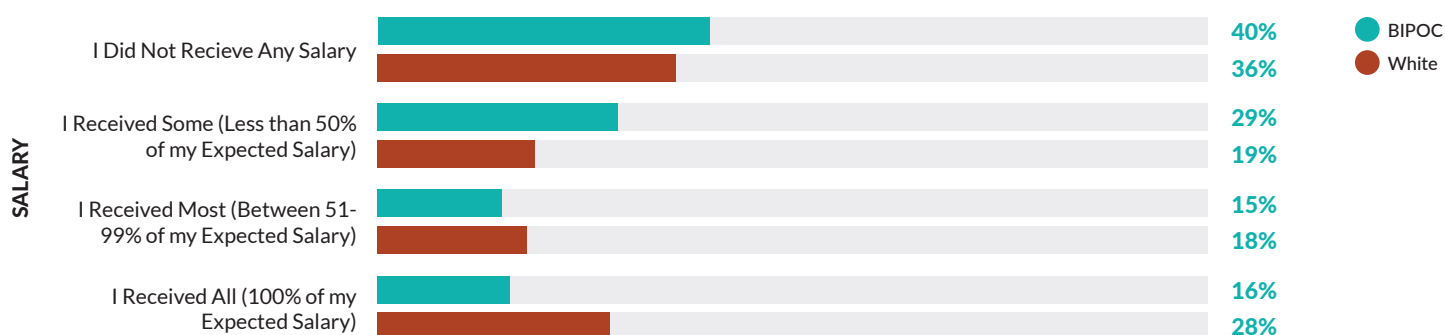
Salary from Most Recent Documentary

Global Documentary Directors and Producers (**All Respondents**)



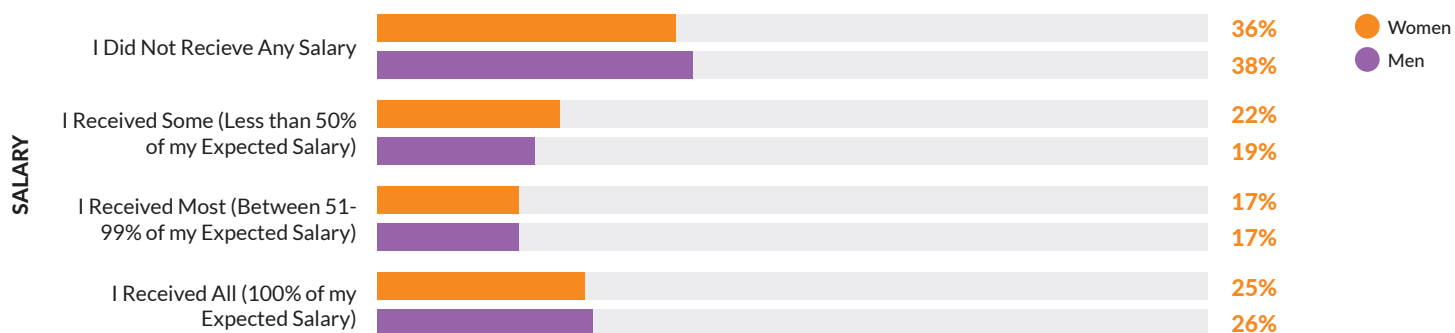
Salary from Most Recent Documentary

Global Documentary Directors and Producers (**BIPOC and White**)



Salary from Most Recent Documentary

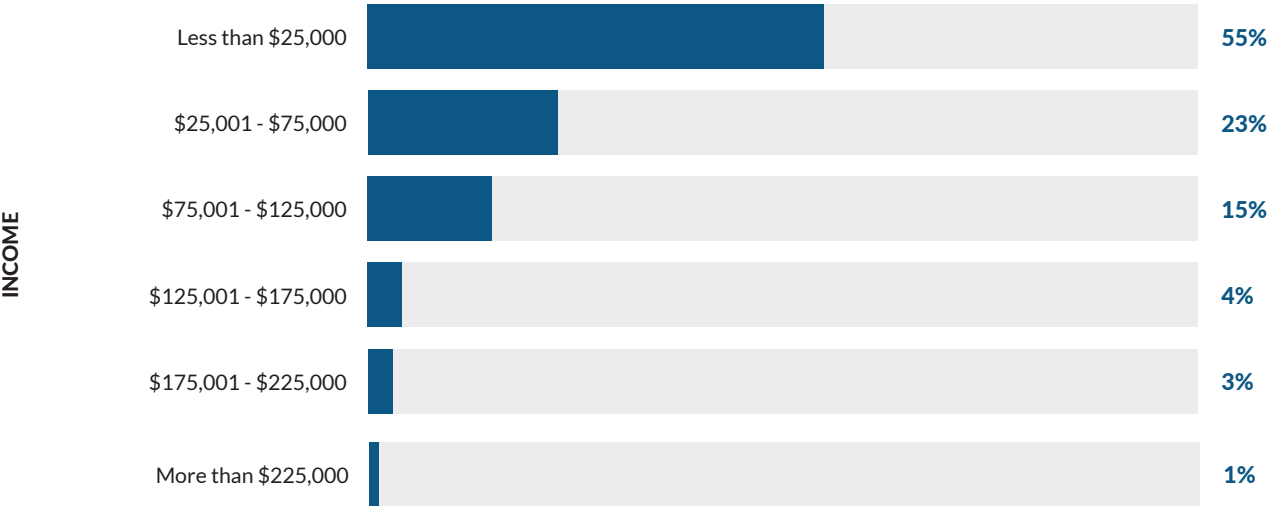
Global Documentary Directors and Producers (**Gender Identity**)



Personal Income Amount from Most Recent Documentary

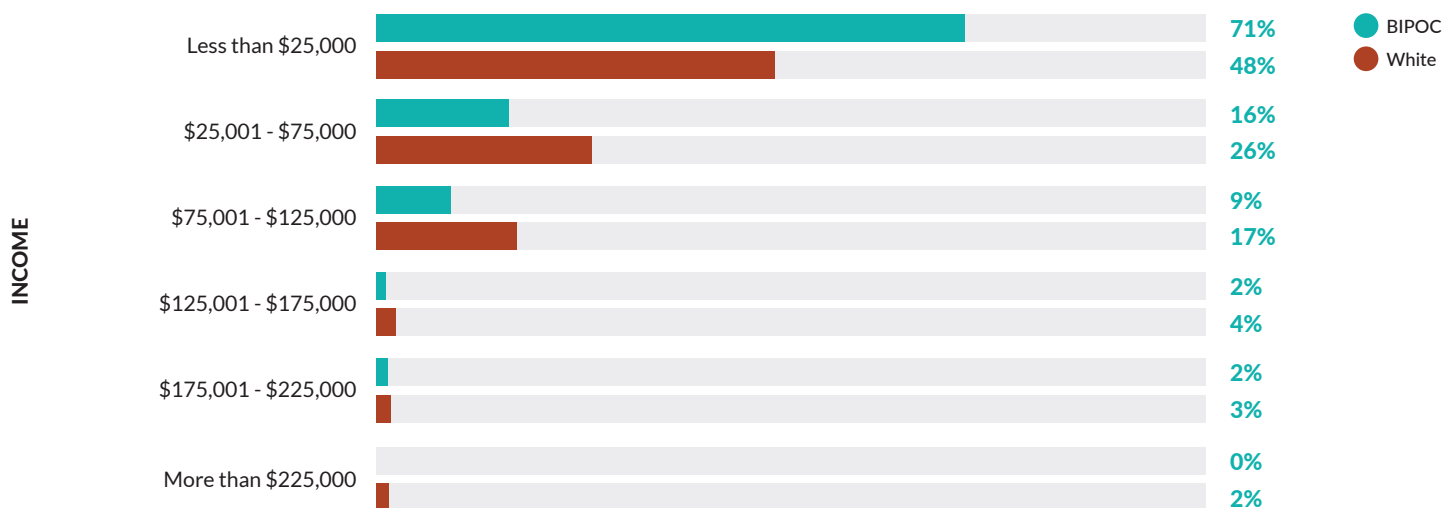
Personal Income Amount from Most Recent Documentary

Global Documentary Directors and Producers (All Respondents)



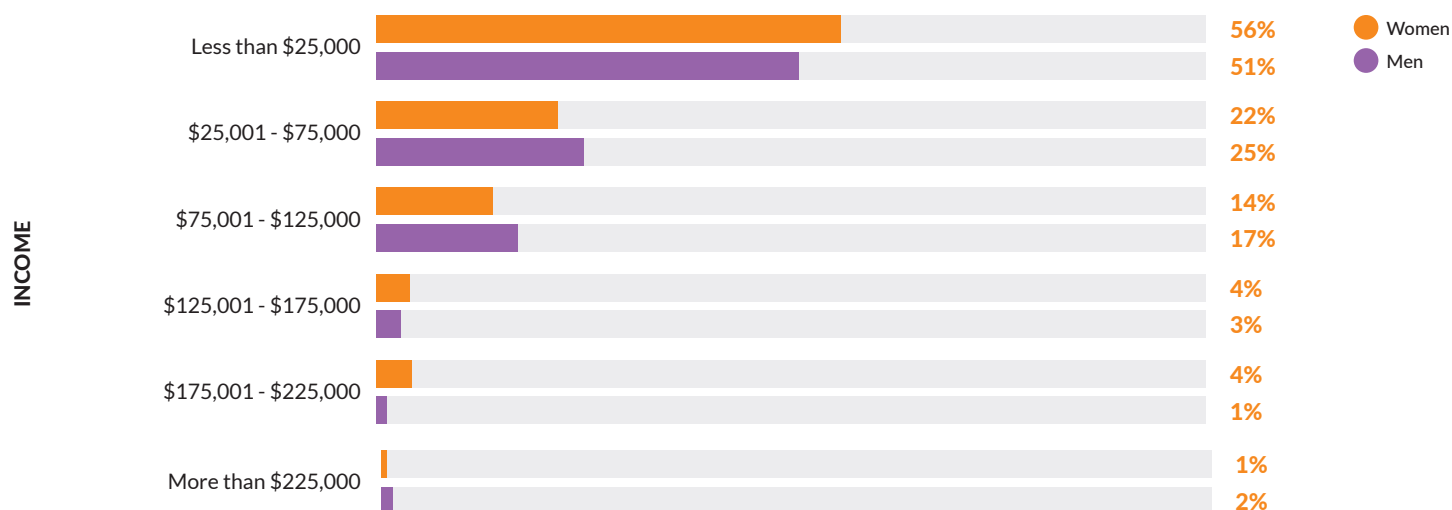
Personal Income Amount from Most Recent Documentary

Global Documentary Directors and Producers **(BIPOC and White)**



Personal Income Amount from Most Recent Documentary

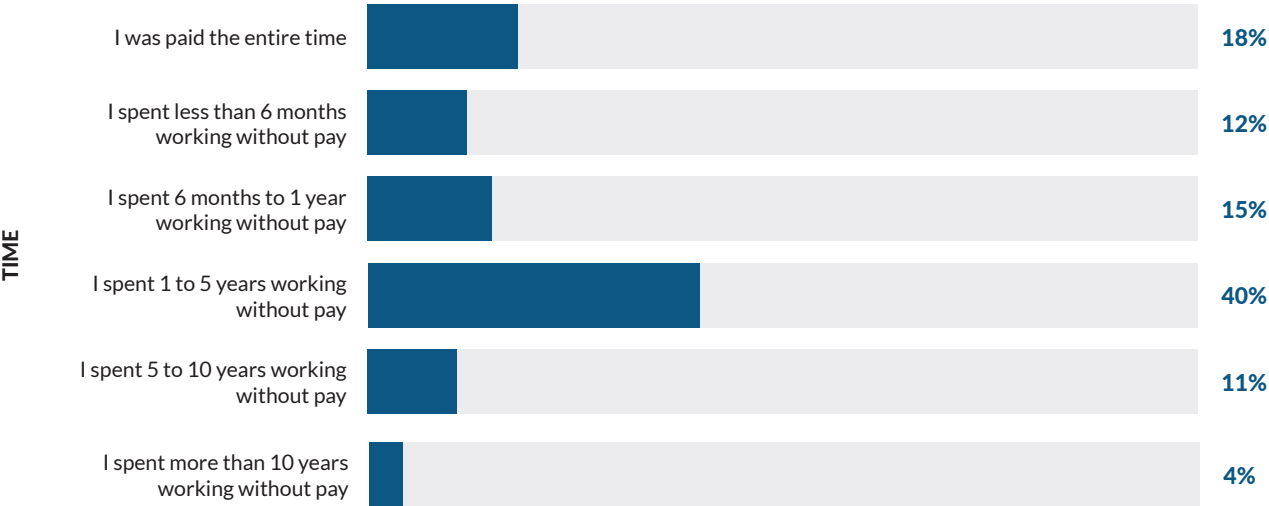
Global Documentary Directors and Producers **(Gender Identity)**



Amount of Time Working on Most Recent Documentary Without Pay

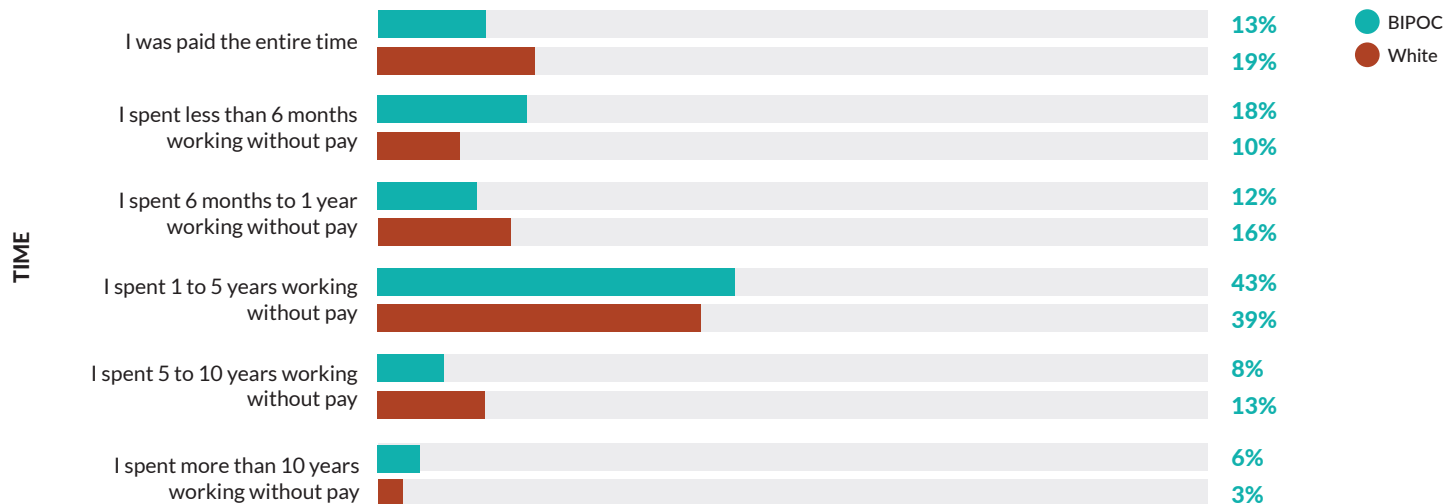
Amount of Time Working on Most Recent Documentary Without Pay

Global Documentary Directors and Producers (All Respondents)



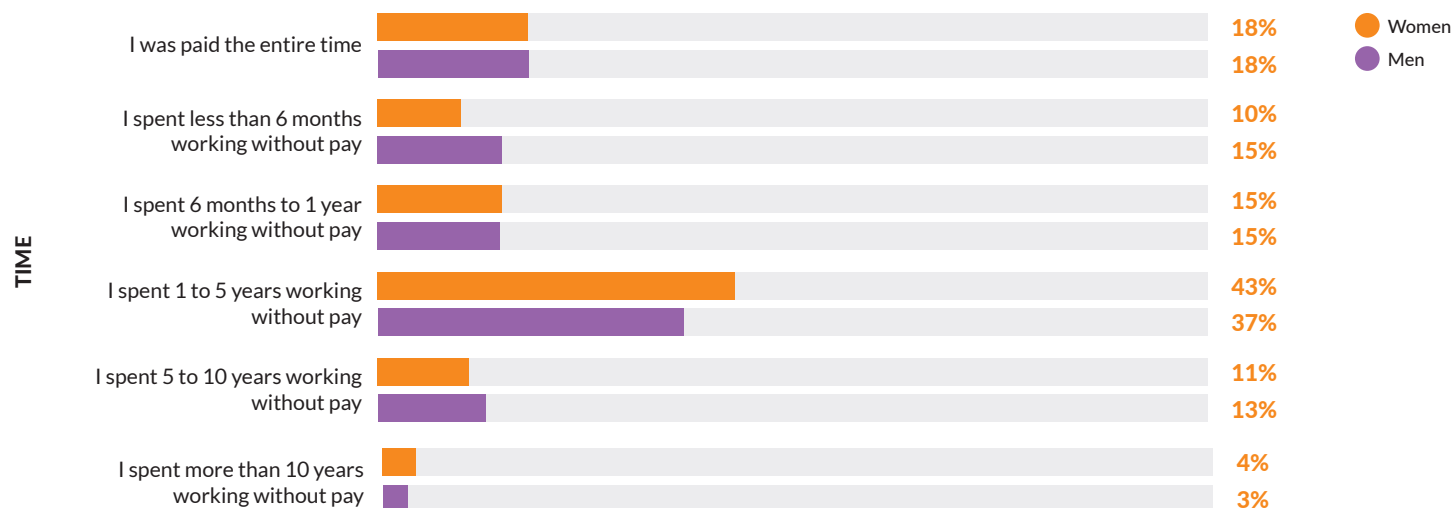
Amount of Time Working on Most Recent Documentary Without Pay

Global Documentary Directors and Producers (BIPOC and White)



Amount of Time Working on Most Recent Documentary Without Pay

Global Documentary Directors and Producers (Gender Identity)



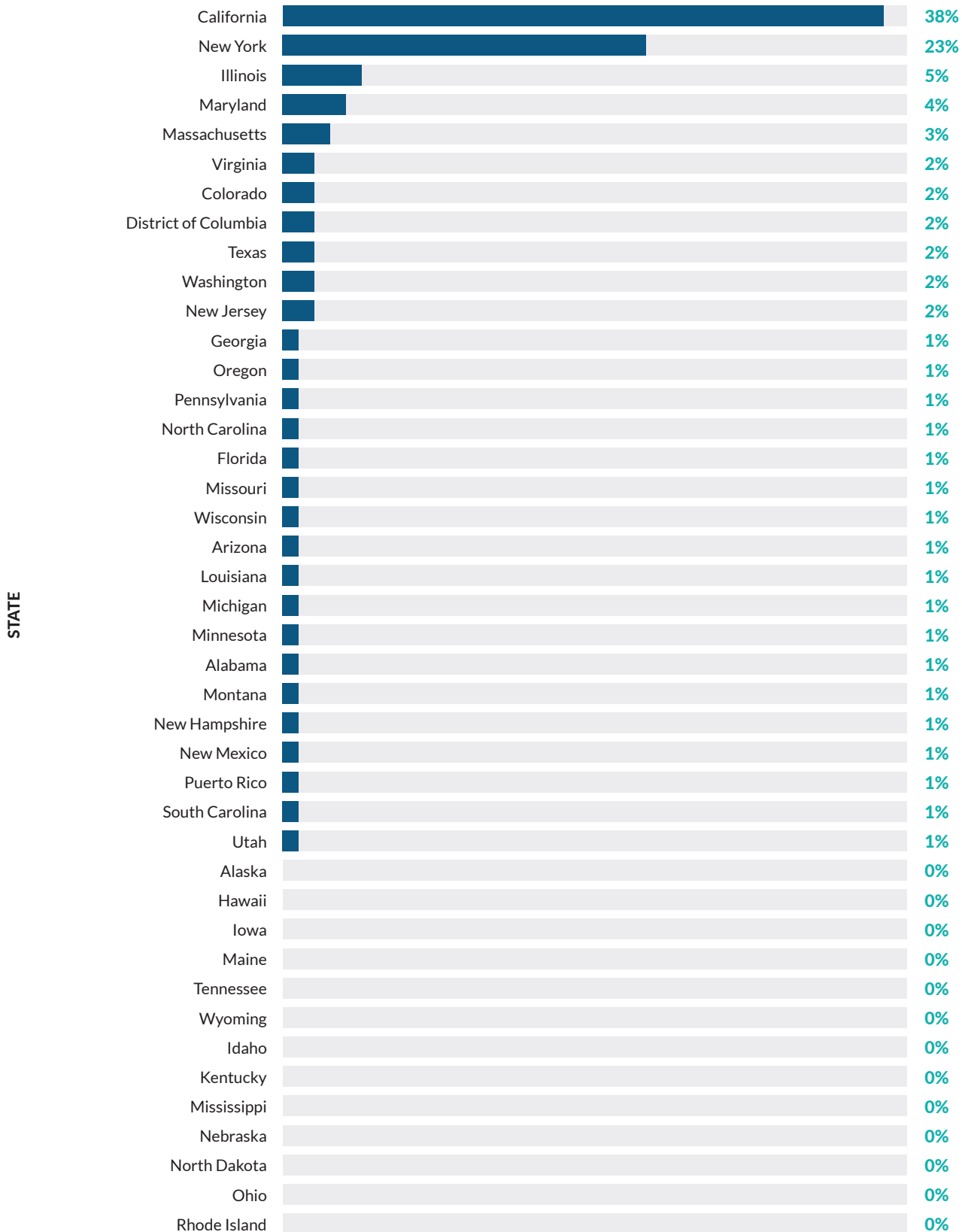
STATE OF THE U.S. DOCUMENTARY FIELD

Where U.S. Documentary Respondents are Located

The highest possible number of respondents for the *State of the U.S. Documentary Field* report is 620. The number of responses for each individual question varies based on the number of individuals who answered it. All percentages are based on the total number of respondents for a given question or total respondents for a given group in the case of the demographic breakout groups (race and gender identity). Percentages are rounded up, and thus, some rounding error is inherent in reported numbers.

Primary U.S. State of Residence

All States (All Respondents)

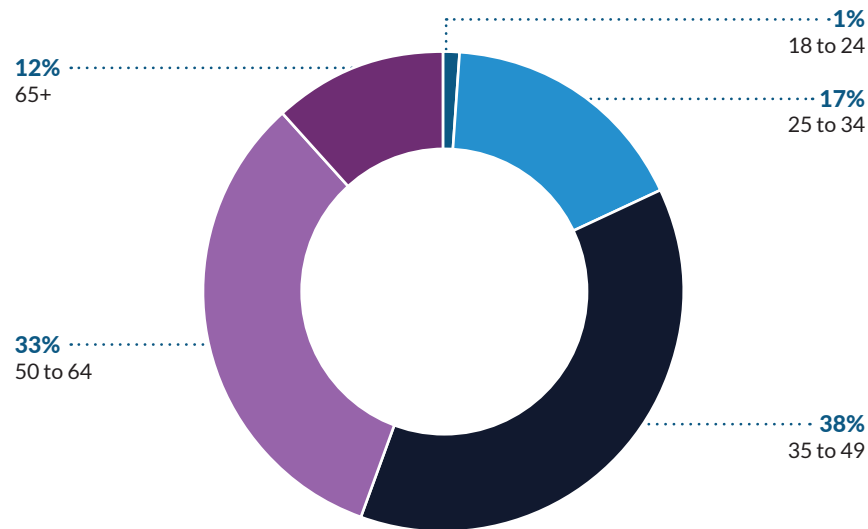


U.S. DOCUMENTARY PROFESSIONALS

Demographics

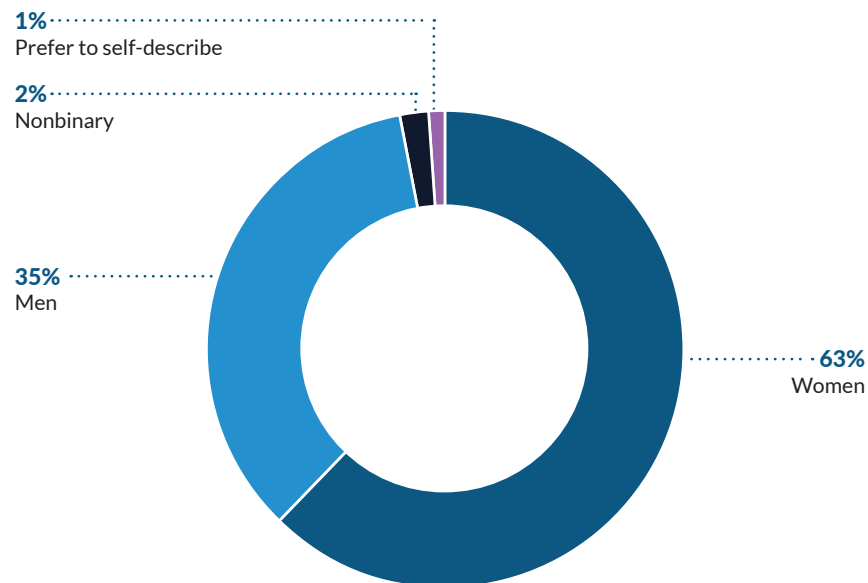
Age of U.S. Documentary Professionals

U.S. Documentary Professionals (All Respondents)



Gender Identification of U.S. Documentary Professionals¹⁷

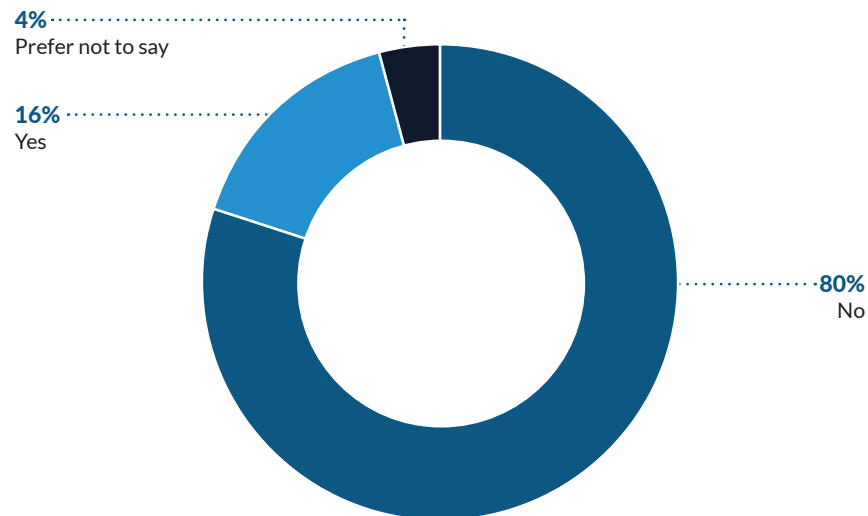
U.S. Documentary Professionals (All Respondents)



¹⁷ Question source: Human Rights Campaign (2018), *LGBTQ-Inclusive Data Collection: A Lifesaving Imperative*, <https://assets2.hrc.org/files/assets/resources/HRC-LGBTQ-DataCollection-Report.pdf>

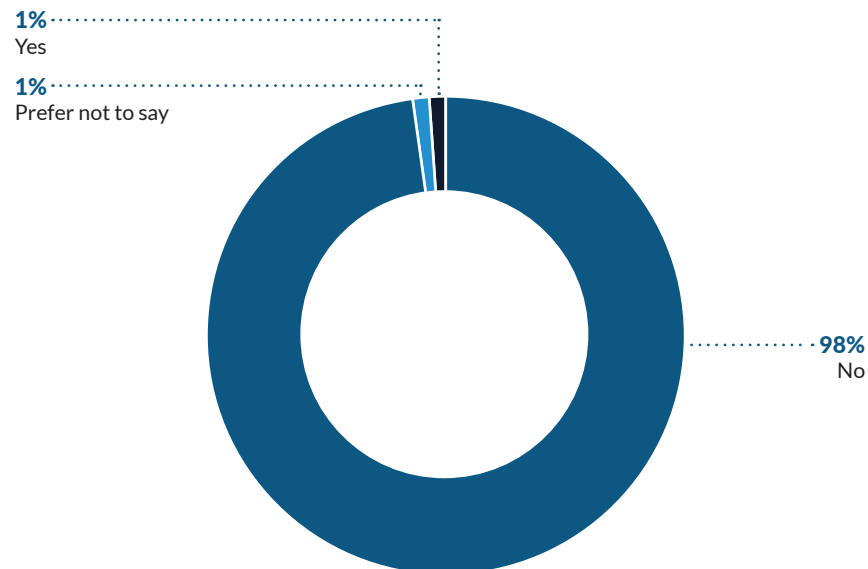
LGBTQ+ Orientation of U.S. Documentary Professionals¹⁸

U.S. Documentary Professionals (All Respondents)



Transgender Identity of U.S. Documentary Professionals¹⁹

U.S. Documentary Professionals (All Respondents)

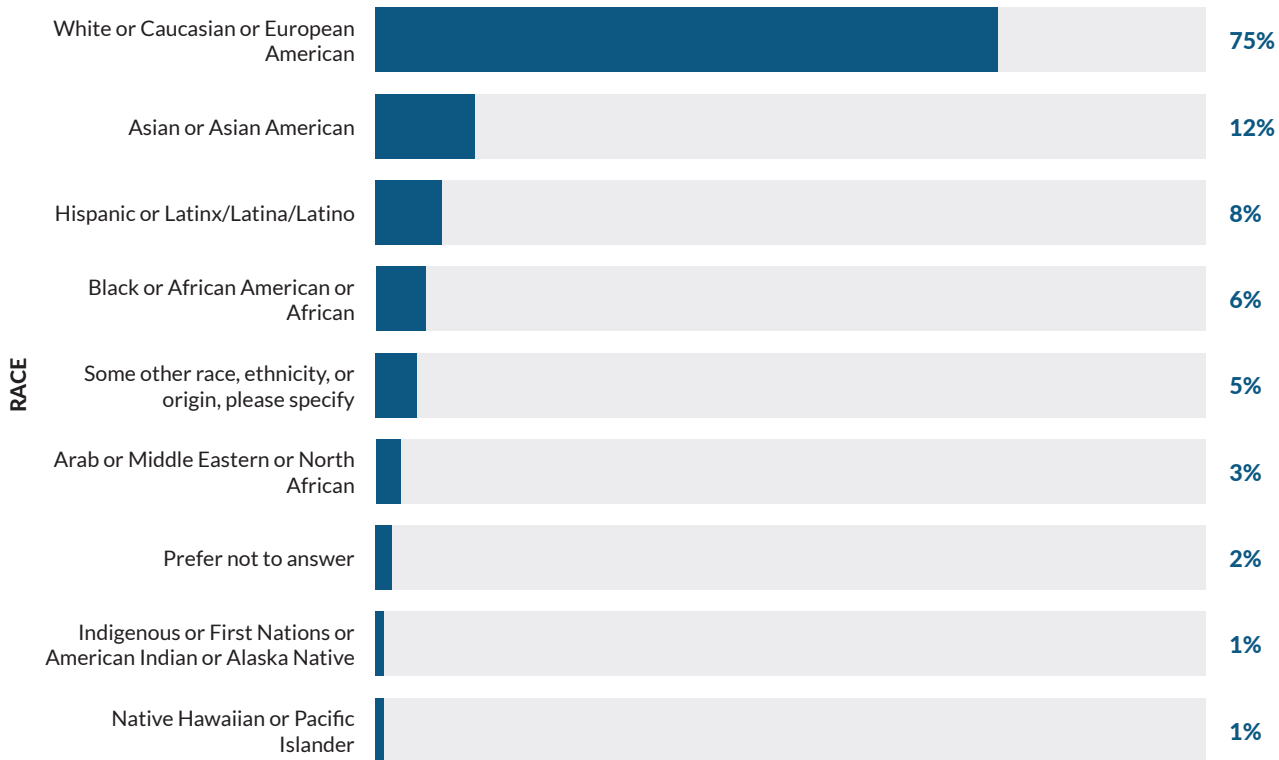


¹⁸ Question source: Human Rights Campaign (2018), *LGBTQ-Inclusive Data Collection: A Lifesaving Imperative*, <https://assets2.hrc.org/files/assets/resources/HRC-LGBTQ-DataCollection-Report.pdf>

¹⁹ Question source: Human Rights Campaign (2018), *LGBTQ-Inclusive Data Collection: A Lifesaving Imperative*, <https://assets2.hrc.org/files/assets/resources/HRC-LGBTQ-DataCollection-Report.pdf>

Race and Ethnic Identification of U.S. Documentary Professionals²⁰

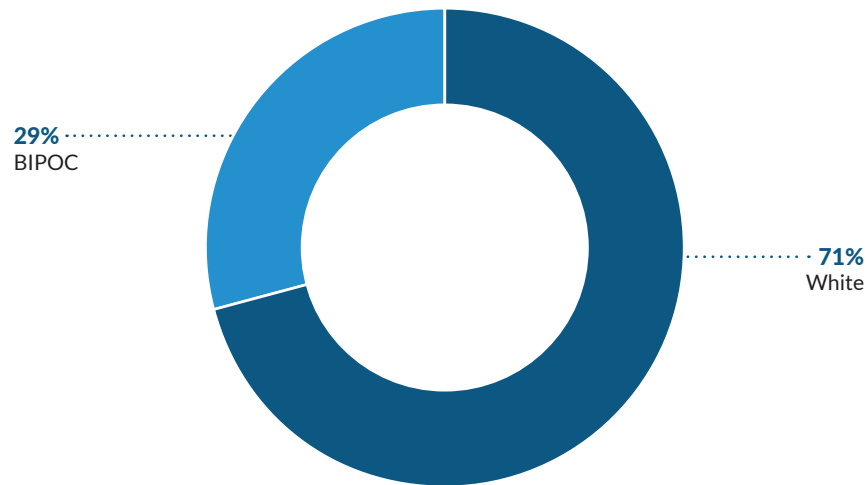
U.S. Documentary Professionals (All Respondents)



²⁰Question sources: Moody, C., Obear, K., Gasser, H., Cheah, S., & Fechter, T. (2013, December 5). ACPA standards for demographic questions, <http://www.myacpa.org/sites/default/files/Proposal-DemographicQuestions-and-Responses-2.pdf>; *Rethinking and Updating Demographic Questions: Guidance to Improve Descriptions of Research Samples*. Jennifer L. Hughes, Abigail A. Camden, and Tenzin Yangchen. *Psi Chi Journal of Psychological Research* (Fall 2016), https://cdn.ymaws.com/sites/www.psichi.org/resource/resmgr/journal_2016/21_3Fall16JN-Hughes.pdf, 141-142.

BIPOC and White: U.S. Documentary Respondents²¹

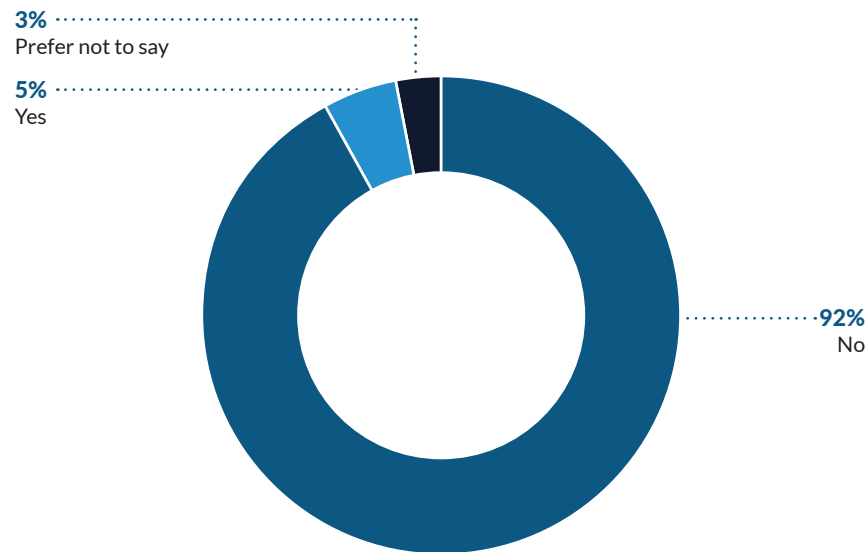
U.S. Documentary Professionals (All Respondents)



²¹ The survey allowed respondents to select from a comprehensive list of possible racial and ethnic identifications sourced to existing literature for global identification in these categories; each respondent was able to choose multiple categories. In analysis and reporting, we have collapsed categories into “BIPOC” and “White” to reveal broader patterns around equity in documentary work. In this report, when reporting for “BIPOC,” this includes individuals who indicated at least one of the following identifications: Black or African-American or African; Indigenous or First Nations or American Indian or Alaska Native; Arab or Middle Eastern or North African; Asian or Asian American; Hispanic or Latinx/Latina/Latino; Native Hawaiian or Pacific Islander. When reporting for “White,” this includes those people who identified only in this category; any respondent who selected another category in addition to “White” was categorized in the “BIPOC” category given that this study seeks to understand experience differentials between BIPOC and White documentary professionals and makers. If respondents chose to use the open-ended response option (“Some other race, ethnicity, or origin, please specify”), we re-categorized them into the appropriate categories (that is, distinct racial and ethnic identifications and also in aggregate as “BIPOC” or “White”) if the response indicated this information clearly. Responses like “human” or related were left uncategorized. Sources for these questions: Moody, C., Obear, K., Gasser, H., Cheah, S., & Fechter, T. (2013, December 5). ACPA standards for demographic questions. Retrieved from <http://www.myacpa.org/sites/default/files/Proposal-DemographicQuestions-and-Responses-2.pdf>; *Rethinking and Updating Demographic Questions: Guidance to Improve Descriptions of Research Samples*. Jennifer L. Hughes, Abigail A. Camden, and Tenzin Yangchen. *Psi Chi Journal of Psychological Research* (Fall 2016). https://cdn.ymaws.com/sites/www.psichi.org/resource/resmgr/journal_2016/21_3Fall16JN-Hughes.pdf, 141-142.

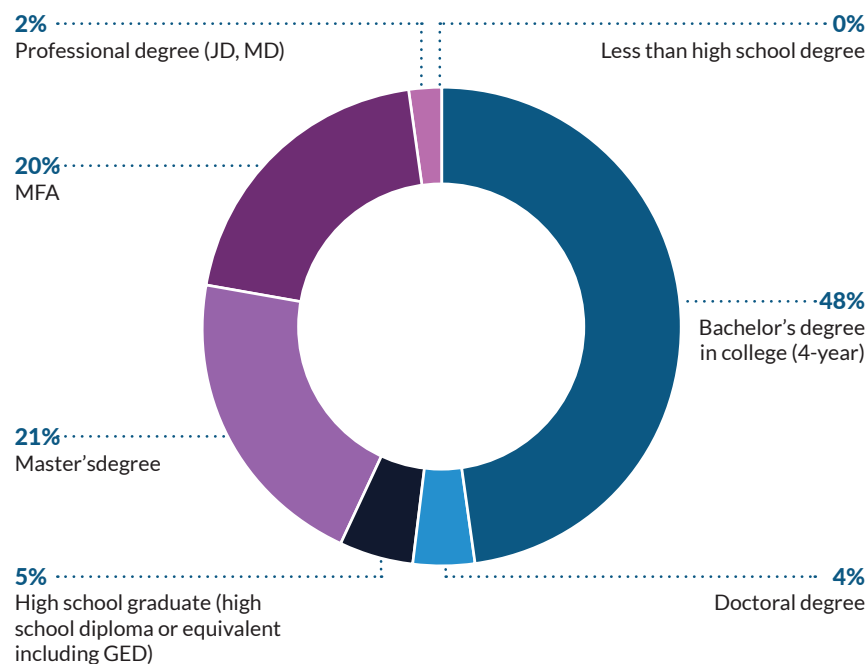
Disability Identification of U.S. Documentary Respondents²²

U.S. Documentary Professionals (*All Respondents*)



Education of U.S. Documentary Respondents

U.S. Documentary Professionals (*All Respondents*)

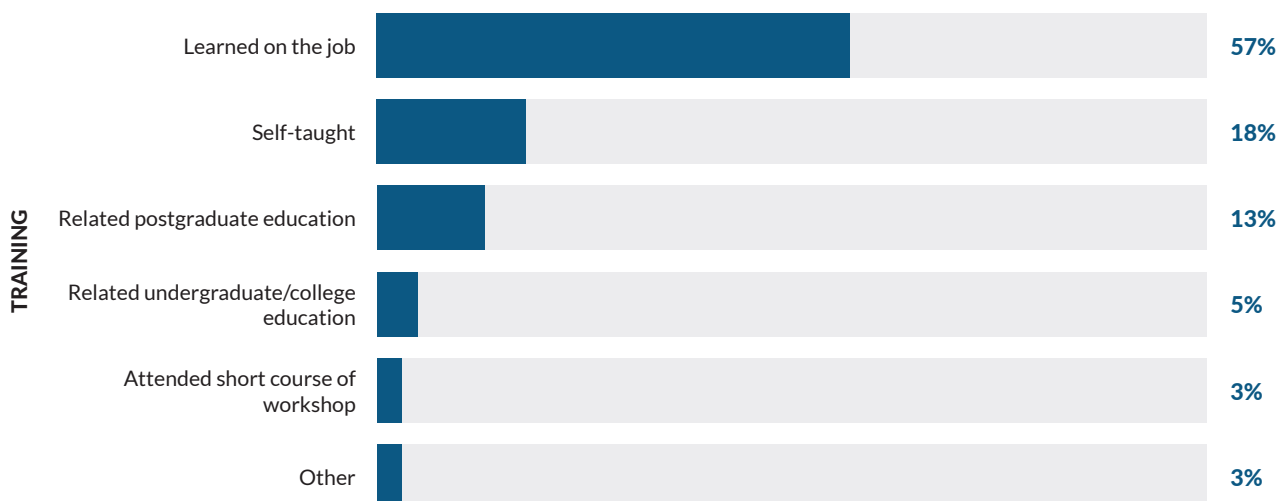


²² To source this question, we consulted with a founder of Filmmakers With Disabilities (FWD-DOC), and we also consulted and utilized these sources: https://cdn.ymaws.com/sites/www.psichi.org/resource/resmgr/journal_2016/21_3Fall16JN-Hughes.pdf; BrckaLorenz, A., Zilvinskis, J., & Haeger, H. (2014, May). *Categorizing identities: Race, gender, disability, and sexual orientation*. Symposium conducted at the meeting of Association for Institutional Research, Orlando, FL. <http://cpr.indiana.edu/uploads/Categorizing%20Identities%20Handout%20FINAL%202.pdf>

Most Valuable Job Training in Documentary²³

Most Valuable Job Training in Documentary²³

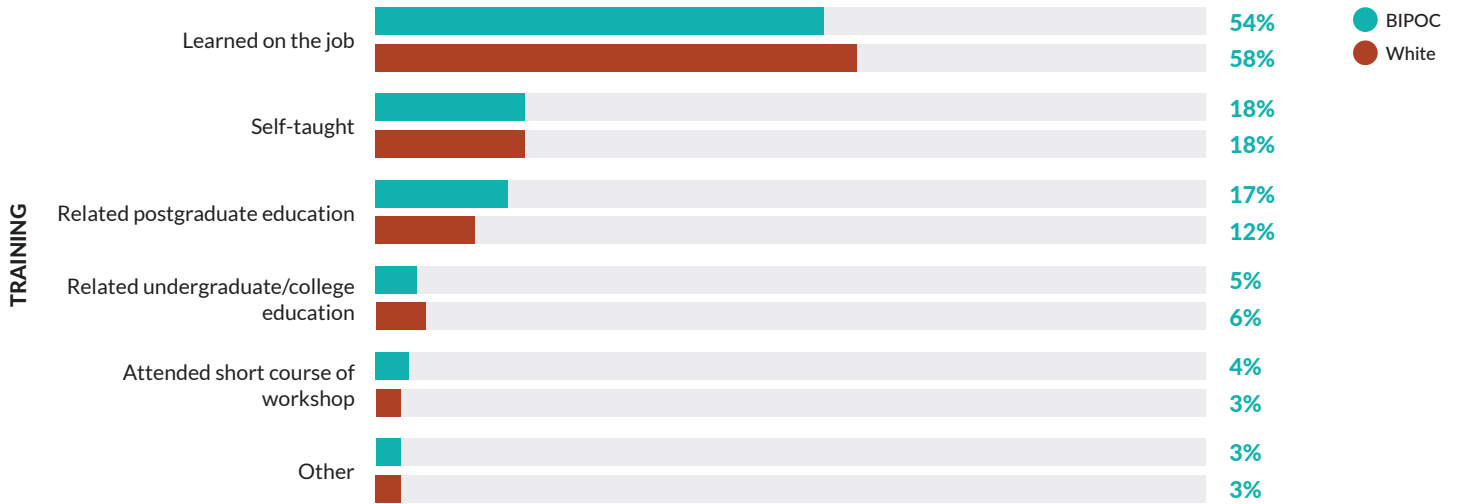
U.S. Documentary Professionals (All Respondents)



²³Question source: Presence, S., Spicer, A., Quigley, A., Green, L. (2020). *Keeping It Real: Towards a Documentary Film Policy for the UK*. <https://ukfd.org.uk/policy-reports/>

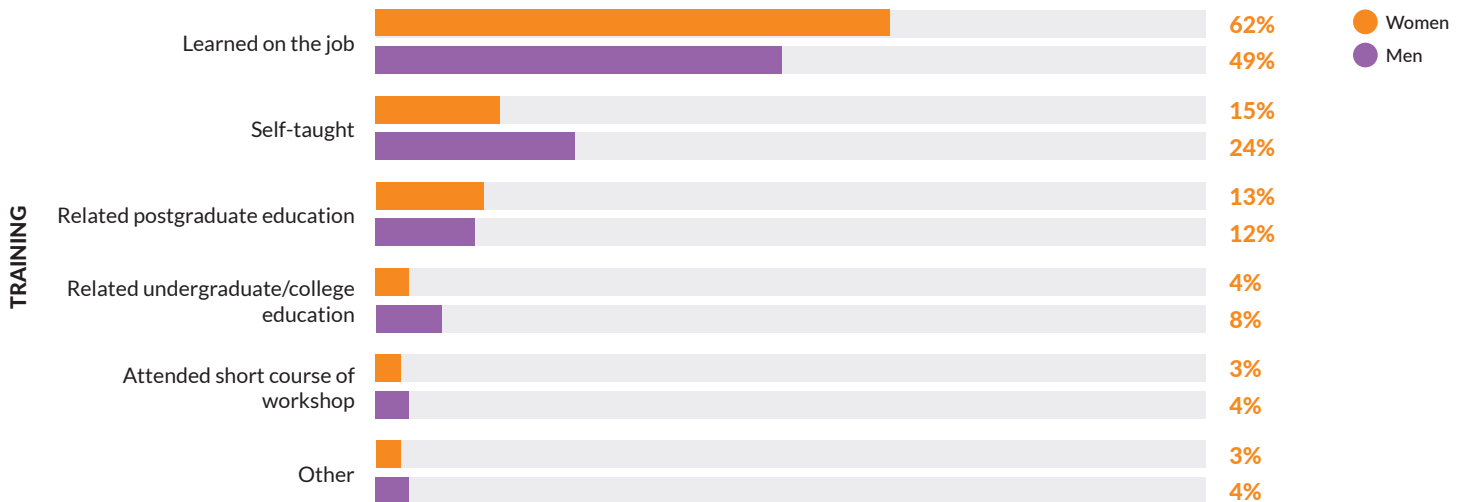
Most Valuable Job Training in Documentary

U.S. Documentary Professionals (BIPOC and White)



Most Valuable Job Training in Documentary

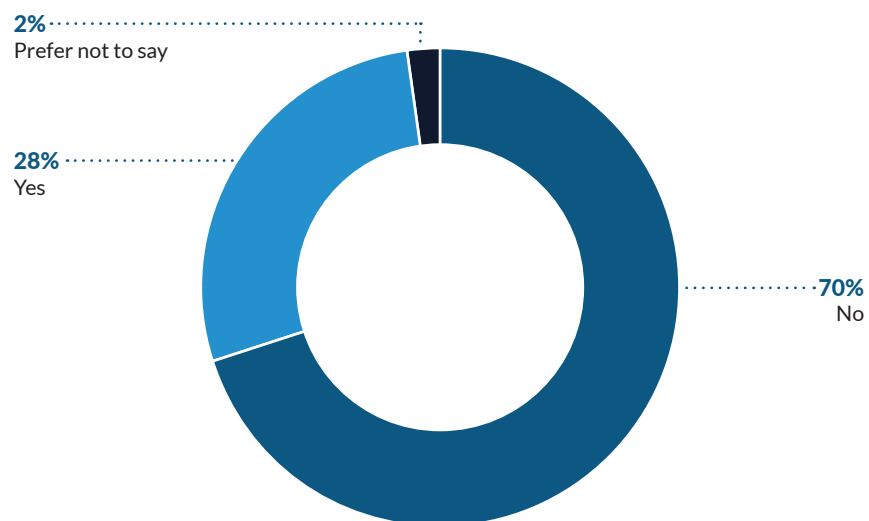
U.S. Documentary Professionals (Gender Identity)



Caregiving Responsibilities²⁴

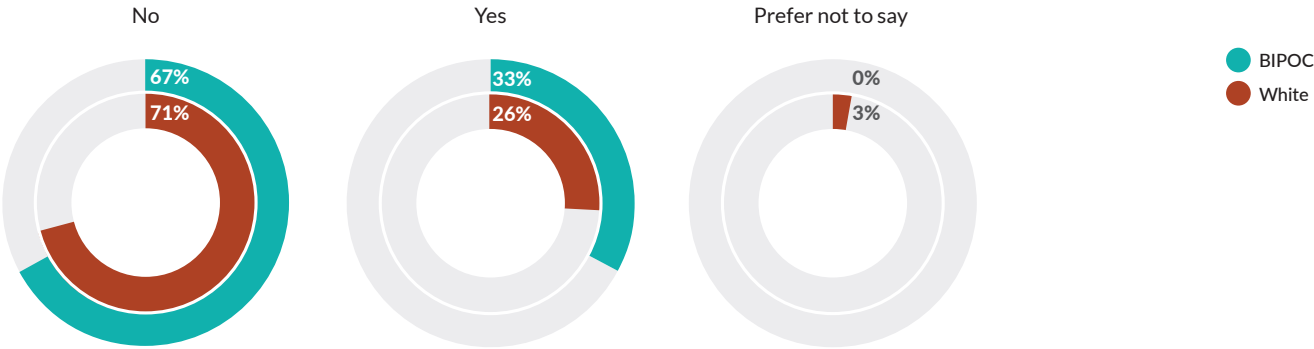
Caregivers to Adults

U.S. Documentary Professionals (*All Respondents*)

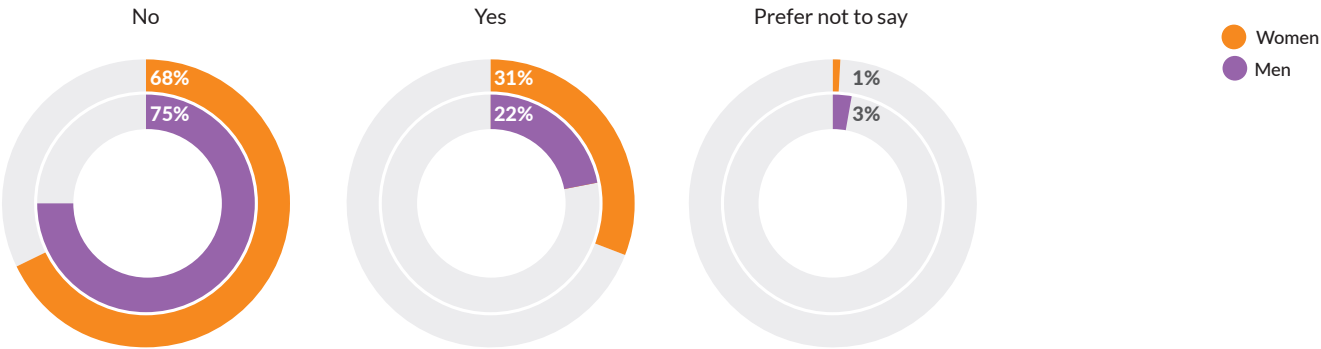


²⁴Question source for both “caregiver to adult” and “caregiver to child 18 or under”: *Caregiving.org/Princeton Survey Research Associates*.
<https://www.caregiving.org/wp-content/uploads/2020/05/04questionnaire.pdf>

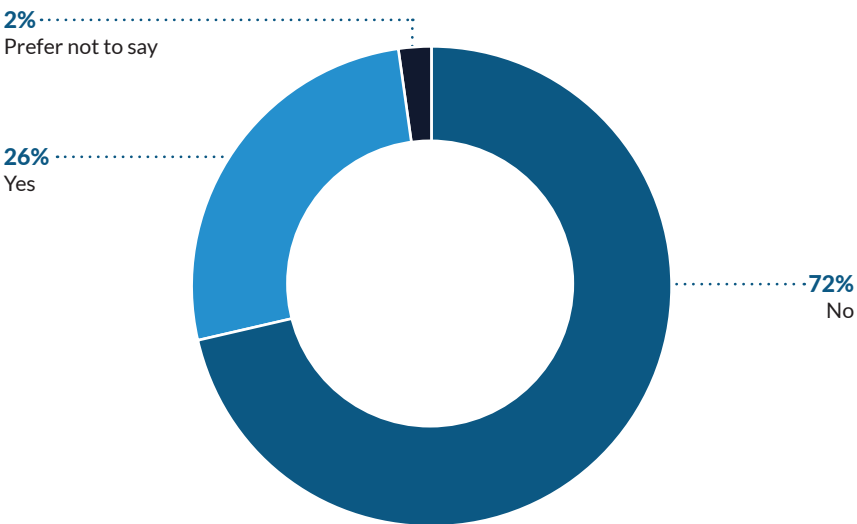
Caregivers to Adults
U.S. Documentary Professionals (BIPOC and White)



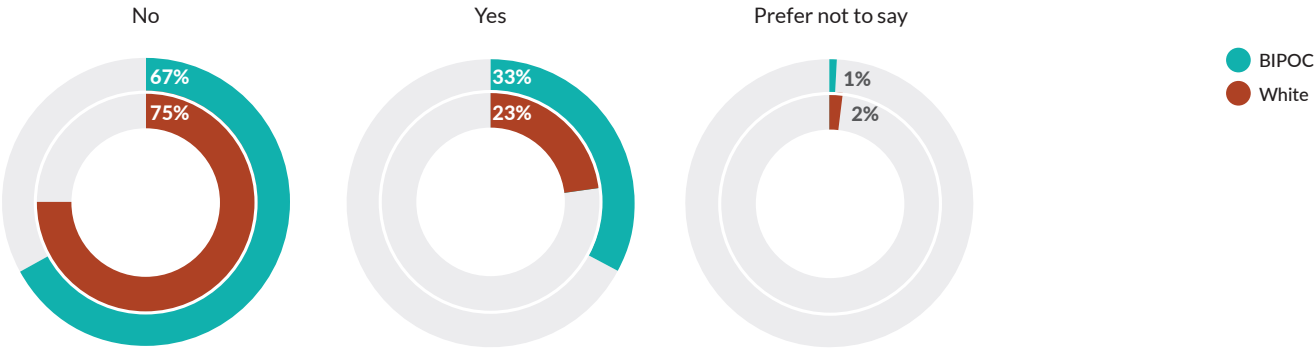
Caregivers to Adults
U.S. Documentary Professionals (Gender Identity)



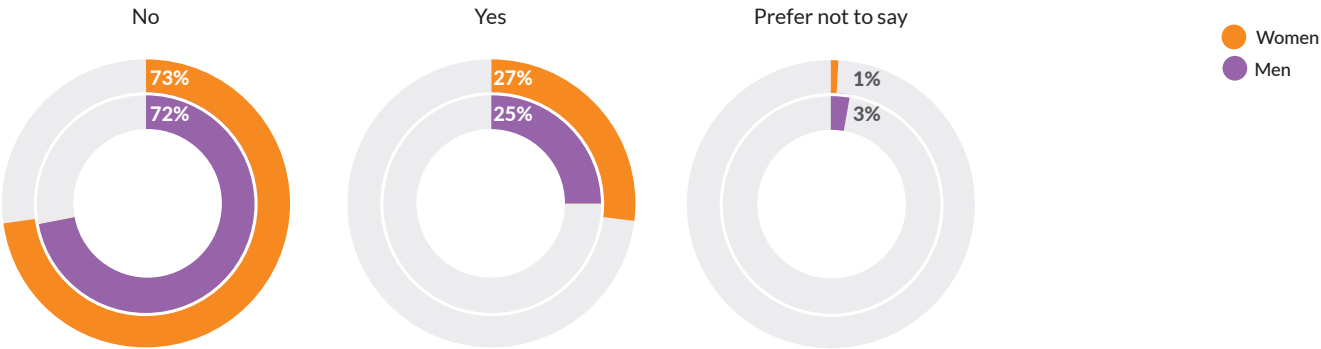
Caregivers to Children Under 18
U.S. Documentary Professionals (All Respondents)



Caregivers to Children Under 18
U.S. Documentary Professionals (BIPOC and White)



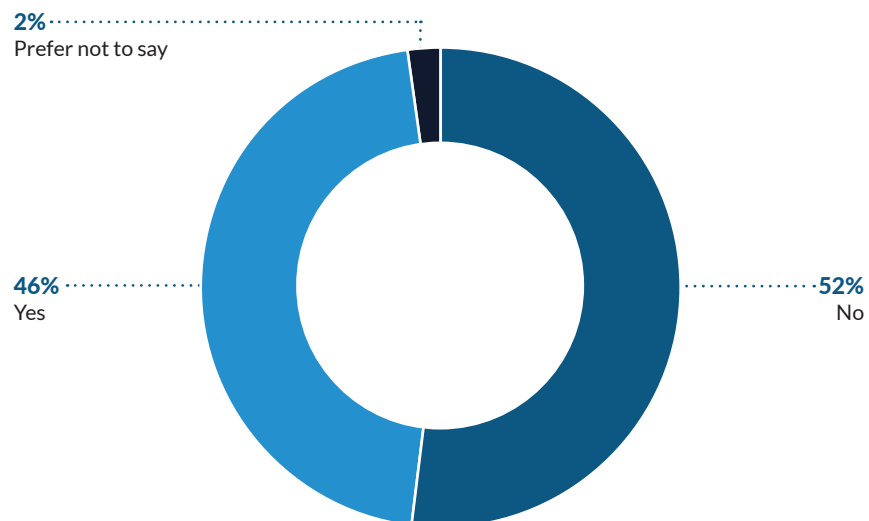
Caregivers to Children Under 18
U.S. Documentary Professionals (Gender Identity)



Household Wage Earner Support²⁵

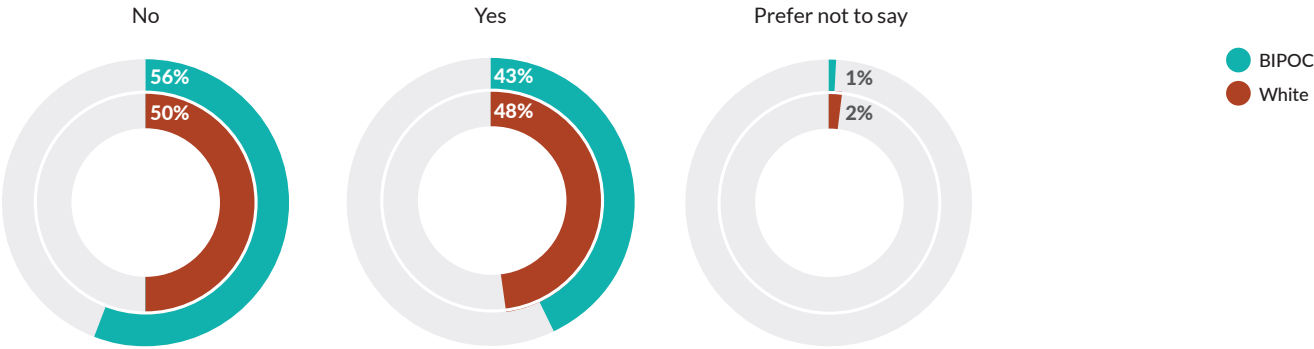
Household Wage Earner Support²⁵

U.S. Documentary Professionals (*All Respondents*)

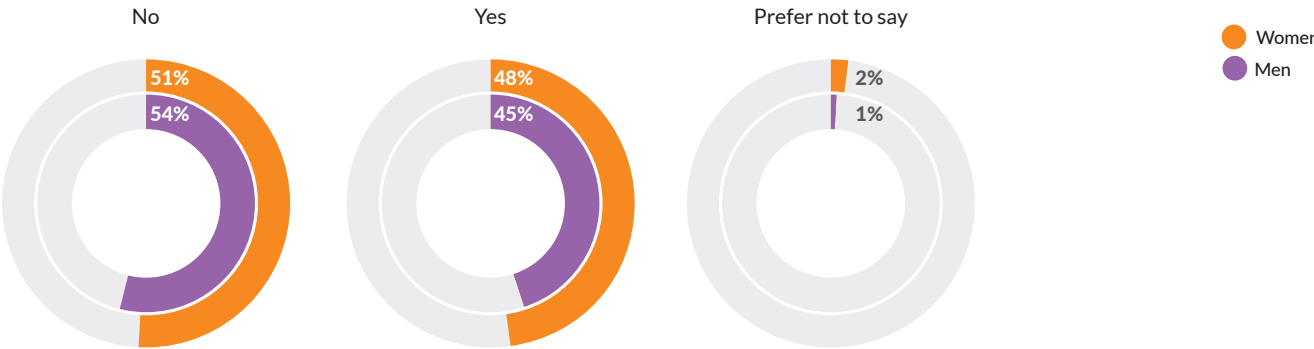


²⁵ Question source: World Health Organization, <https://www.who.int/disabilities/data/model-disability-survey.pdf?ua=1>

Household Wage Earner Support
U.S. Documentary Professionals (BIPOC and White)



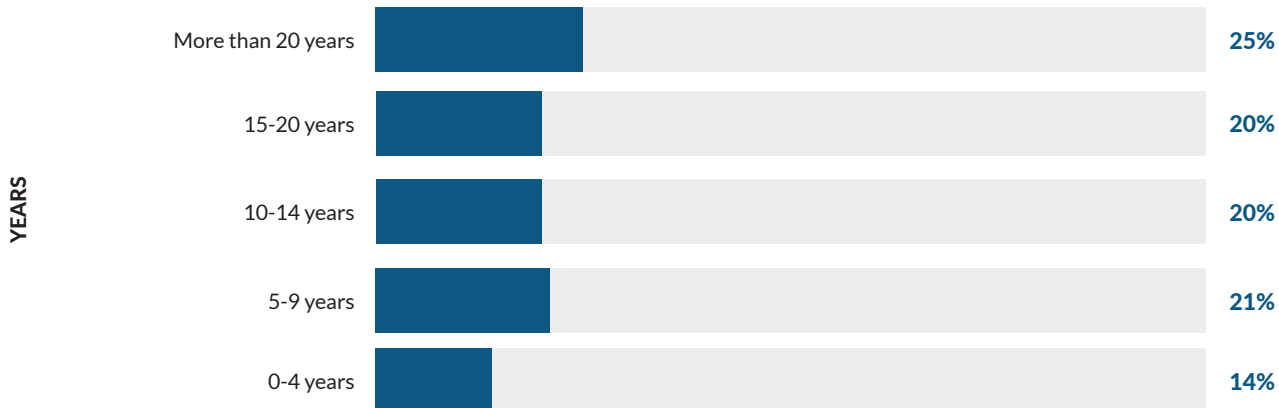
Household Wage Earner Support
U.S. Documentary Professionals (Gender Identity)



Years Working in Documentary

Years Working in Documentary

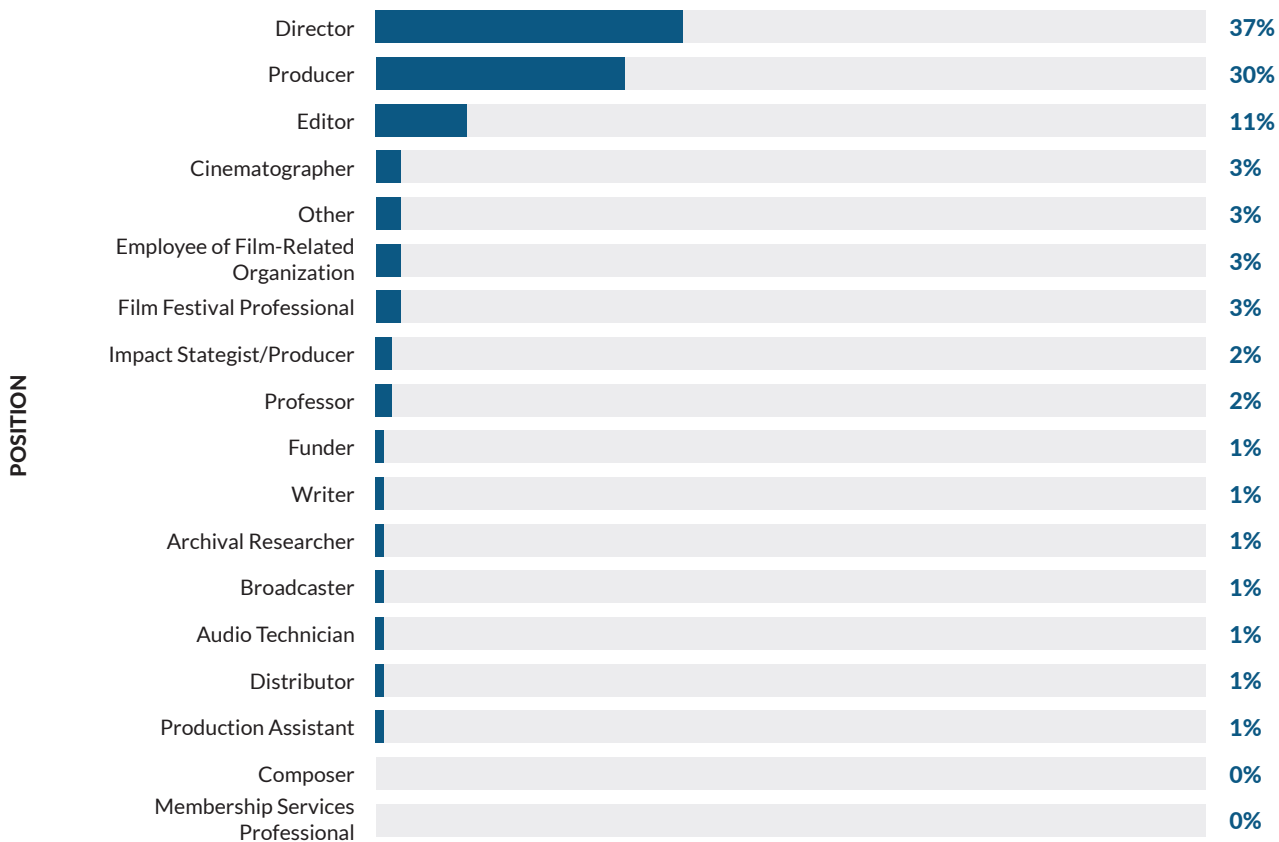
U.S. Documentary Professionals (*All Respondents*)



Primary Positions in the Documentary Field

Primary Positions in the Documentary Field

U.S. Documentary Professionals (*All Respondents*)



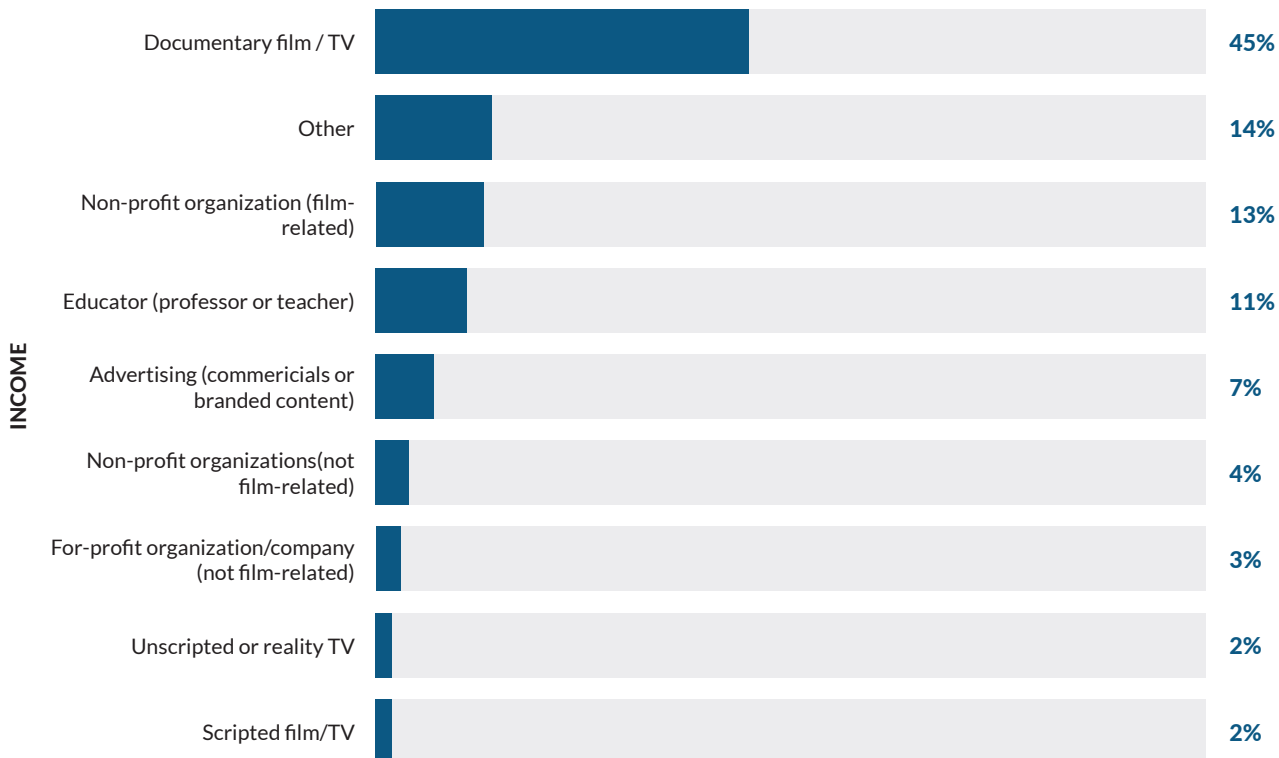
U.S. DOCUMENTARY PROFESSIONALS

Experiences, Opportunities, and Challenges

Primary Source of Income

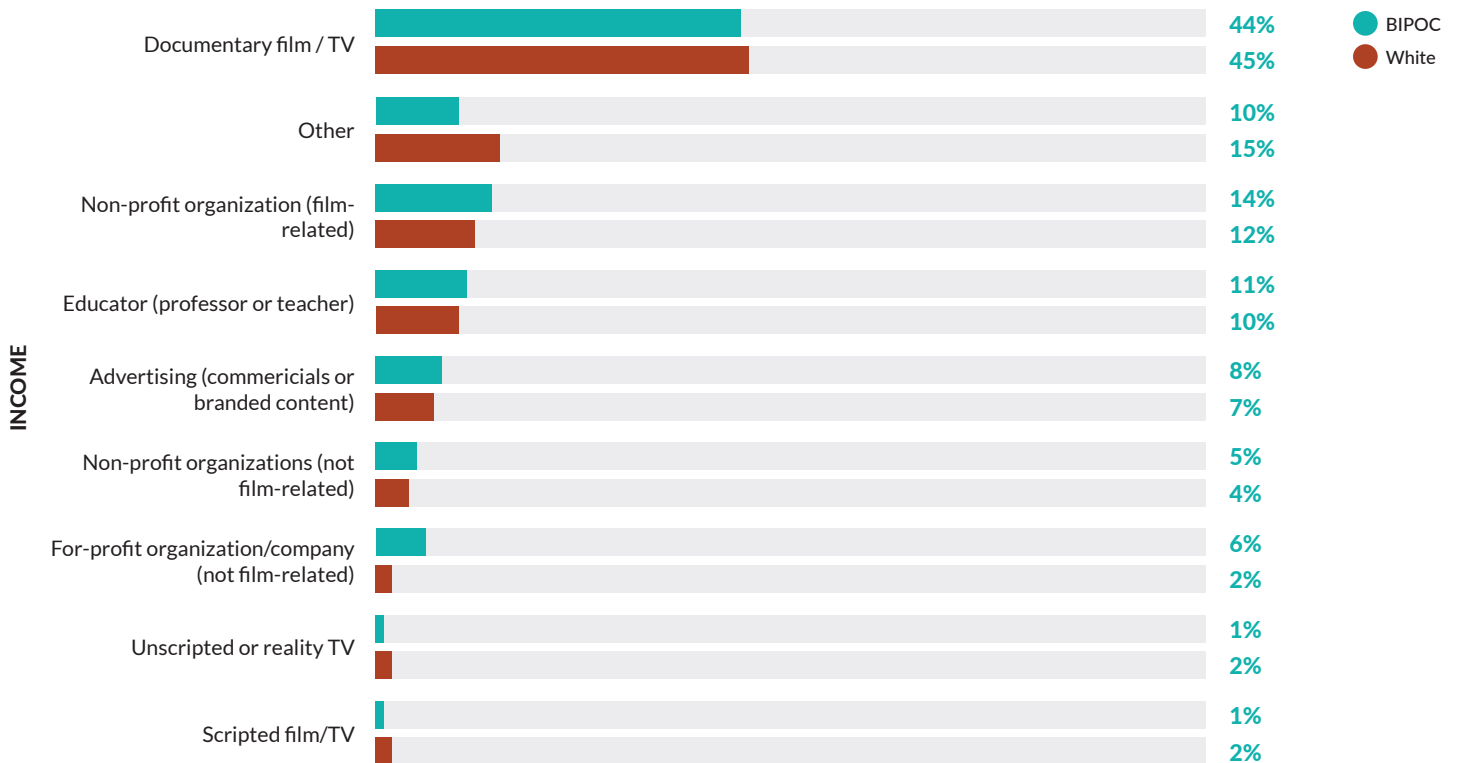
Primary Source of Income

U.S. Documentary Professionals (All Respondents)



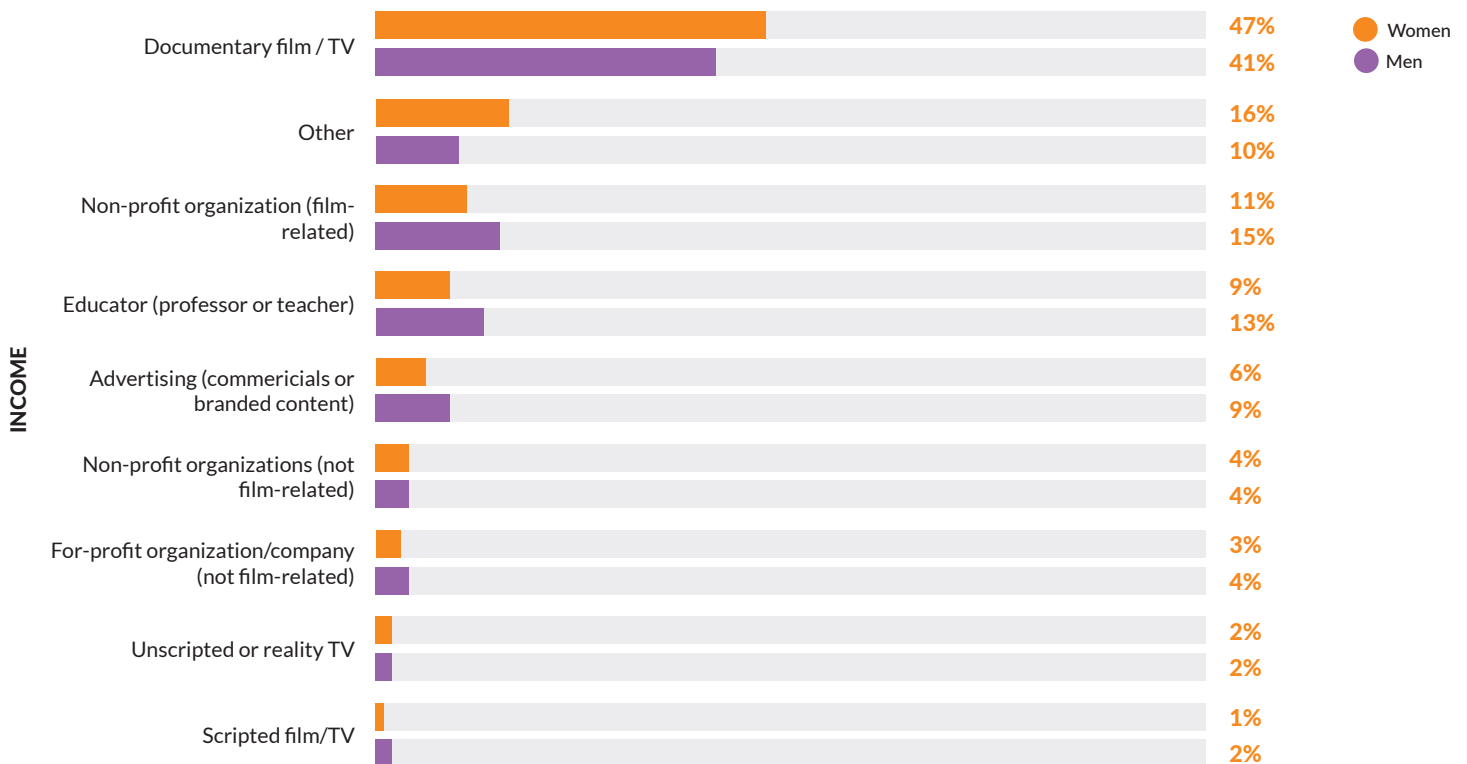
Primary Source of Income

U.S. Documentary Professionals (BIPOC and White)



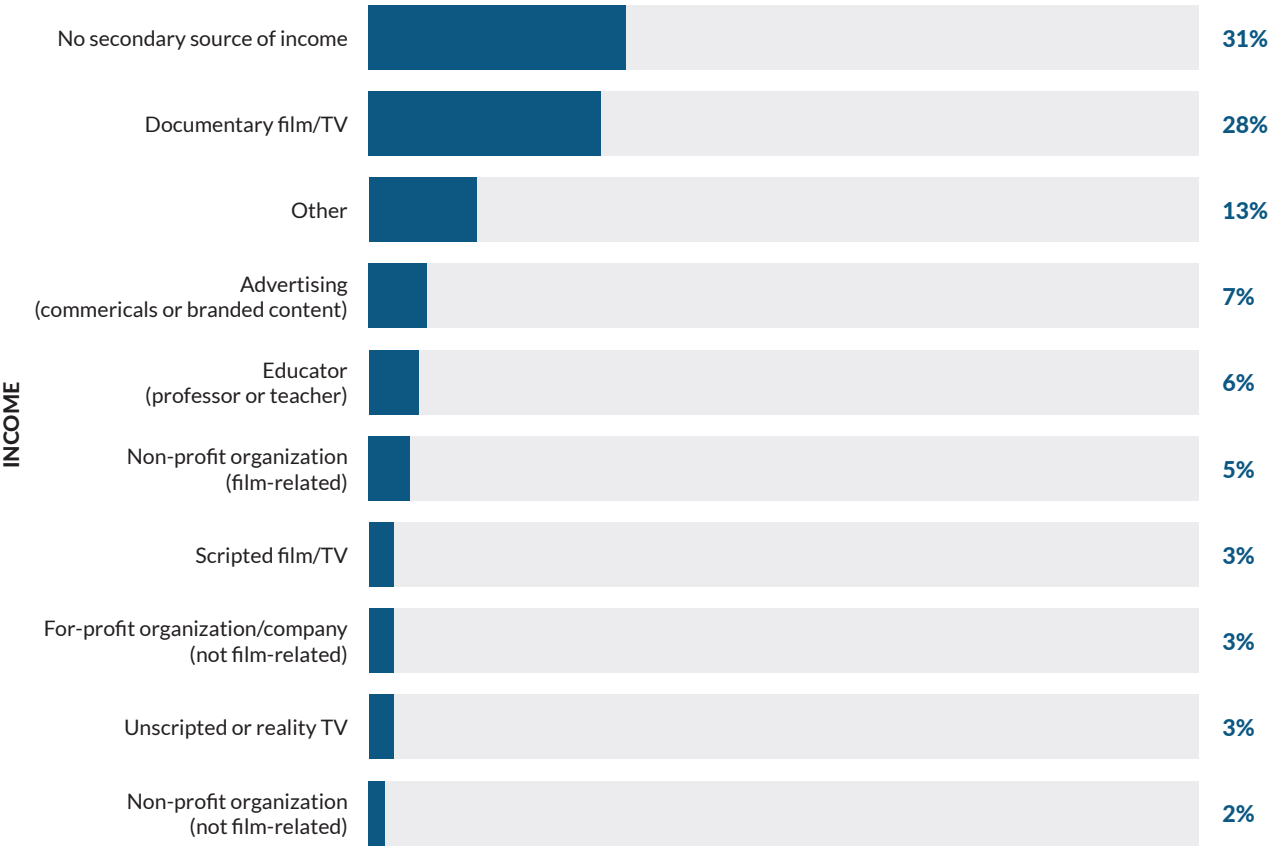
Primary Source of Income

U.S. Documentary Professionals (Gender Identity)



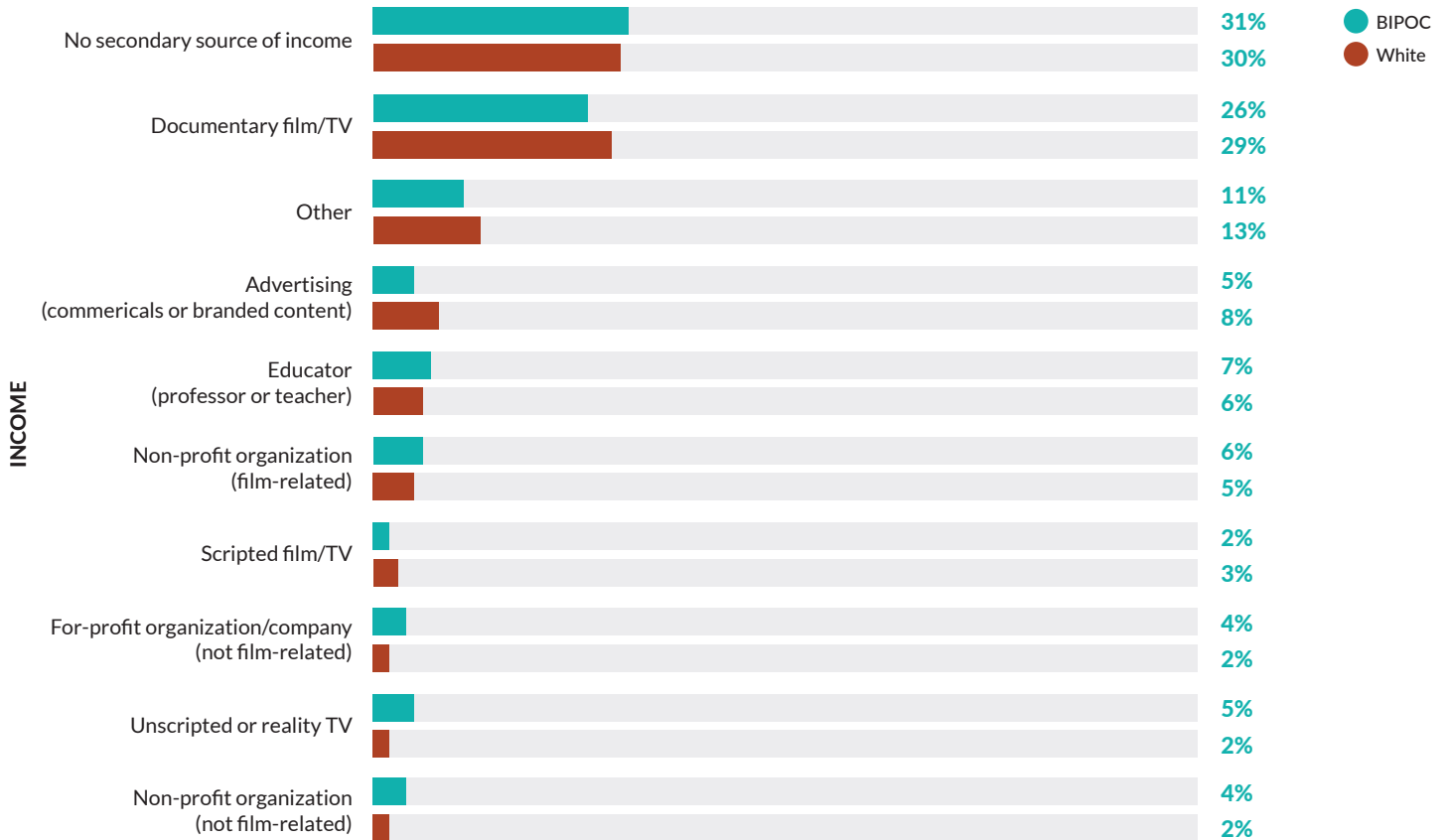
Secondary Source of Income

Secondary Source of Income
U.S. Documentary Professionals (All Respondents)



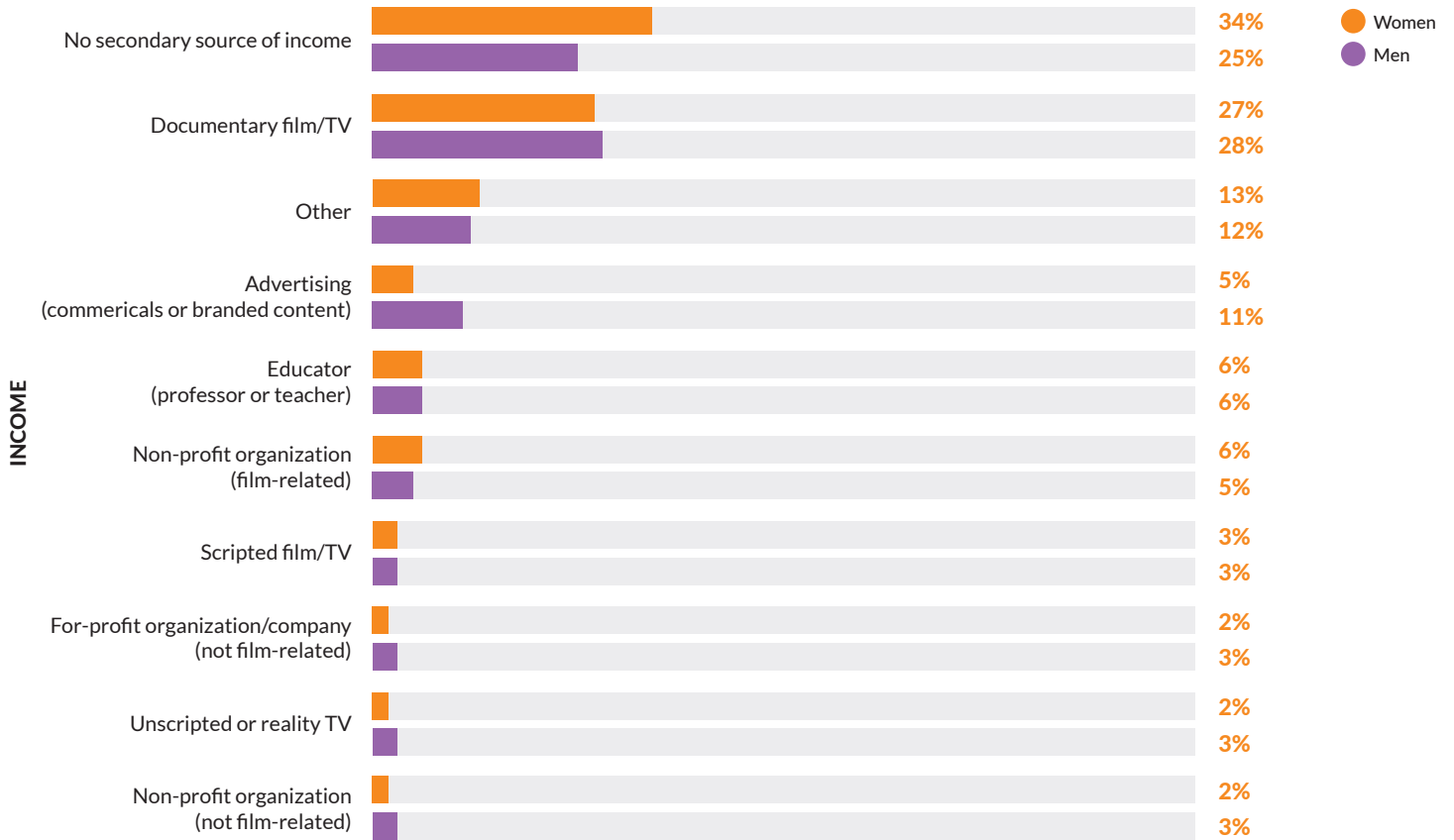
Secondary Source of Income

U.S. Documentary Professionals (BIPOC and White)



Secondary Source of Income

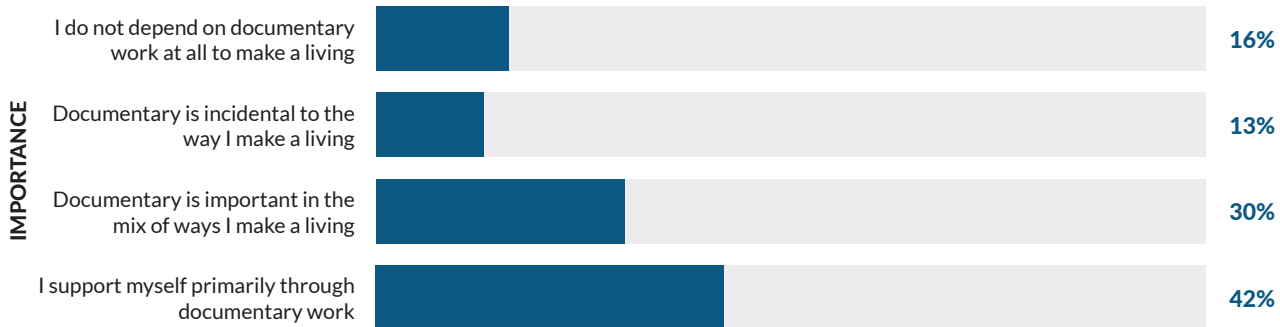
U.S. Documentary Professionals (BIPOC and White)



Importance of Documentary Income to Livelihood

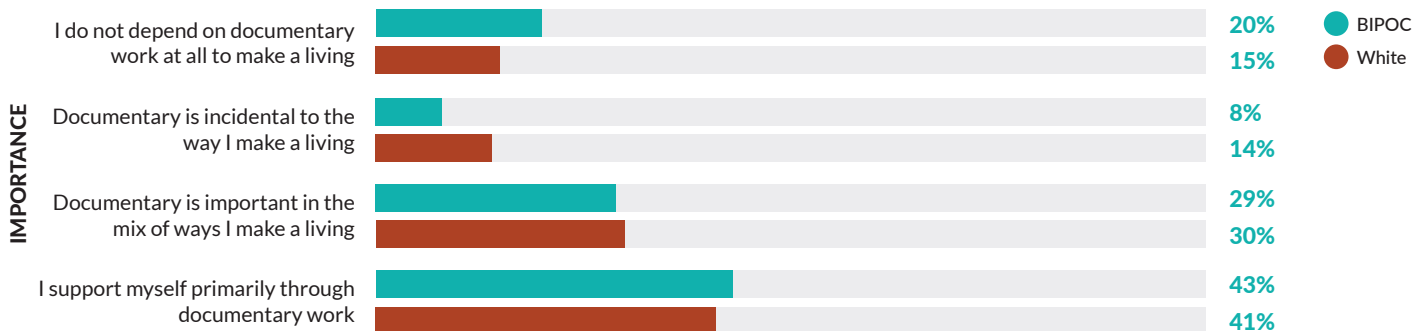
Importance of Documentary Income to Livelihood

U.S. Documentary Professionals (All Respondents)



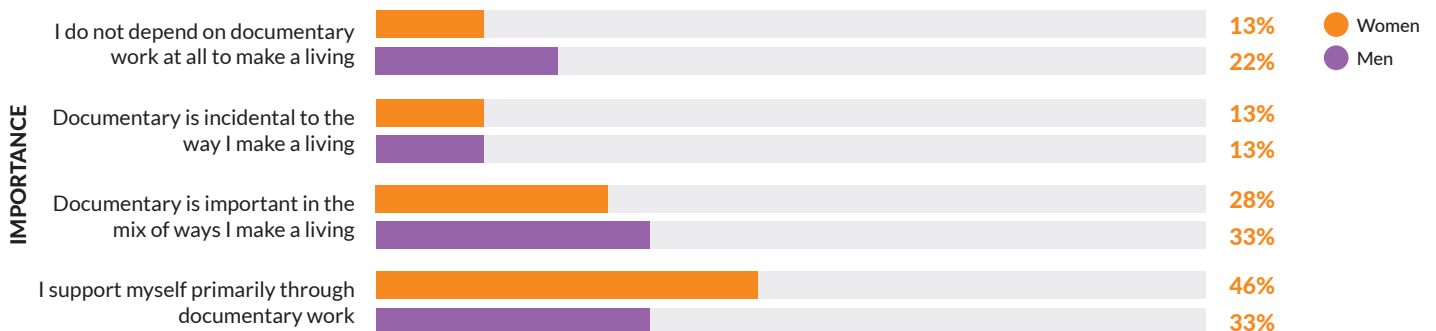
Importance of Documentary Income to Livelihood

U.S. Documentary Professionals (BIPOC and White)



Importance of Documentary Income to Livelihood

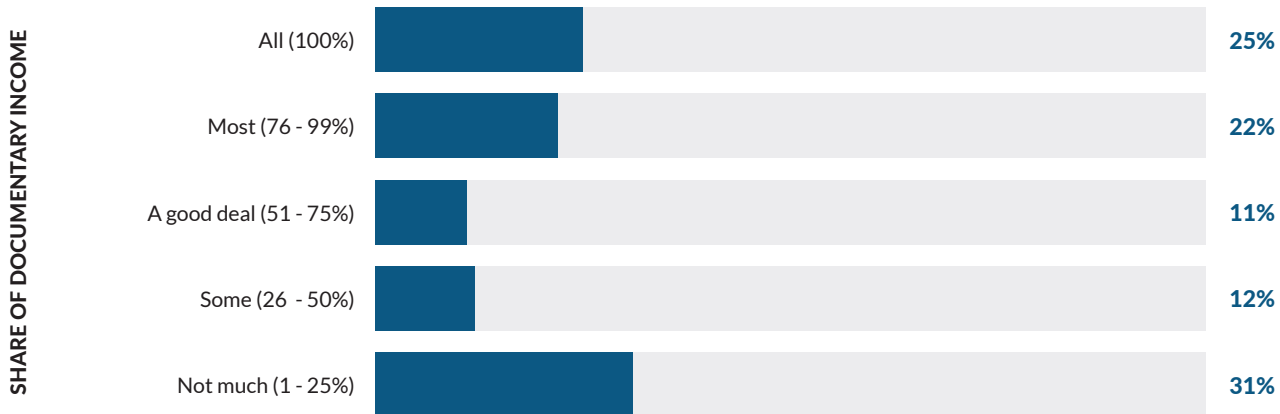
U.S. Documentary Professionals (Gender Identity)



Percentage of Gross Annual Income from Documentary (past year)

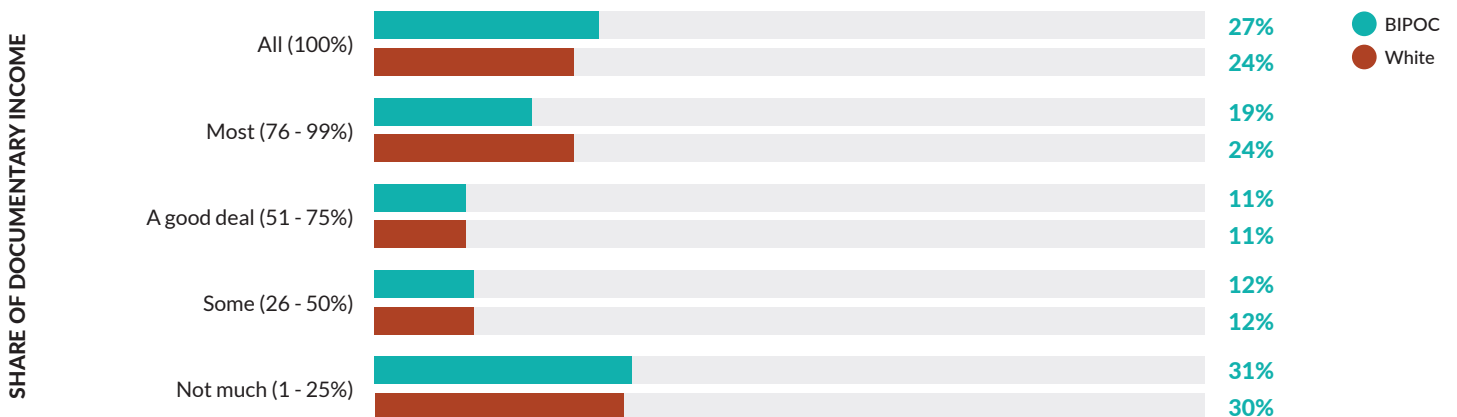
Percentage of Gross Annual Income from Documentary

U.S. Documentary Professionals (*All Respondents*)



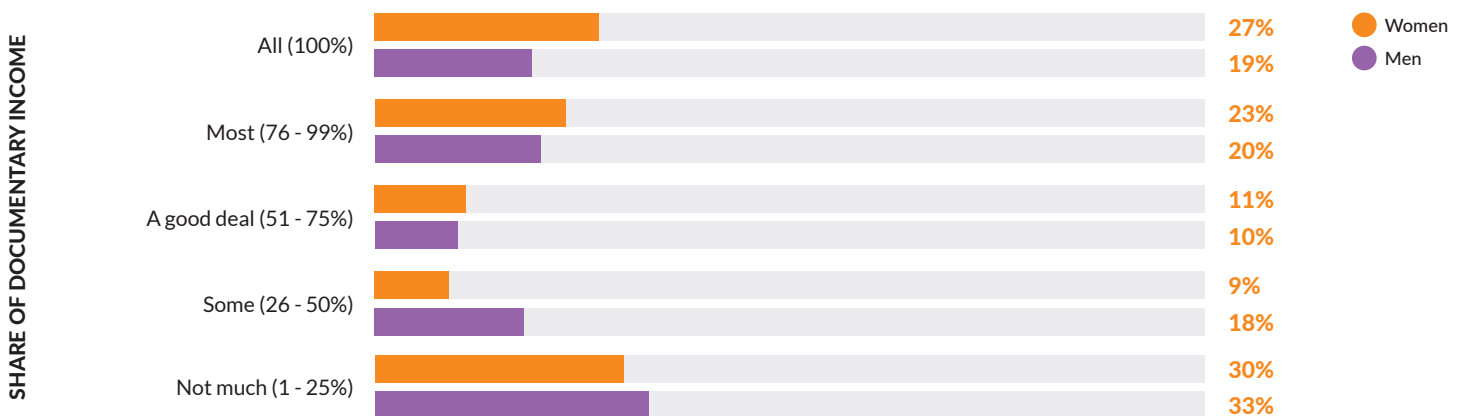
Percentage of Gross Annual Income from Documentary

U.S. Documentary Professionals (*BIPOC and White*)



Percentage of Gross Annual Income from Documentary

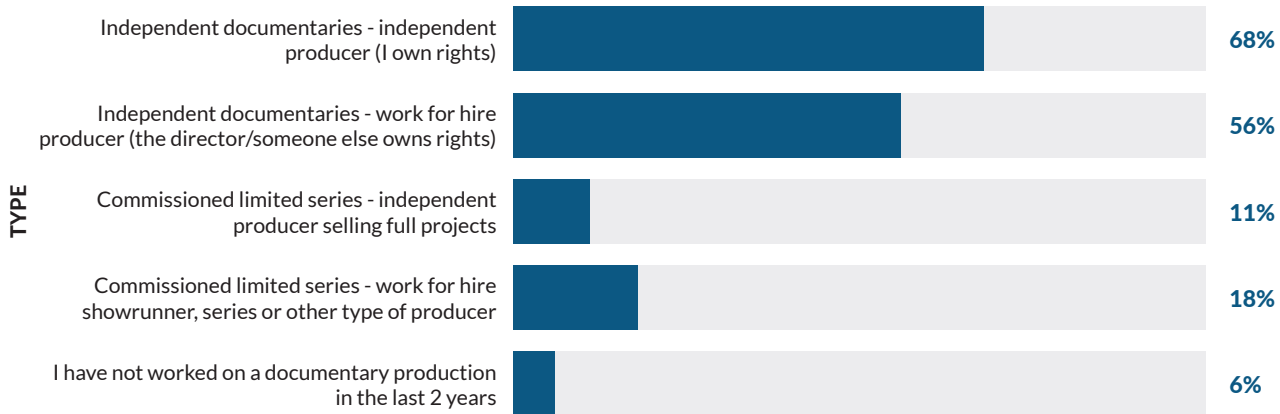
U.S. Documentary Professionals (*Gender Identity*)



Types of Documentaries Worked On (past two years)

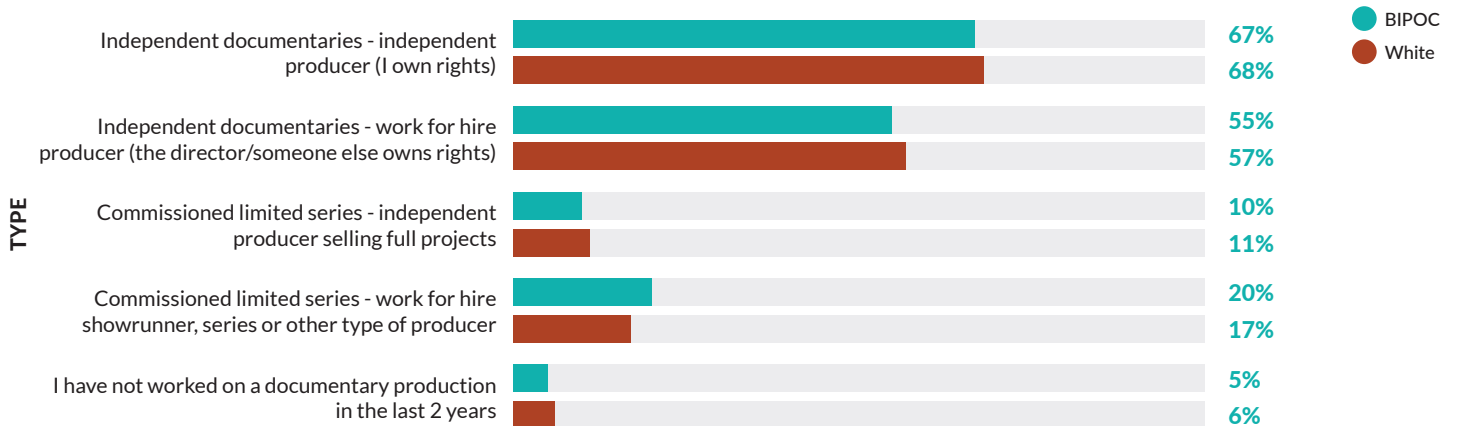
Types of Documentaries Worked On

U.S. Documentary Professionals (*All Respondents*)



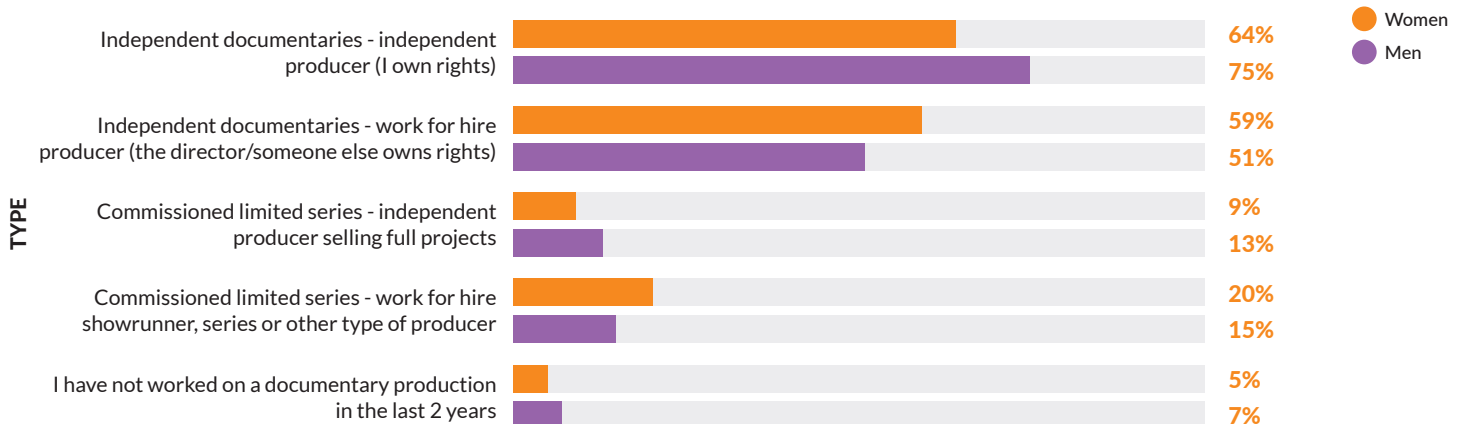
Types of Documentaries Worked On

U.S. Documentary Professionals (*BIPOC and White*)



Types of Documentaries Worked On

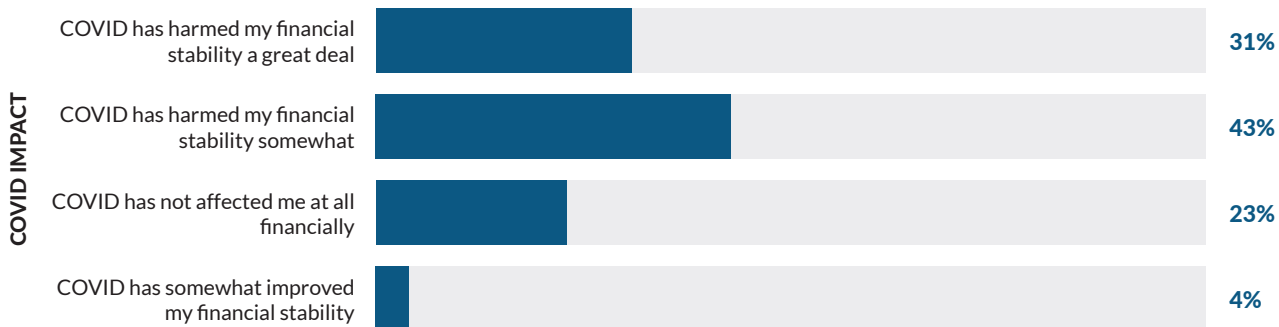
U.S. Documentary Professionals (*Gender Identity*)



Impact of COVID-19 on Documentary Careers

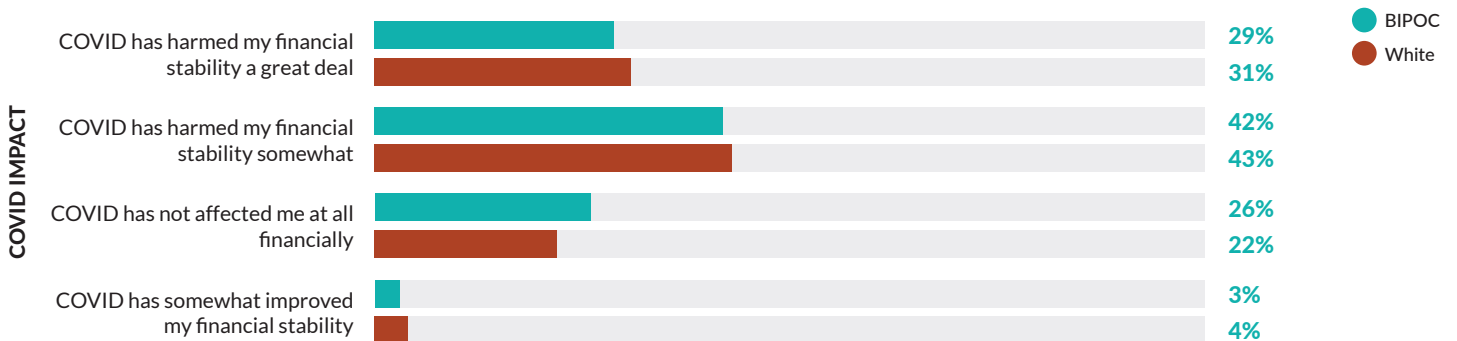
Impact of COVID-19 on Documentary Careers

U.S. Documentary Professionals (All Respondents)



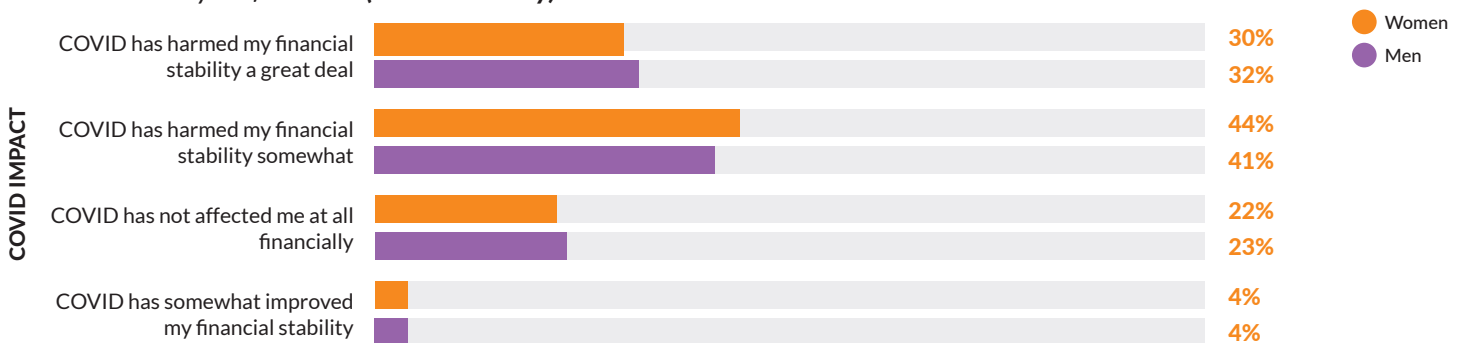
Impact of COVID-19 on Documentary Careers

U.S. Documentary Professionals (BIPOC and White)



Impact of COVID-19 on Documentary Careers

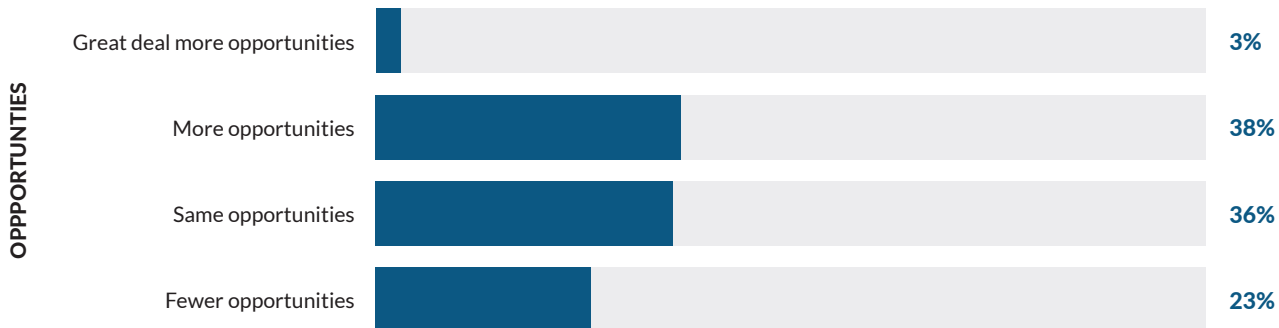
U.S. Documentary Professionals (Gender Identity)



Perceptions about Documentary Opportunities (past two years)

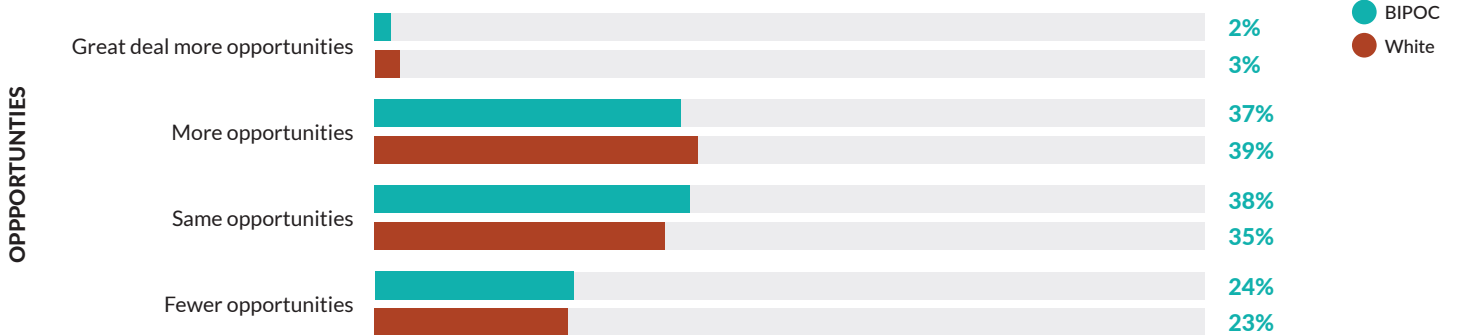
Perceptions About Documentary Opportunities

U.S. Documentary Professionals (*All Respondents*)



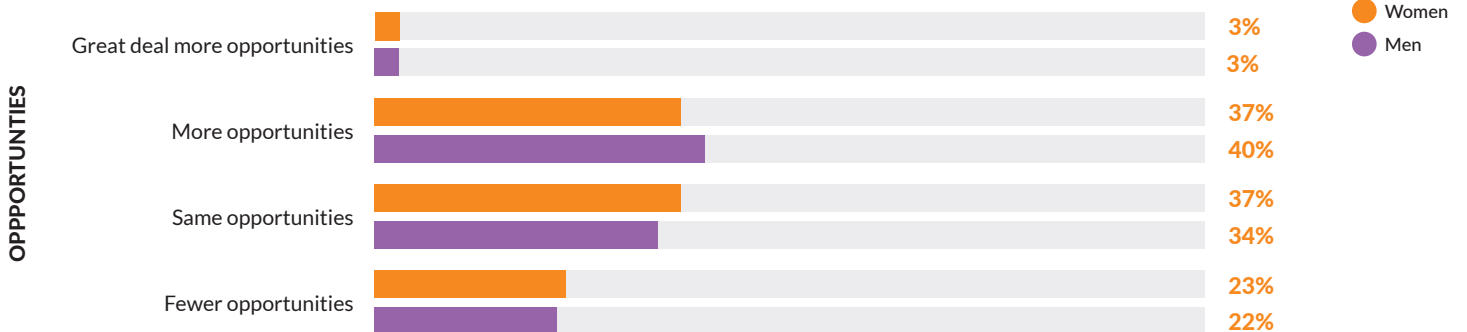
Perceptions About Documentary Opportunities

U.S. Documentary Professionals (*BIPOC and White*)



Perceptions About Documentary Opportunities

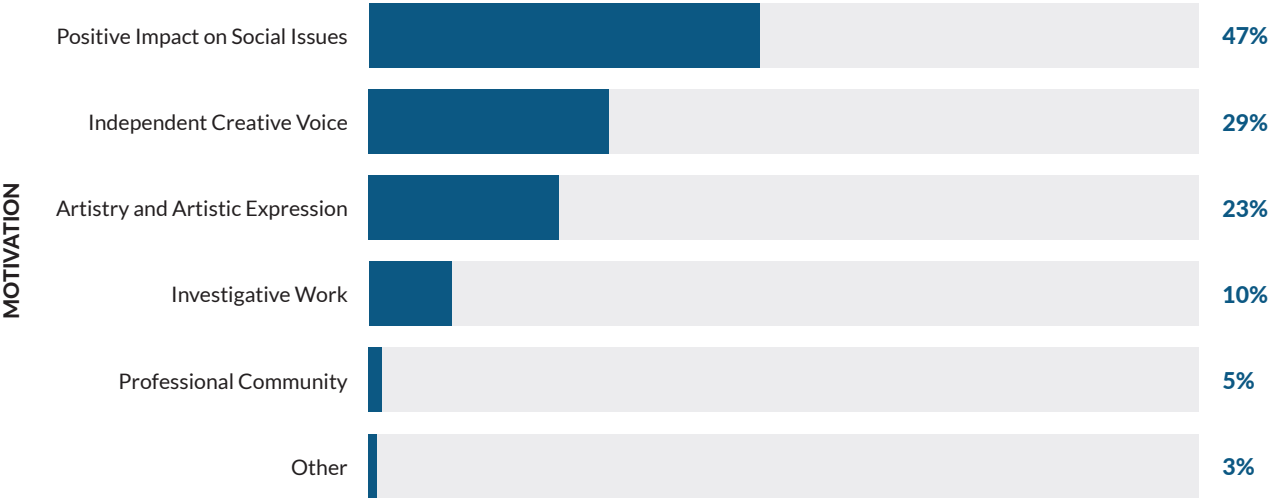
U.S. Documentary Professionals (*Gender Identity*)



Most Meaningful Part of Documentary Work

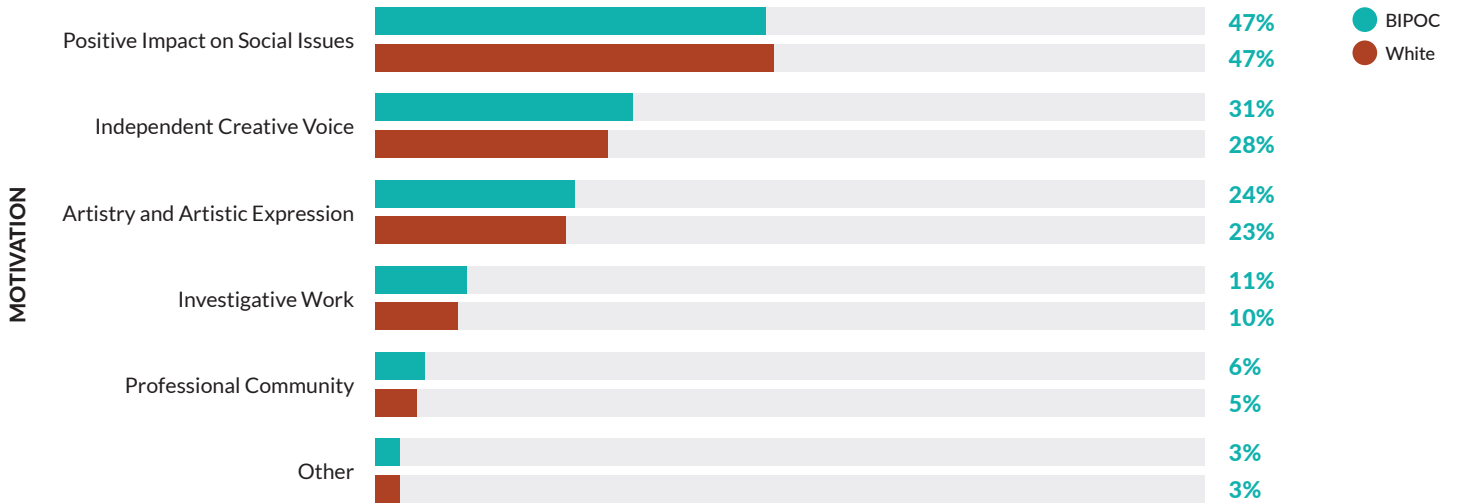
Most Meaningful Part of Documentary Work

U.S. Documentary Professionals (All Respondents)



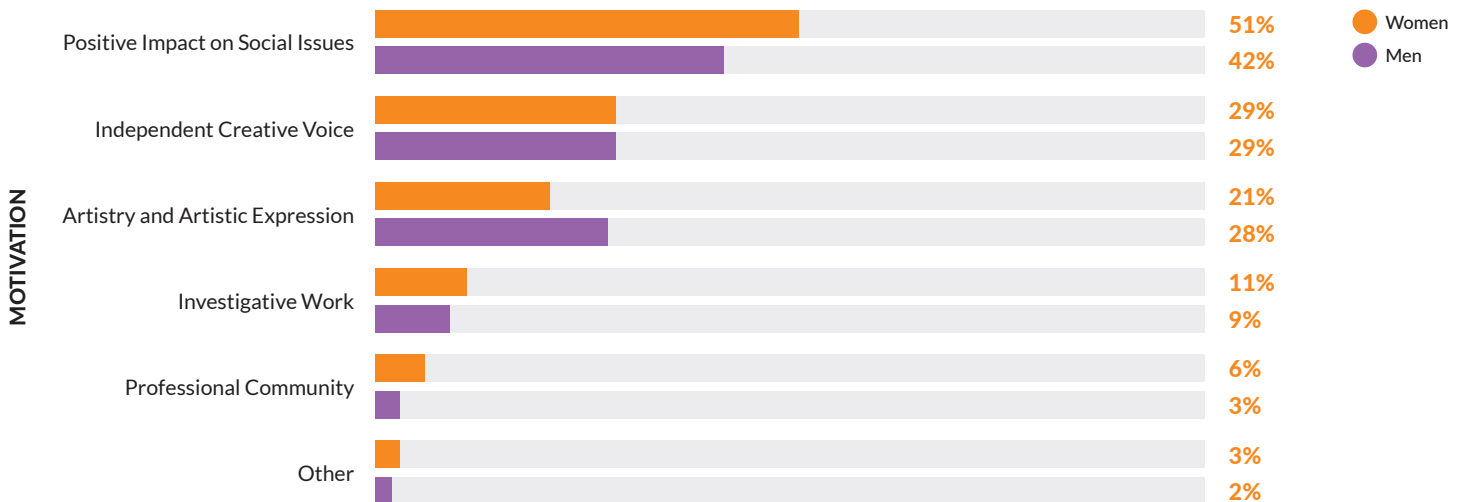
Most Meaningful Part of Documentary Work

U.S. Documentary Professionals (BIPOC and White)



Most Meaningful Part of Documentary Work

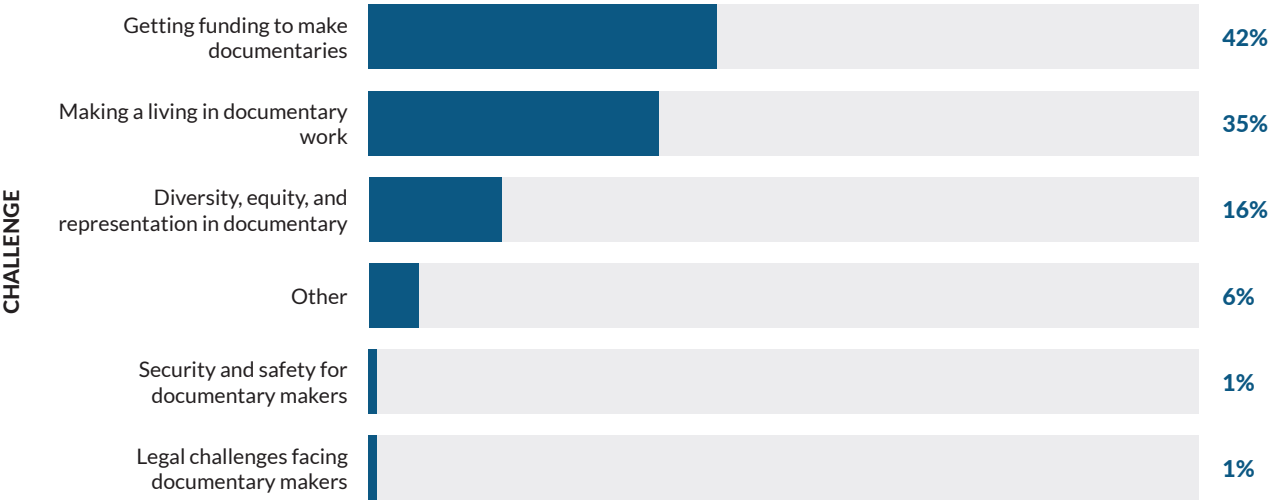
U.S. Documentary Professionals (Gender Identity)



Greatest Challenge Facing Documentary Today

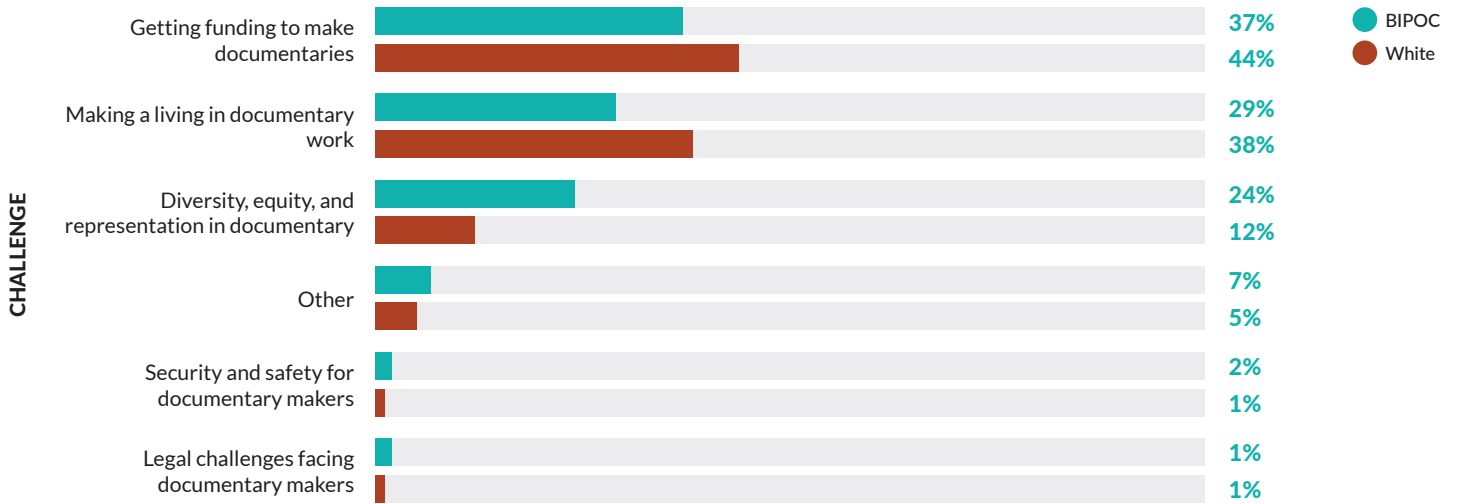
Greatest Challenge Facing Documentary Today

U.S. Documentary Professionals (All Respondents)



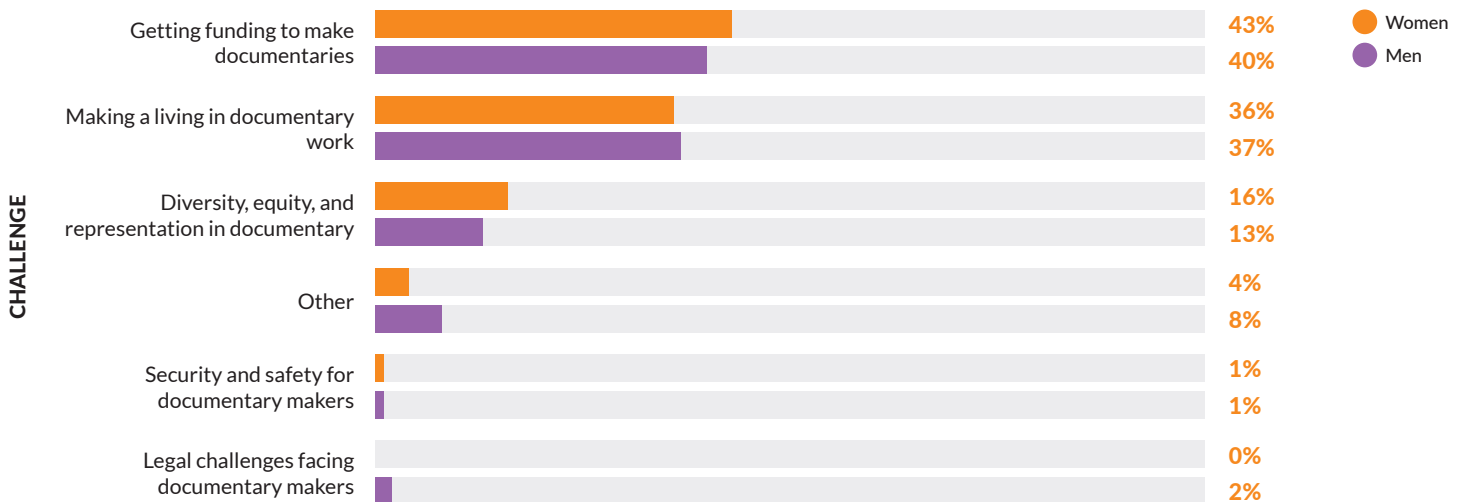
Greatest Challenge Facing Documentary Today

U.S. Documentary Professionals (BIPOC and White)



Greatest Challenge Facing Documentary Today

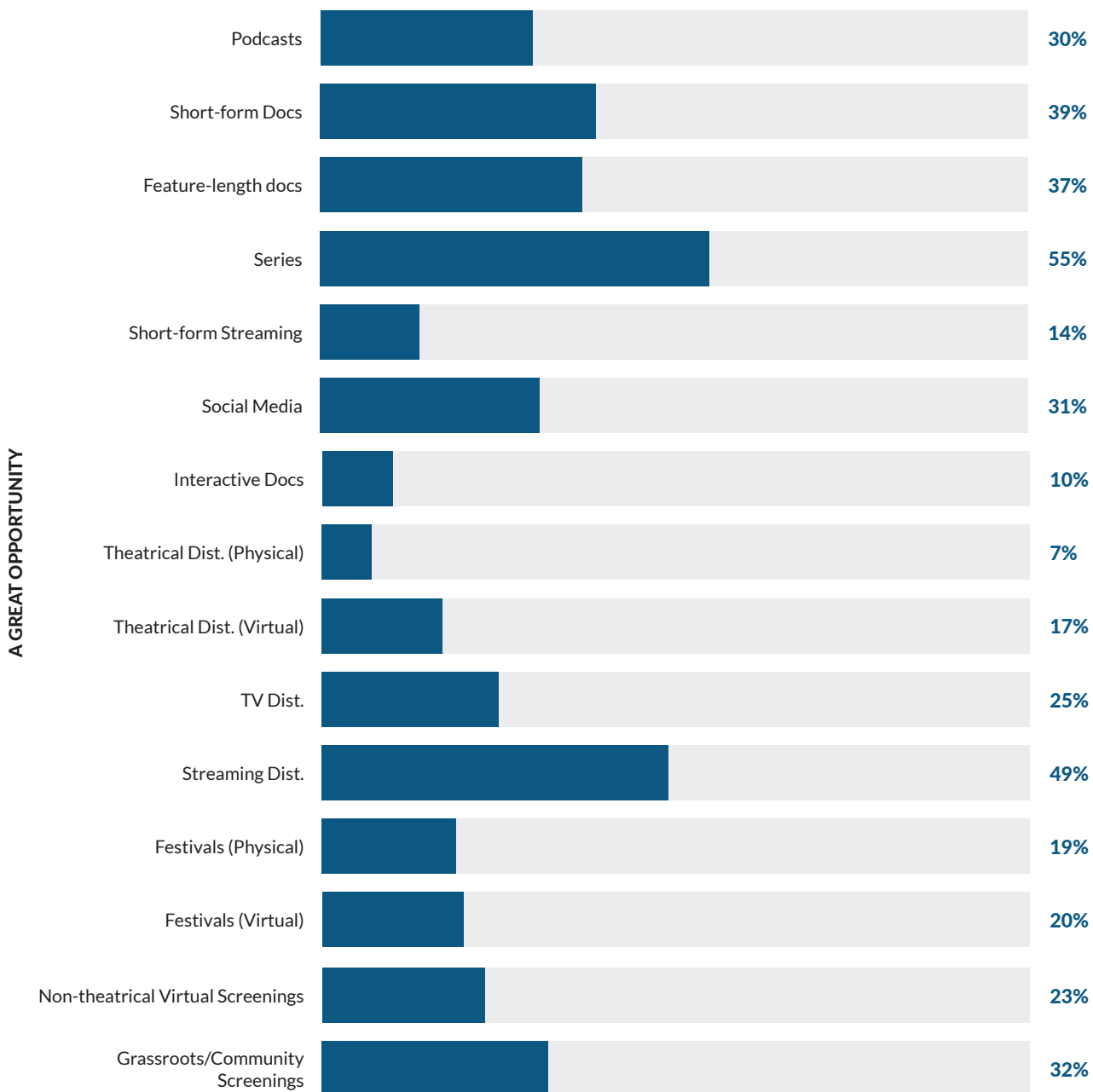
U.S. Documentary Professionals (Gender Identity)



Format & Distribution: Perceptions of Greatest Future Opportunity

Format & Distribution: Perceptions of Greatest Future Opportunity

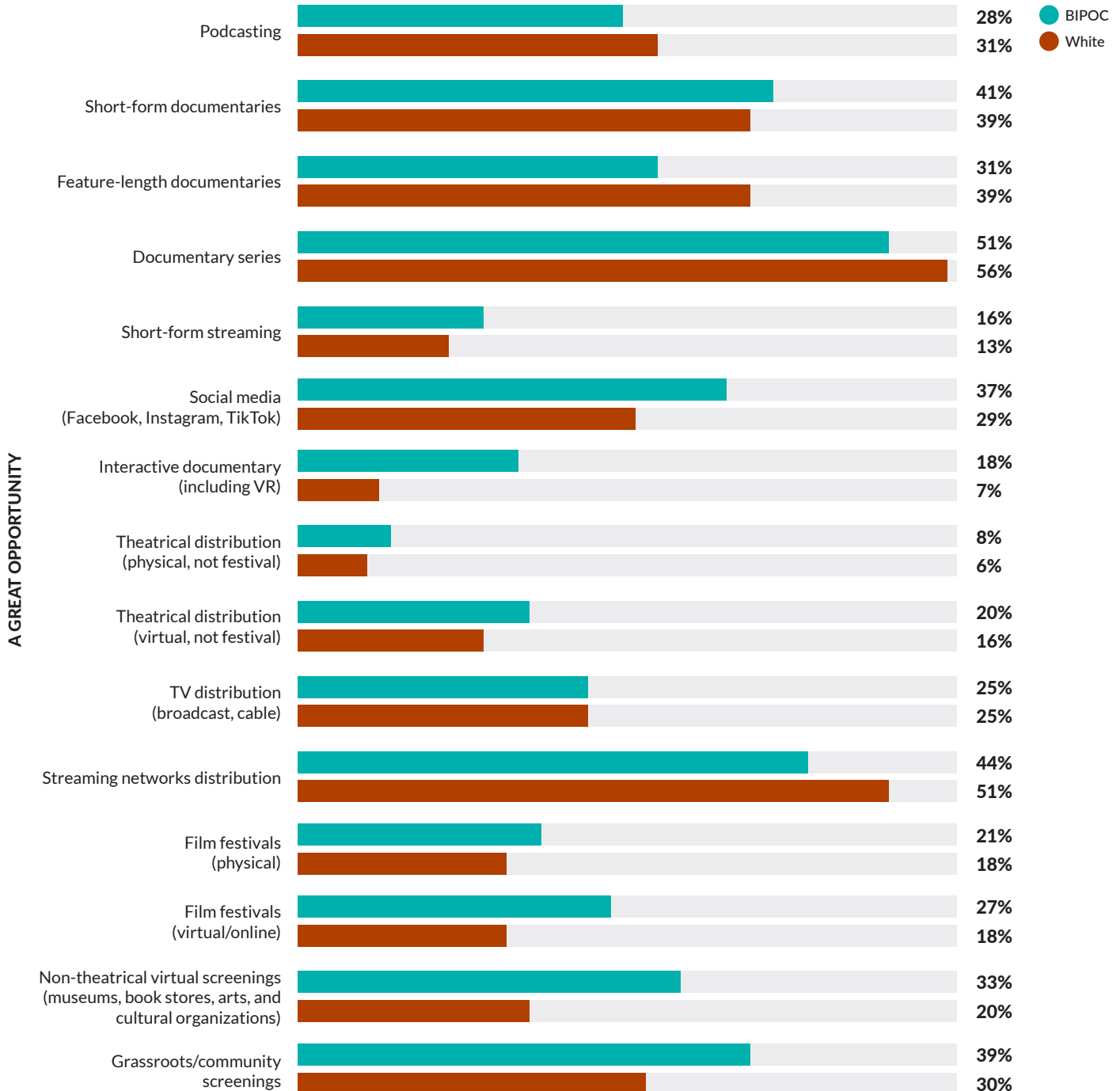
U.S. Documentary Professionals (All Respondents)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Format & Distribution: Perceptions of Greatest Future Opportunity

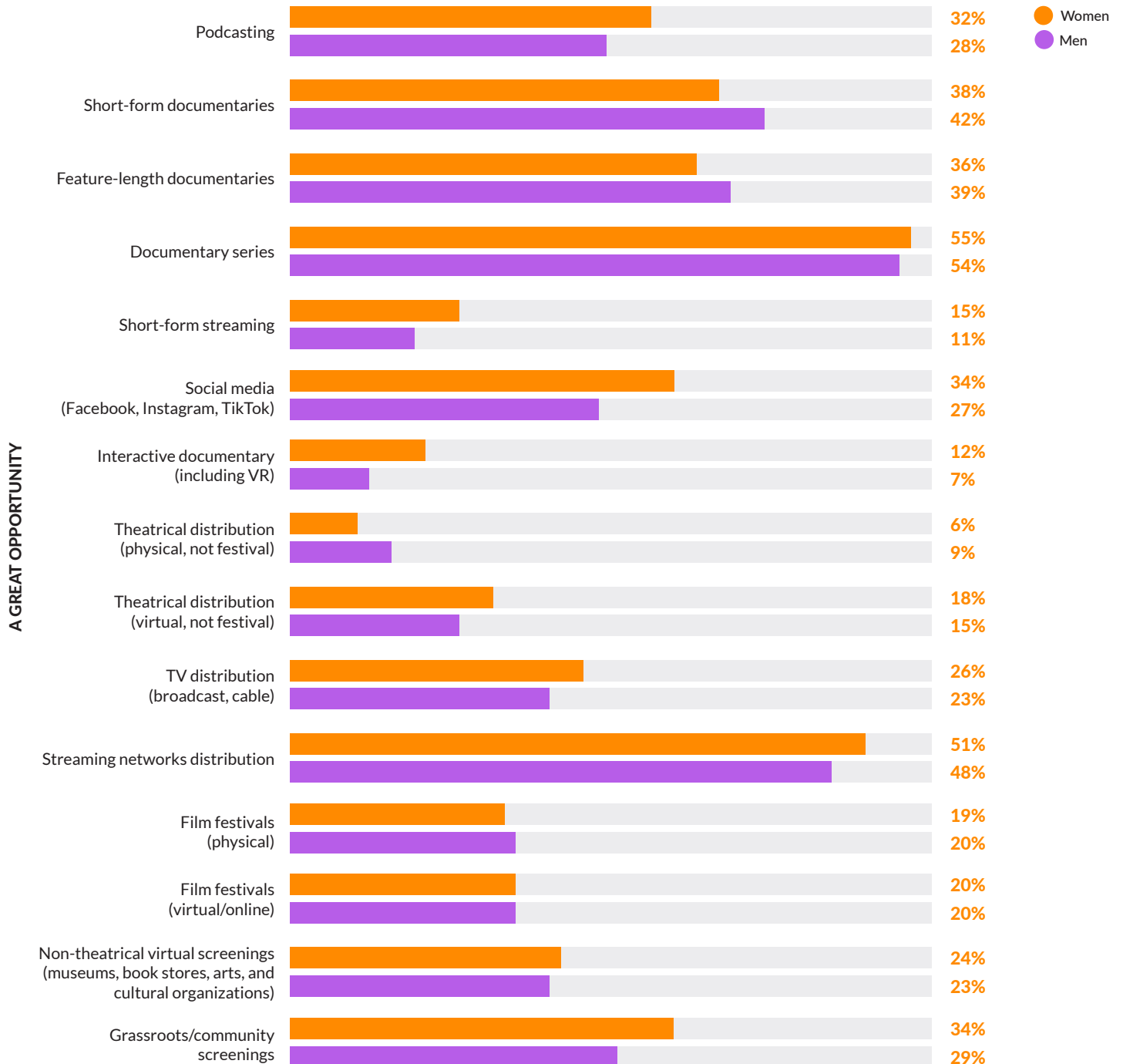
U.S. Documentary Professionals (BIPOC and White)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Format & Distribution: Perceptions of Greatest Future Opportunity

U.S. Documentary Professionals (Gender Identity)

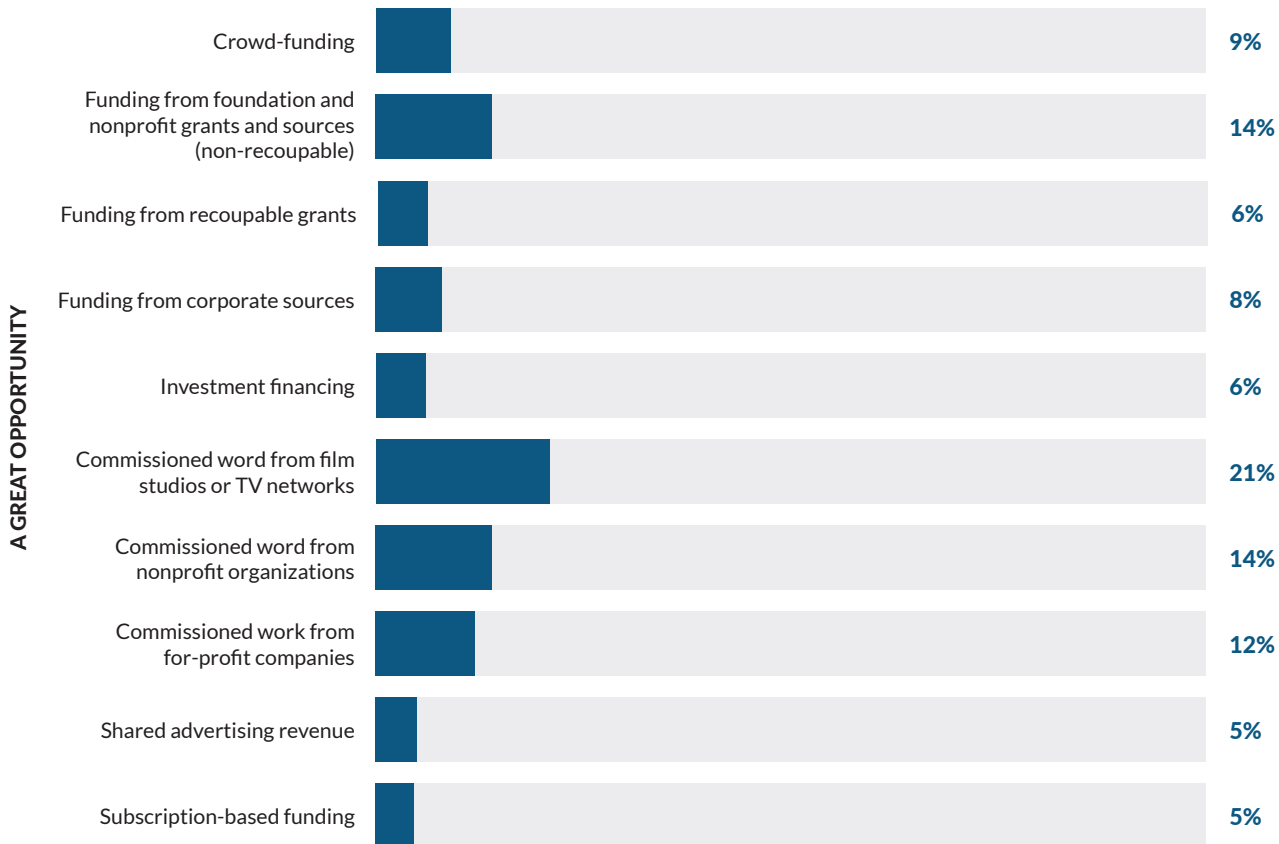


This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Economic Streams: Perceptions of Positive Future Opportunity

Economic Streams: Perceptions of Positive Future Opportunity

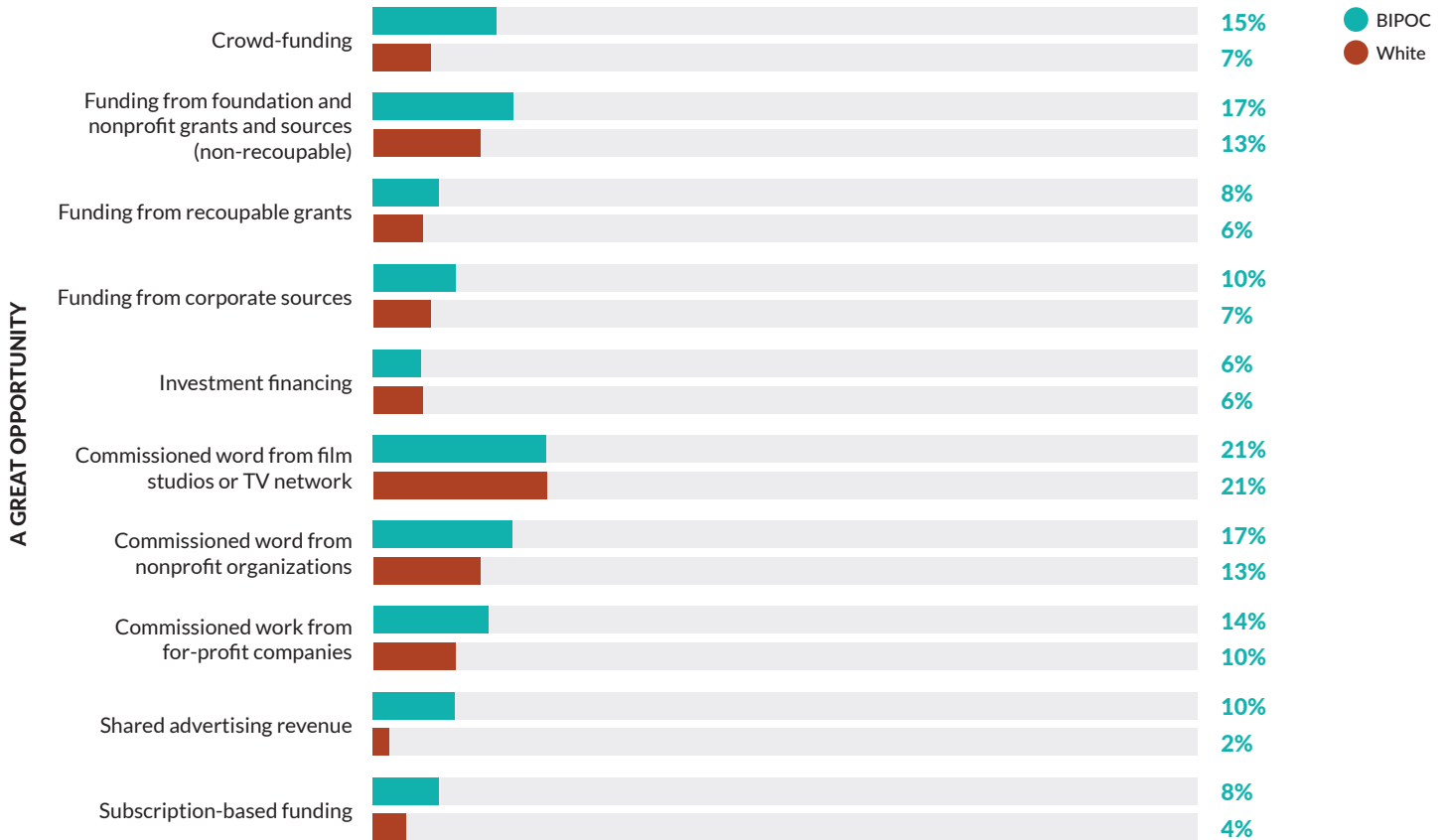
U.S. Documentary Professionals (All Respondents)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Economic Streams: Perceptions of Positive Future Opportunity

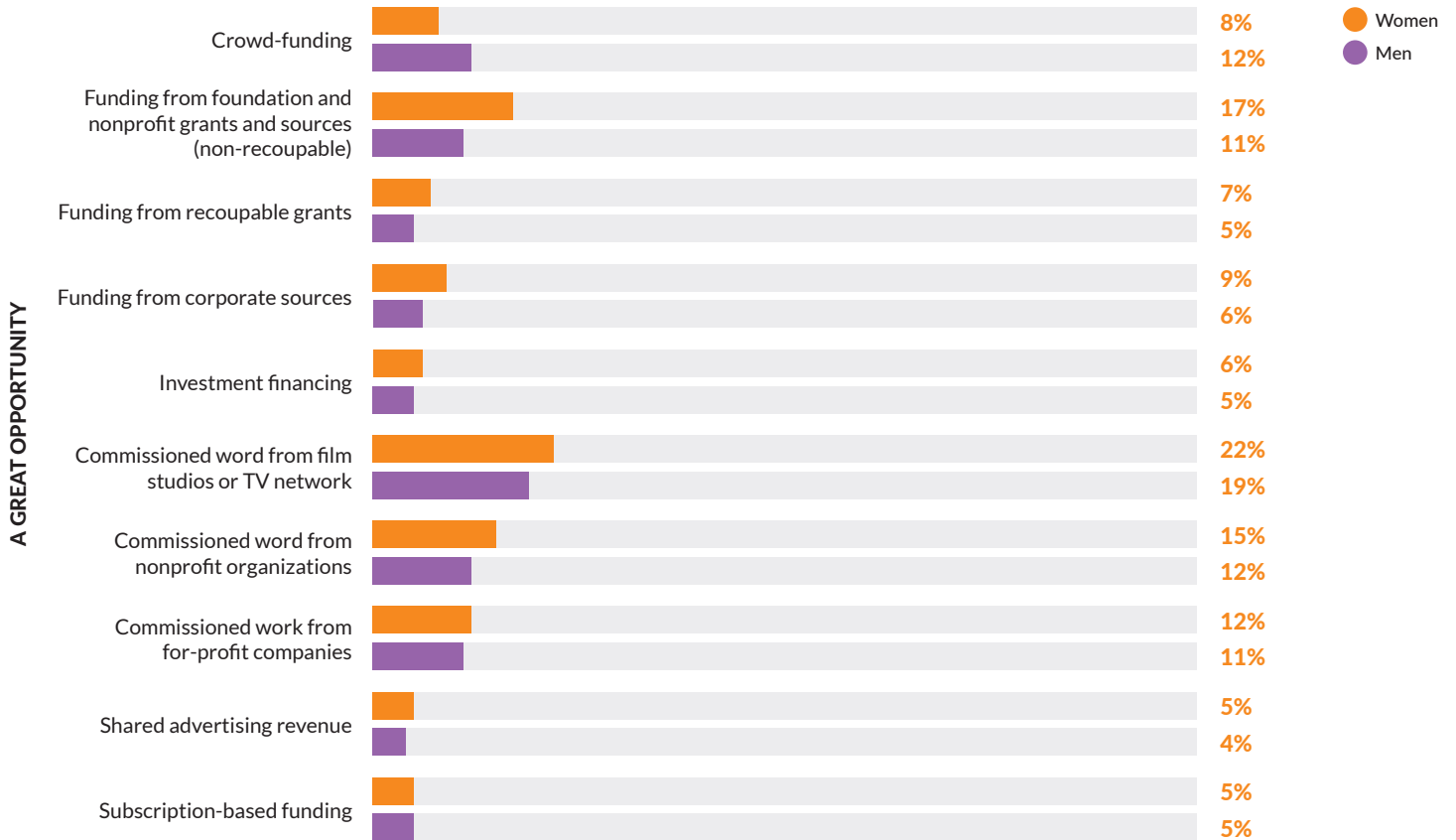
U.S. Documentary Professionals (BIPOC and White)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

Economic Streams: Perceptions of Positive Future Opportunity

U.S. Documentary Professionals (Gender Identity)



This graph depicts the percentage of respondents who answered "a great opportunity" for each response (instead of "not much of an opportunity" or "an opportunity").

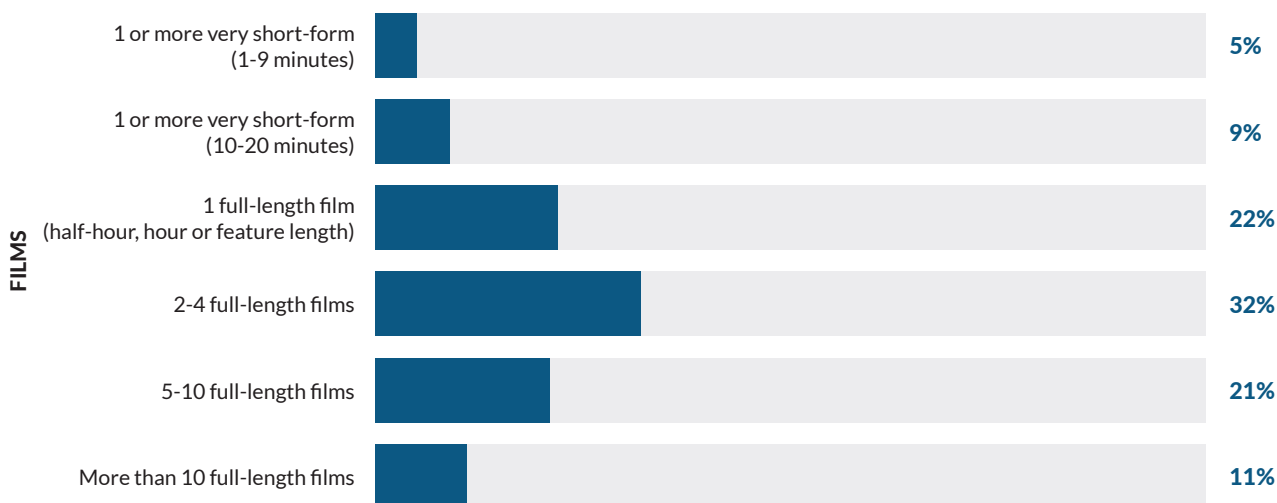
U.S. DOCUMENTARY MAKERS

Experience and Motivations

Documentaries Produced Thus Far

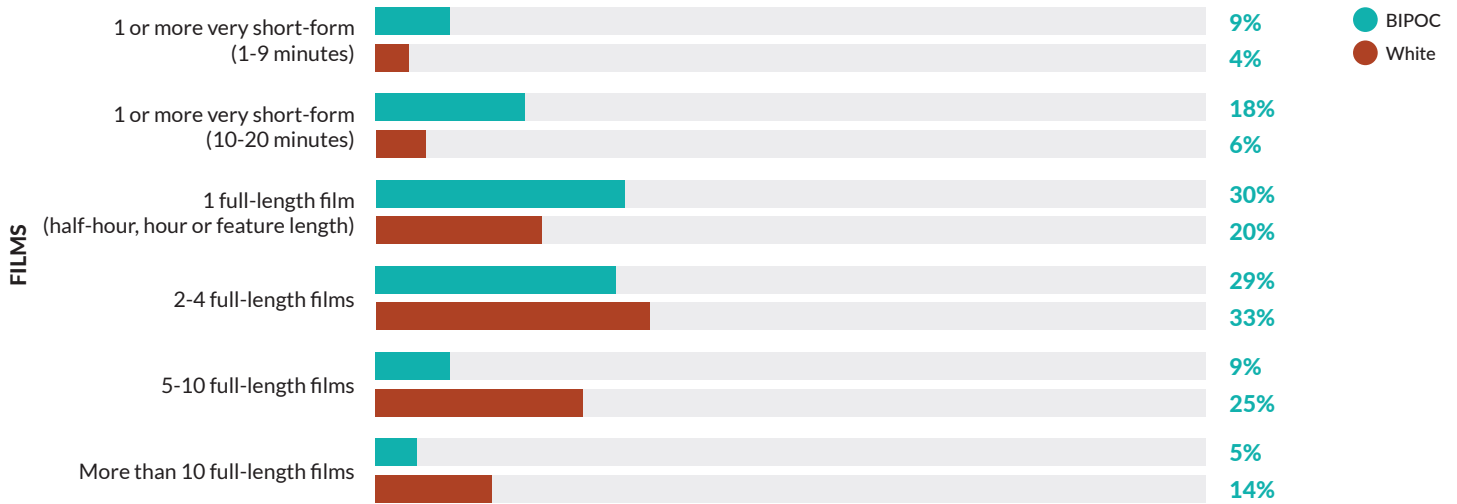
Documentaries Produced Thus Far

U.S. Documentary Directors and Producers (*All Respondents*)



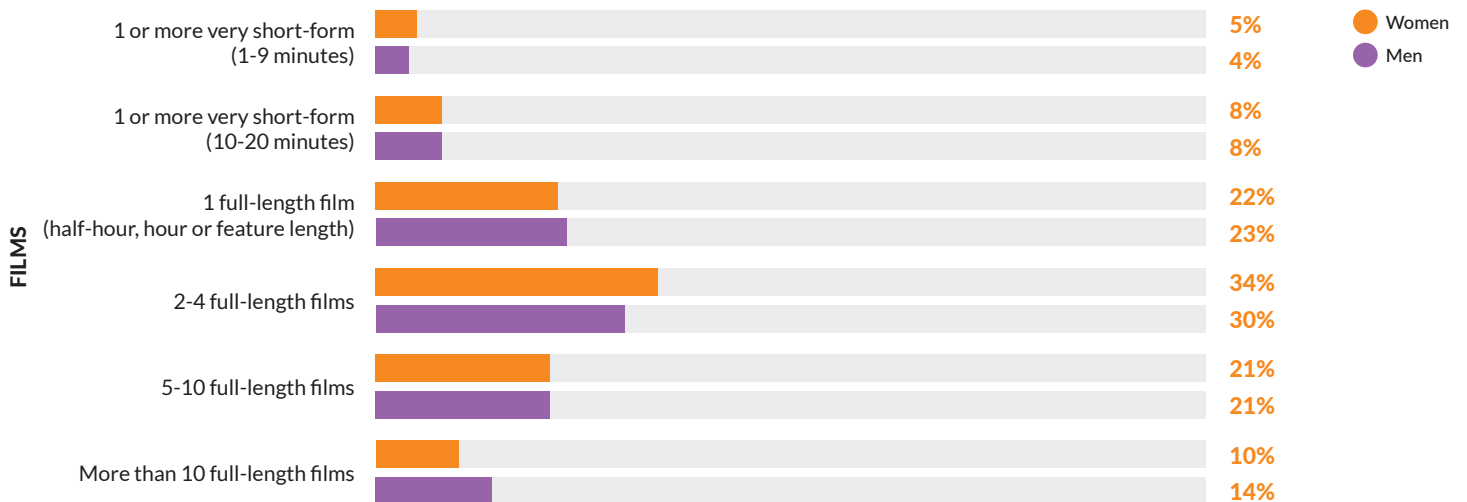
Documentaries Produced Thus Far

U.S. Documentary Directors and Producers (BIPOC and White)



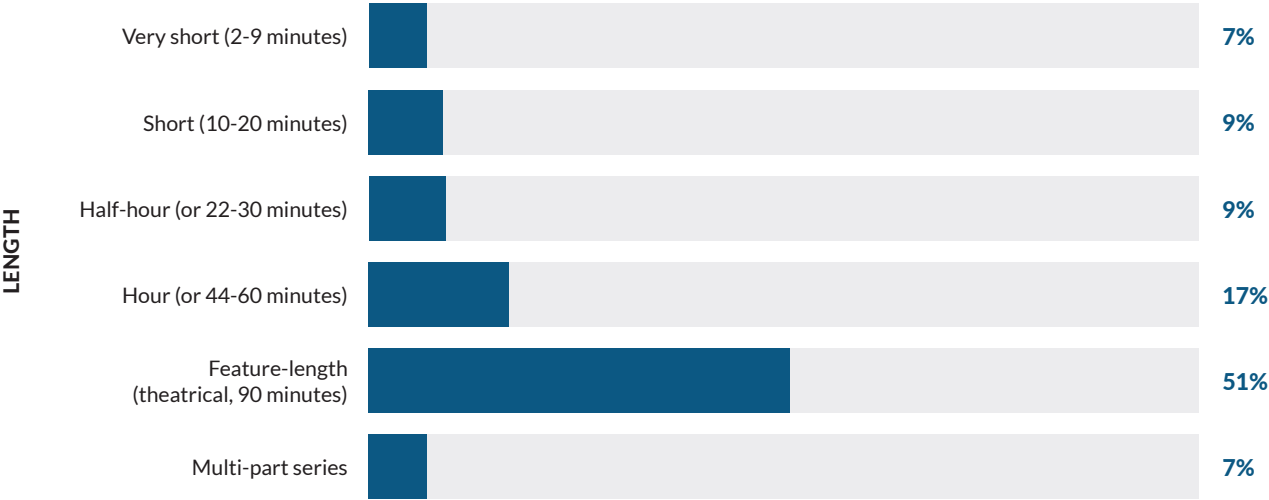
Documentaries Produced Thus Far

U.S. Documentary Directors and Producers (Gender Identity)



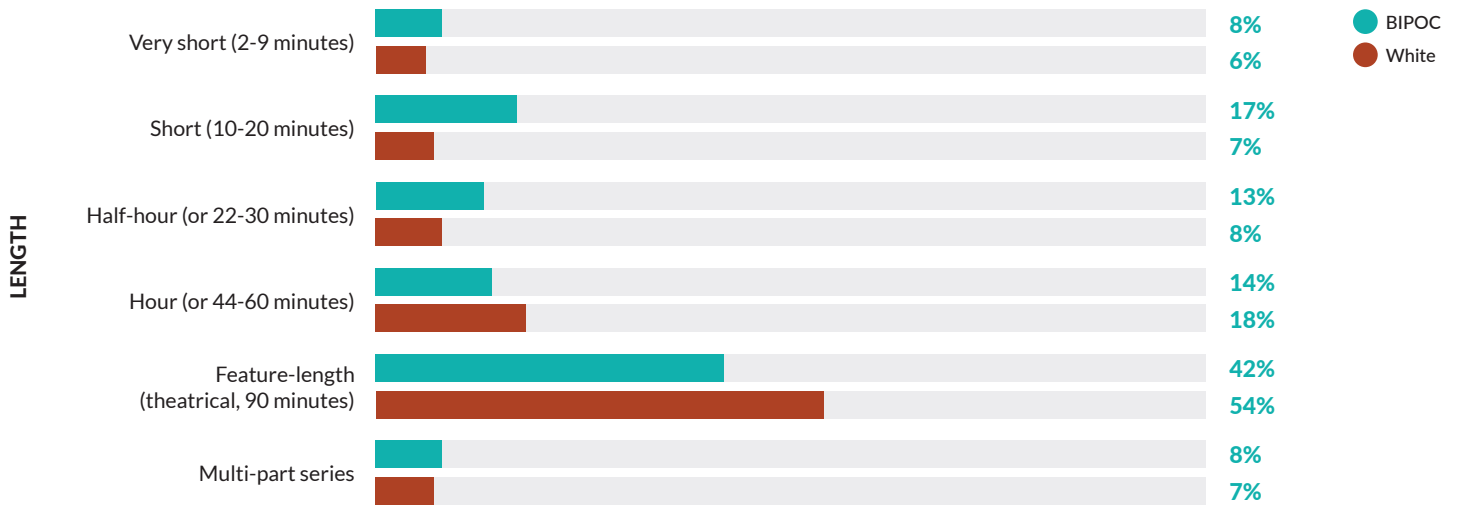
Documentary Length (most recent film)

Documentary Length of Most Recent Film
U.S. Documentary Directors and Producers (All Respondents)



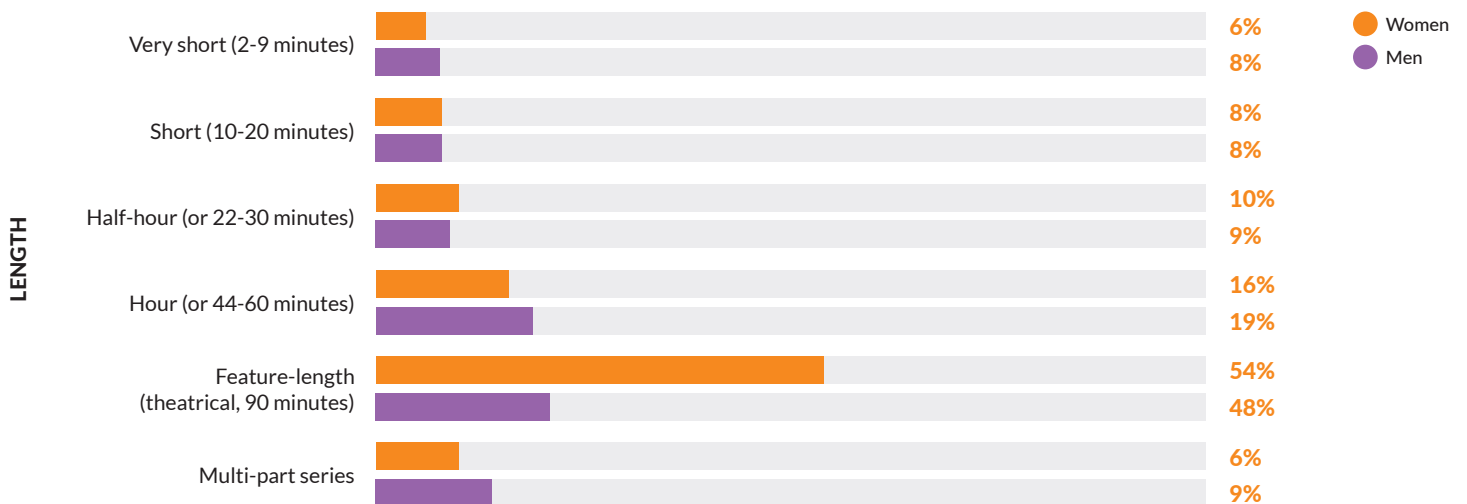
Documentary Length of Most Recent Film

U.S. Documentary Directors and Producers (BIPOC and White)



Documentary Length of Most Recent Film

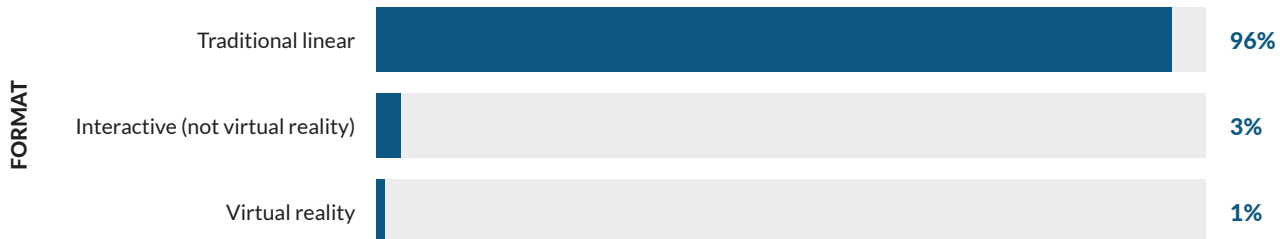
U.S. Documentary Directors and Producers (Gender Identity)



Documentary Format (most recent film)

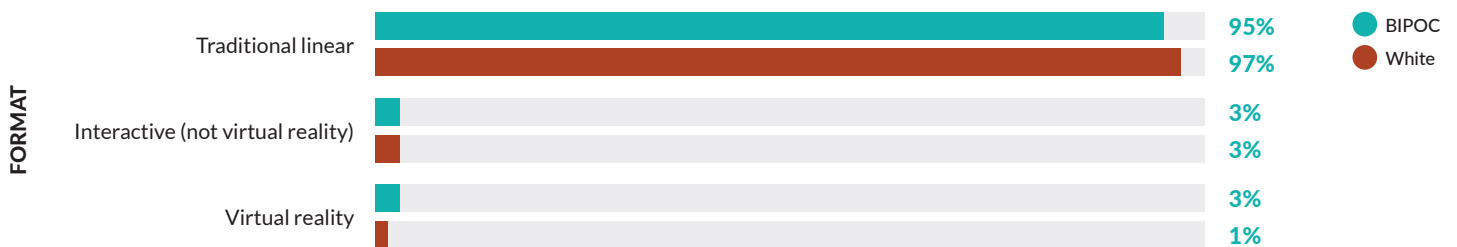
Documentary Format of Most Recent Film

U.S. Documentary Directors and Producers (**All Respondents**)



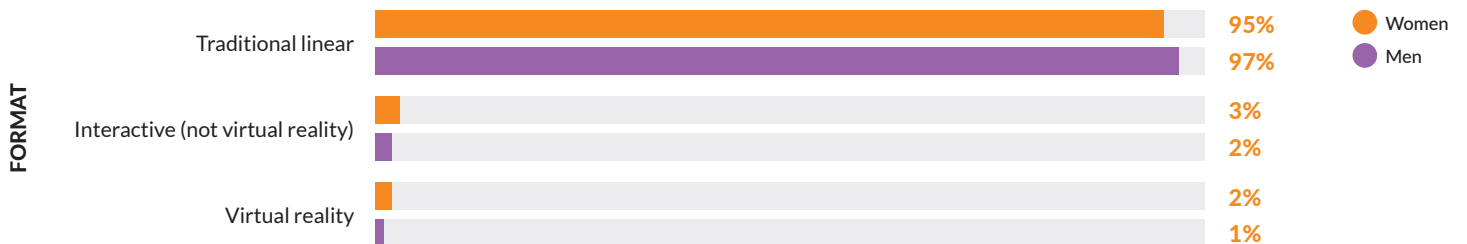
Documentary Format of Most Recent Film

U.S. Documentary Directors and Producers (**BIPOC and White**)



Documentary Format of Most Recent Film

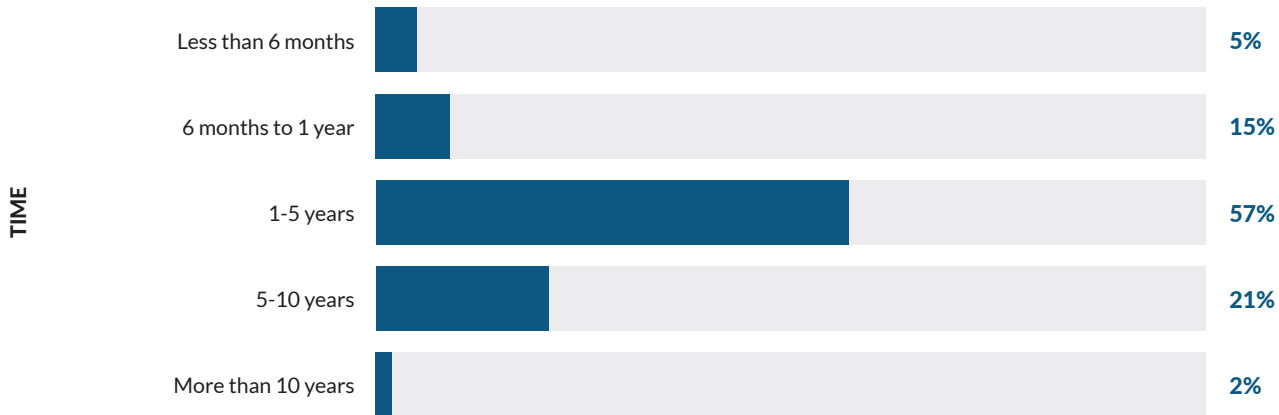
U.S. Documentary Directors and Producers (**Gender Identity**)



How Long Does it Take to Make a Documentary?

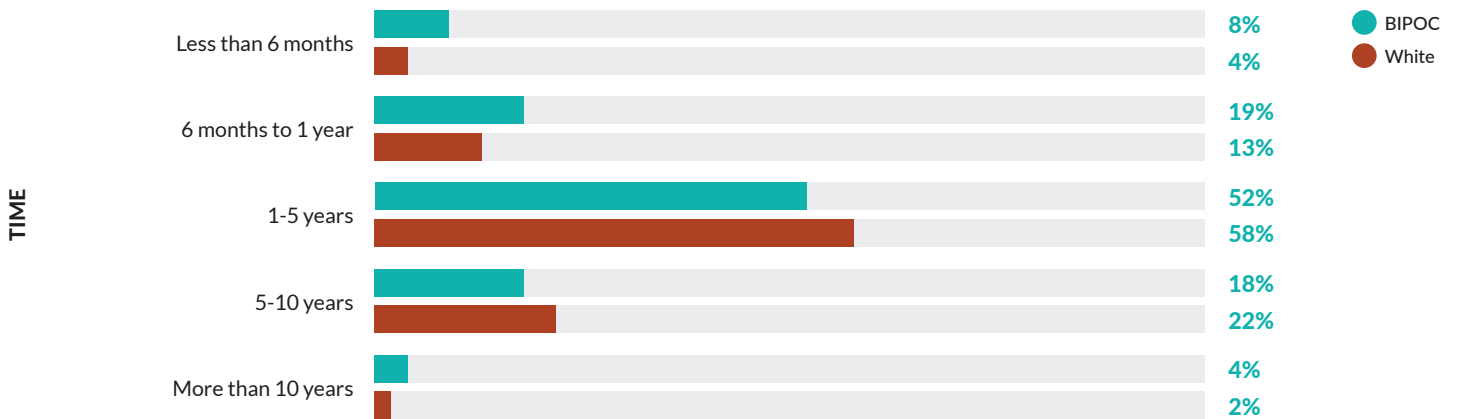
Amount of Time Spent Making Most Recent Documentary

U.S. Documentary Directors and Producers (All Respondents)



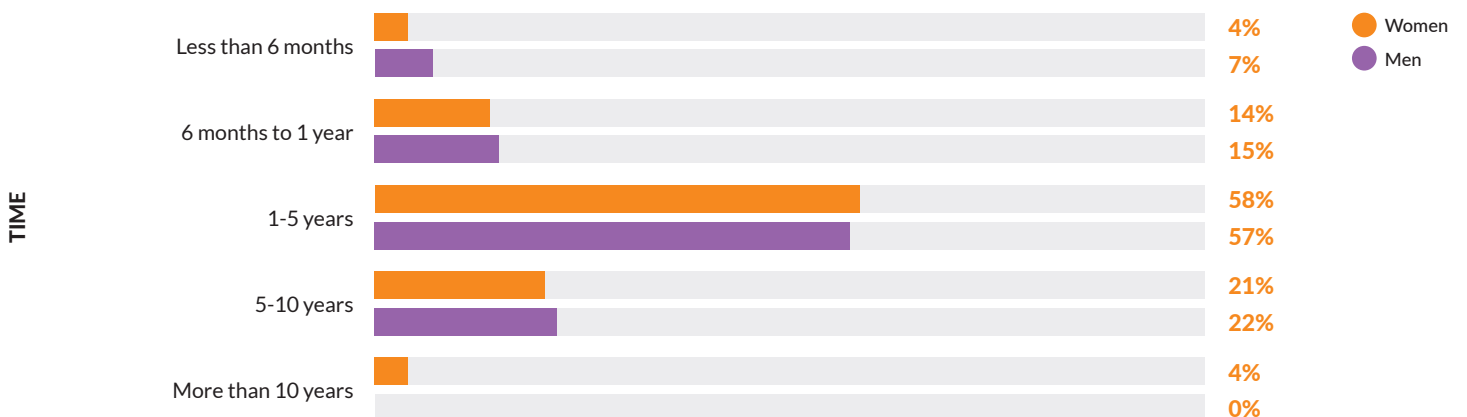
Amount of Time Spent Making Most Recent Documentary

U.S. Documentary Directors and Producers (BIPOC and White)



Amount of Time Spent Making Most Recent Documentary

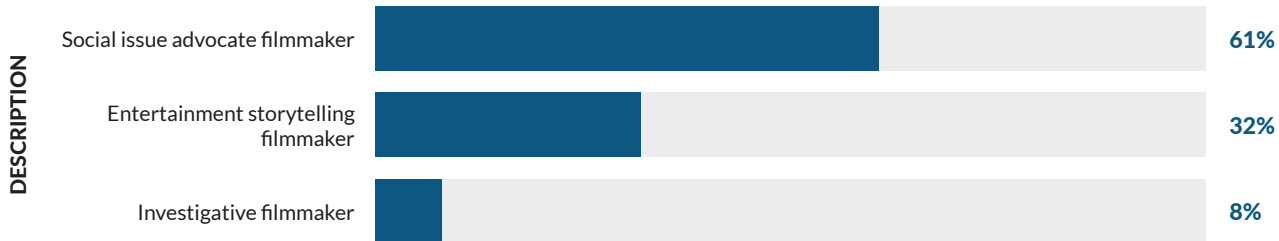
U.S. Documentary Directors and Producers (Gender Identity)



Documentary Makers' Self-Descriptions: Social Issue vs. Pure Entertainment Stories

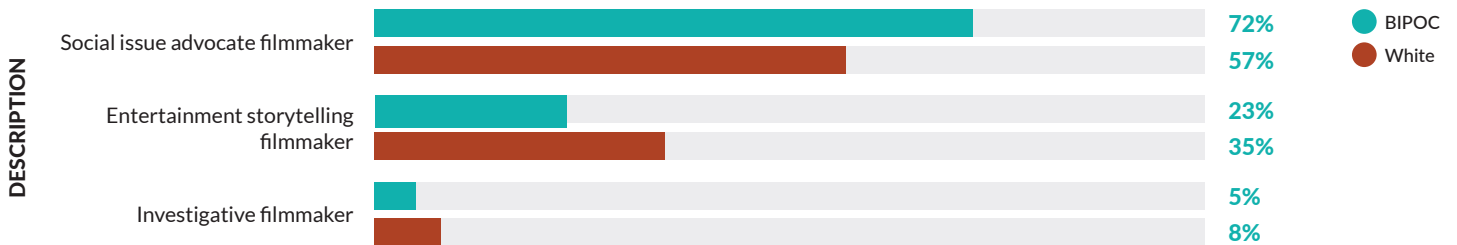
Social Issue or Pure Entertainment

U.S. Documentary Directors and Producers (All Respondents)



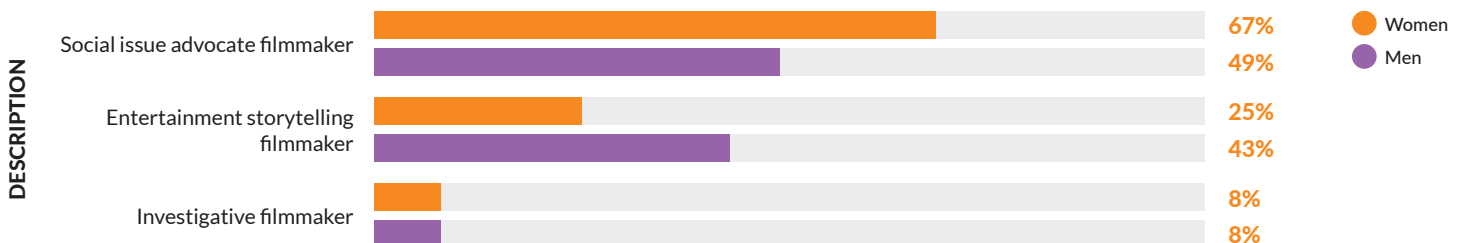
Social Issue or Pure Entertainment

U.S. Documentary Directors and Producers (BIPOC and White)



Social Issue or Pure Entertainment

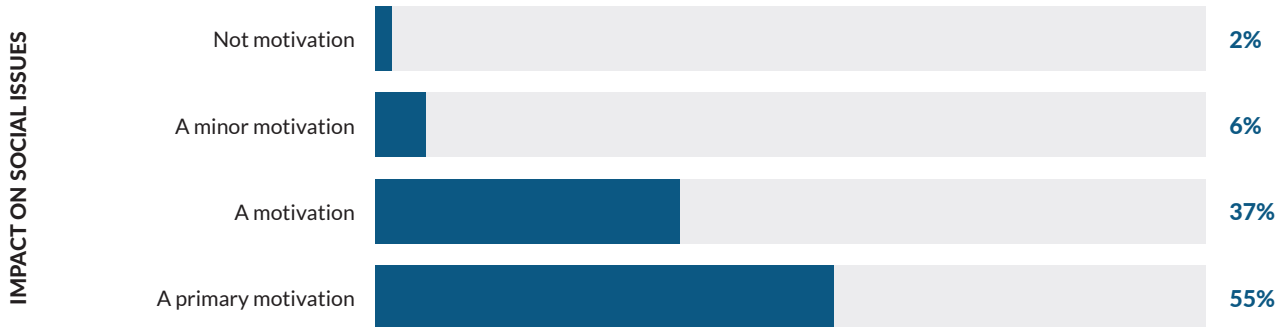
U.S. Documentary Directors and Producers (Gender Identity)



Documentary Makers' Social Change Motivations (Making Social Impact as Driving Motivation)

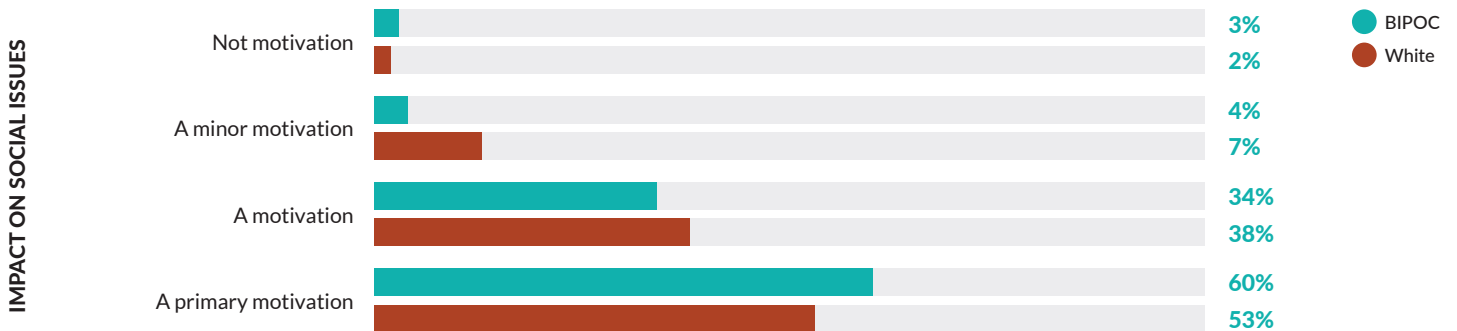
Social Change Motivation with Documentary

U.S. Documentary Directors and Producers (**All Respondents**)



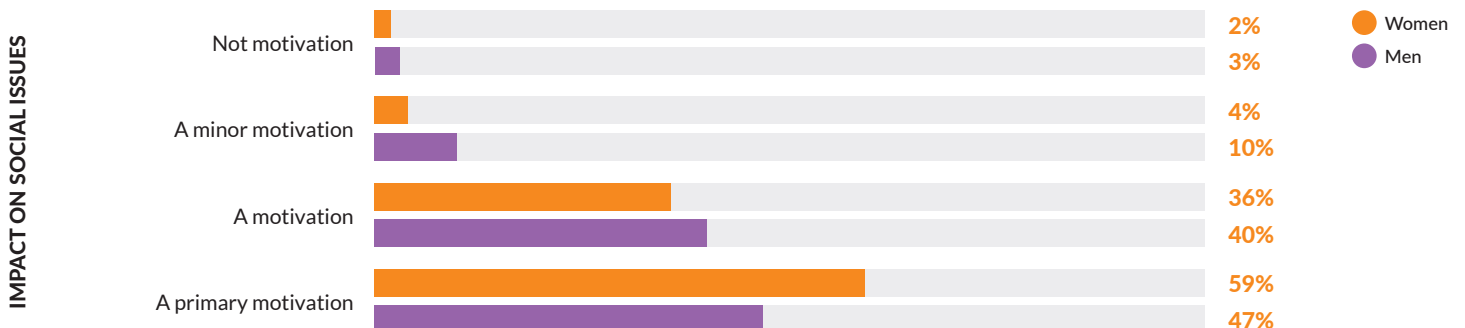
Social Change Motivation with Documentary

U.S. Documentary Directors and Producers (**BIPOC and White**)



Social Change Motivation with Documentary

U.S. Documentary Directors and Producers (**Gender Identity**)



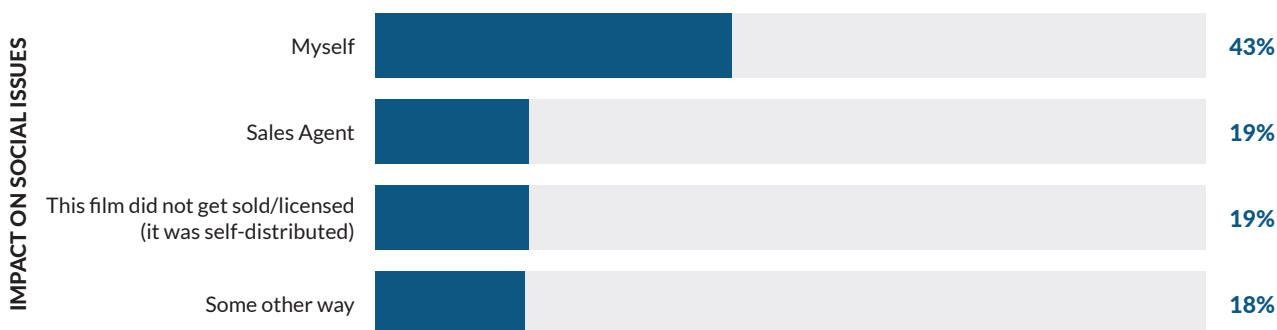
U.S. DOCUMENTARY MAKERS

The Business and Distribution of Documentary in the U.S.

Who Sells or Licenses Documentaries for Distribution?

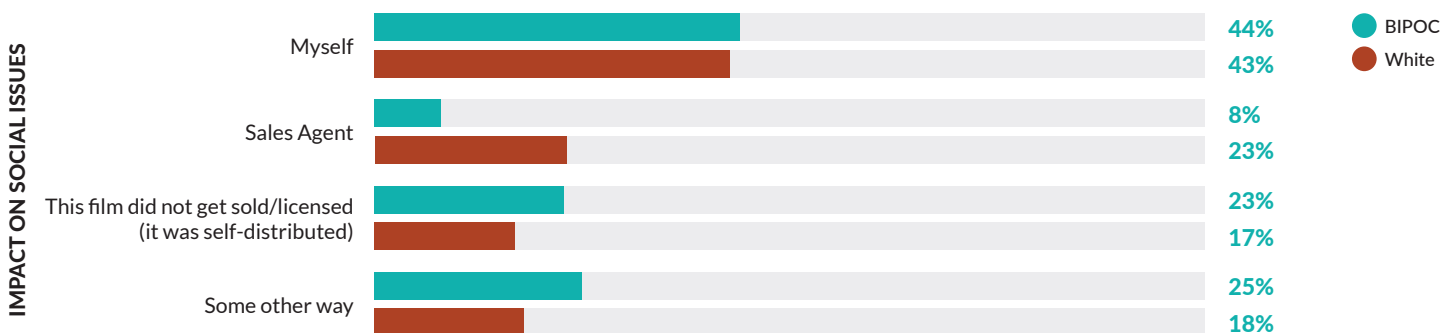
Film Licensing Experience for Most Recent Films

U.S. Documentary Directors and Producers (All Respondents)



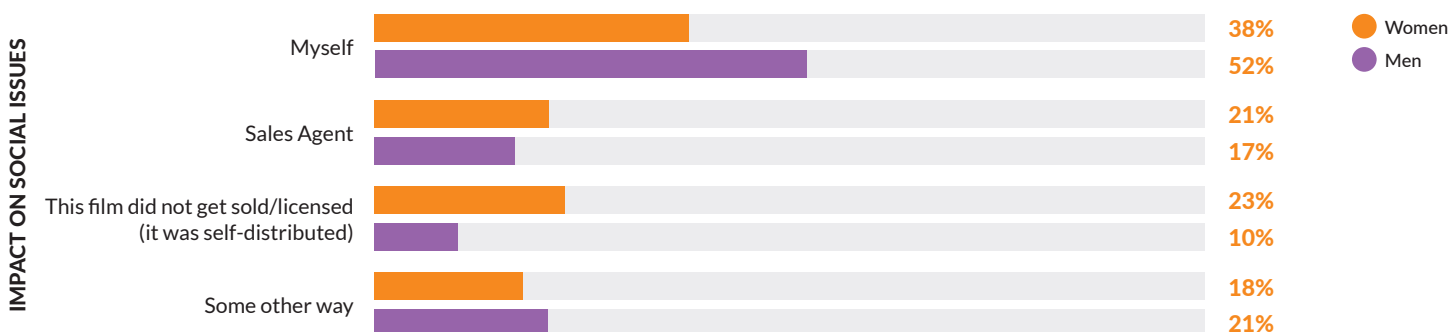
Film Licensing Experience for Most Recent Films

U.S. Documentary Directors and Producers (BIPOC and White)



Film Licensing Experience for Most Recent Films

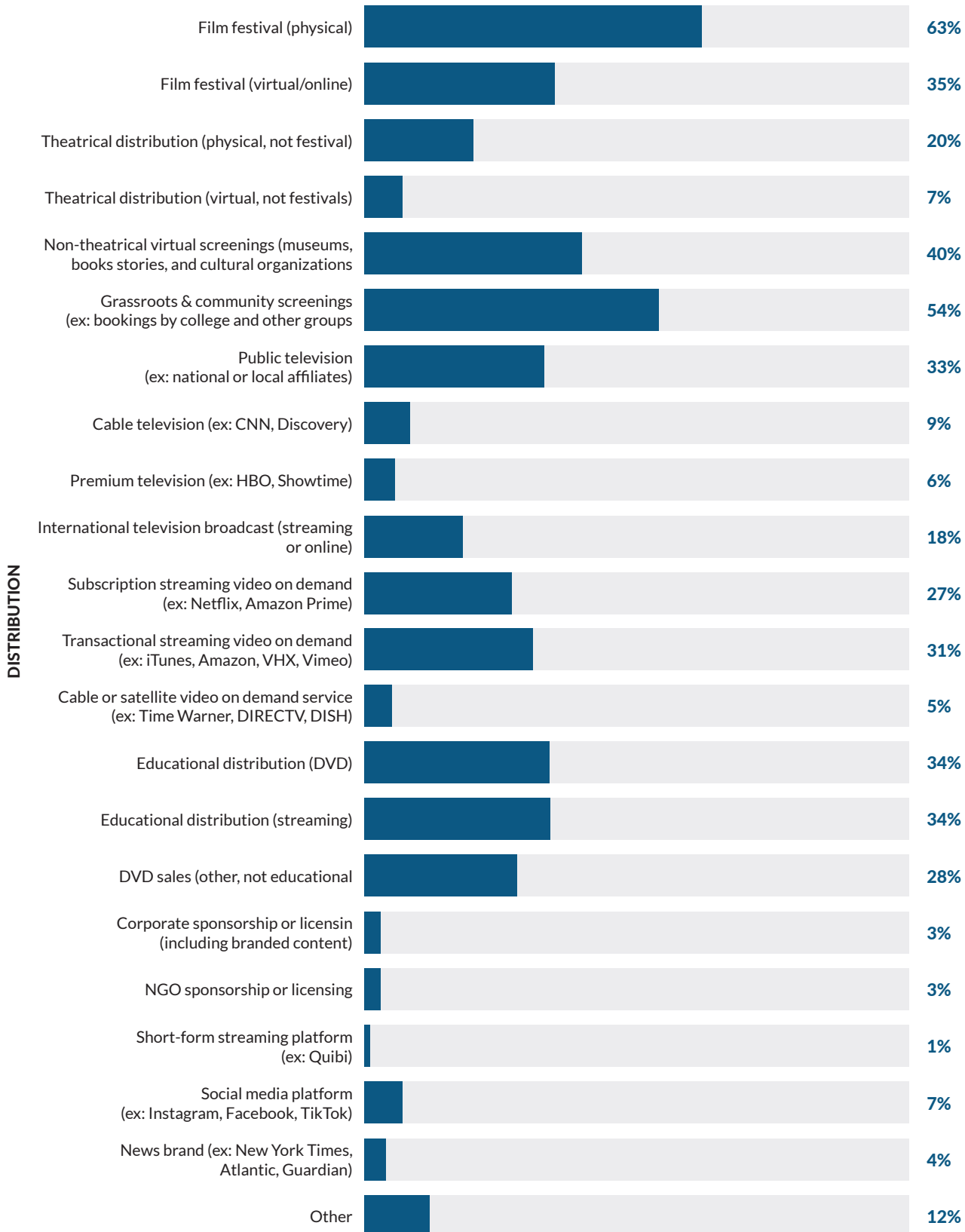
U.S. Documentary Directors and Producers (Gender Identity)



How Filmmakers' Most Recent Documentaries Were Distributed

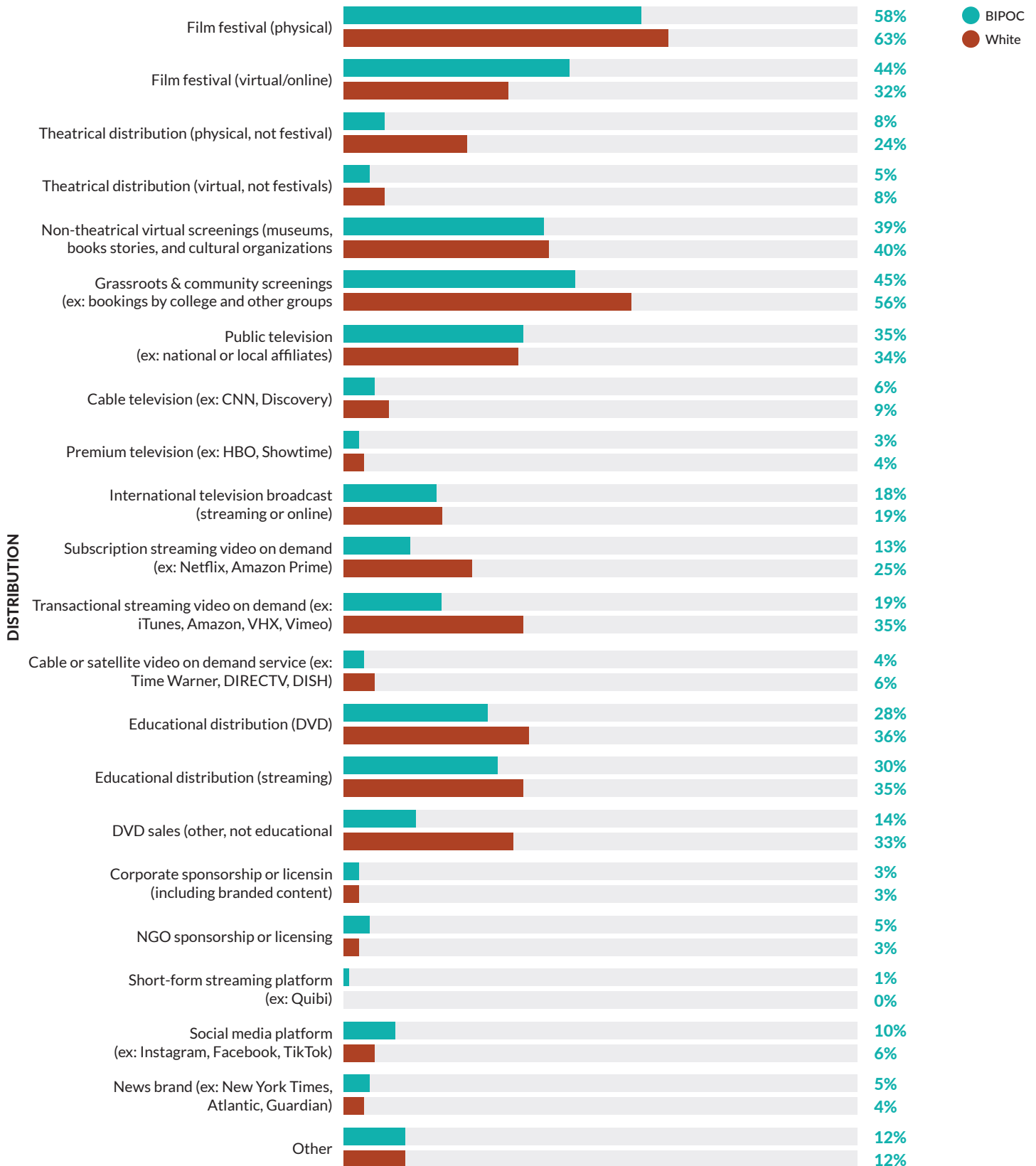
Distribution for Most Recent Film

U.S. Documentary Directors and Producers (All Respondents)



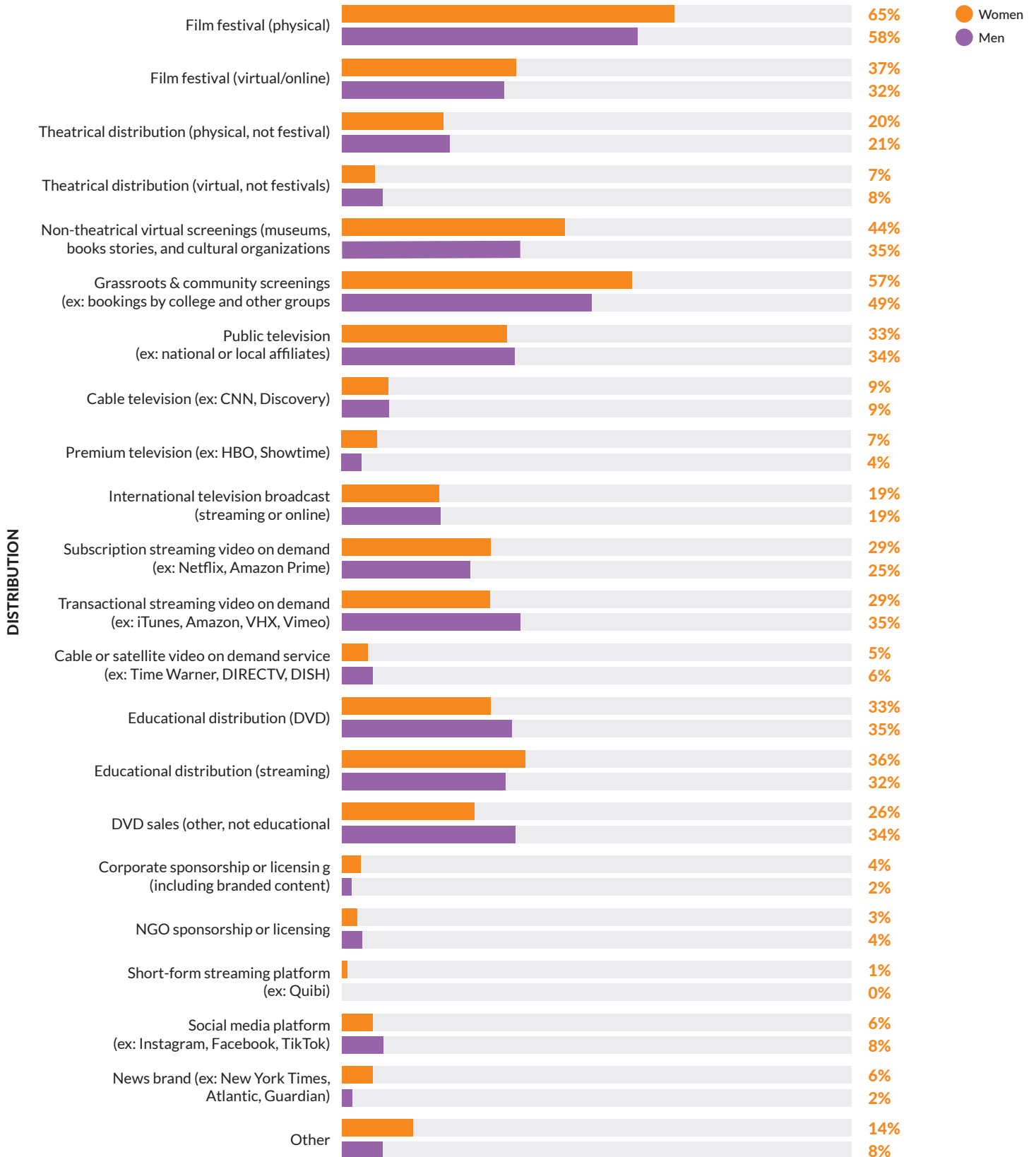
Distribution for Most Recent Film

U.S. Documentary Directors and Producers (BIPOC and White)



Distribution for Most Recent Film

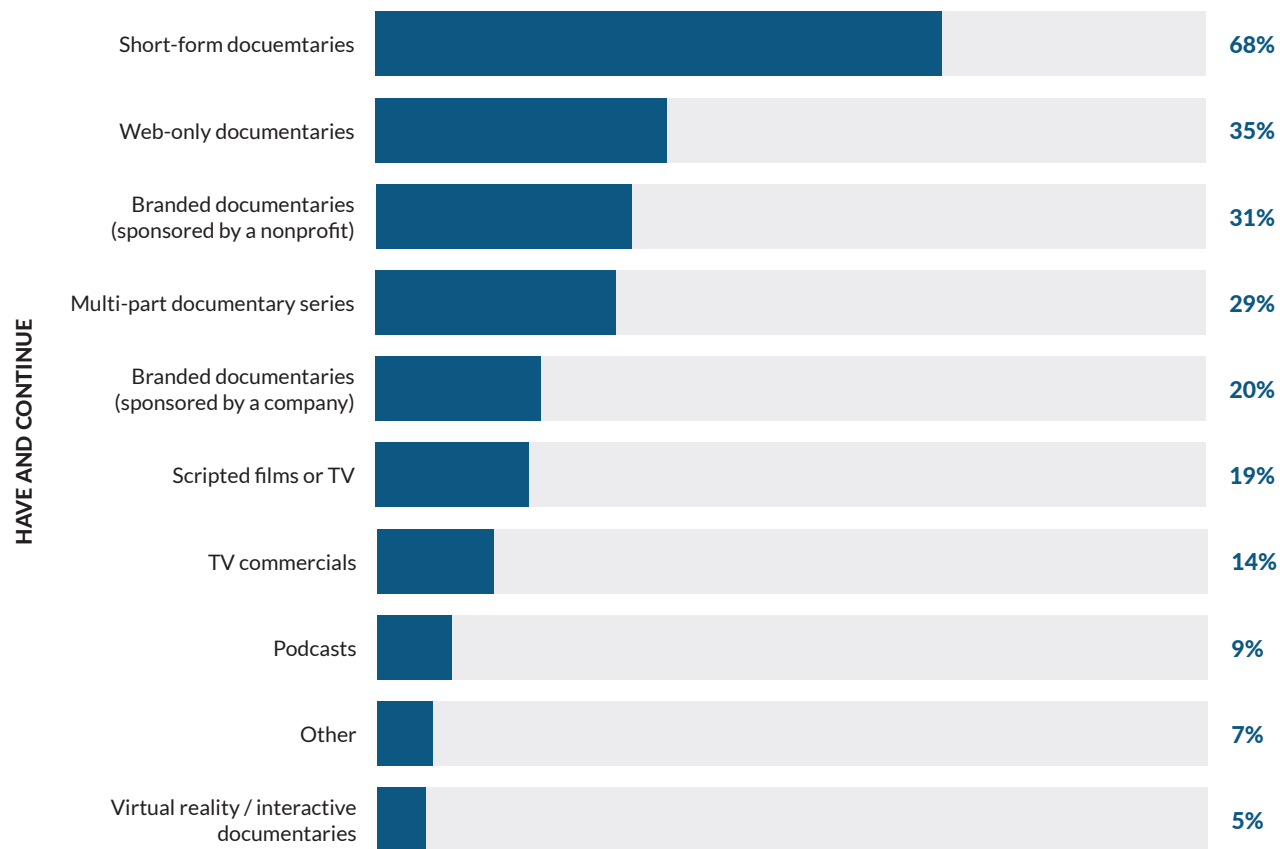
U.S. Documentary Directors and Producers (Gender Identity)



Documentary Format Plans for the Future (Already Produced + Plan to Produce in the Future)

Film Format Plans for the Future

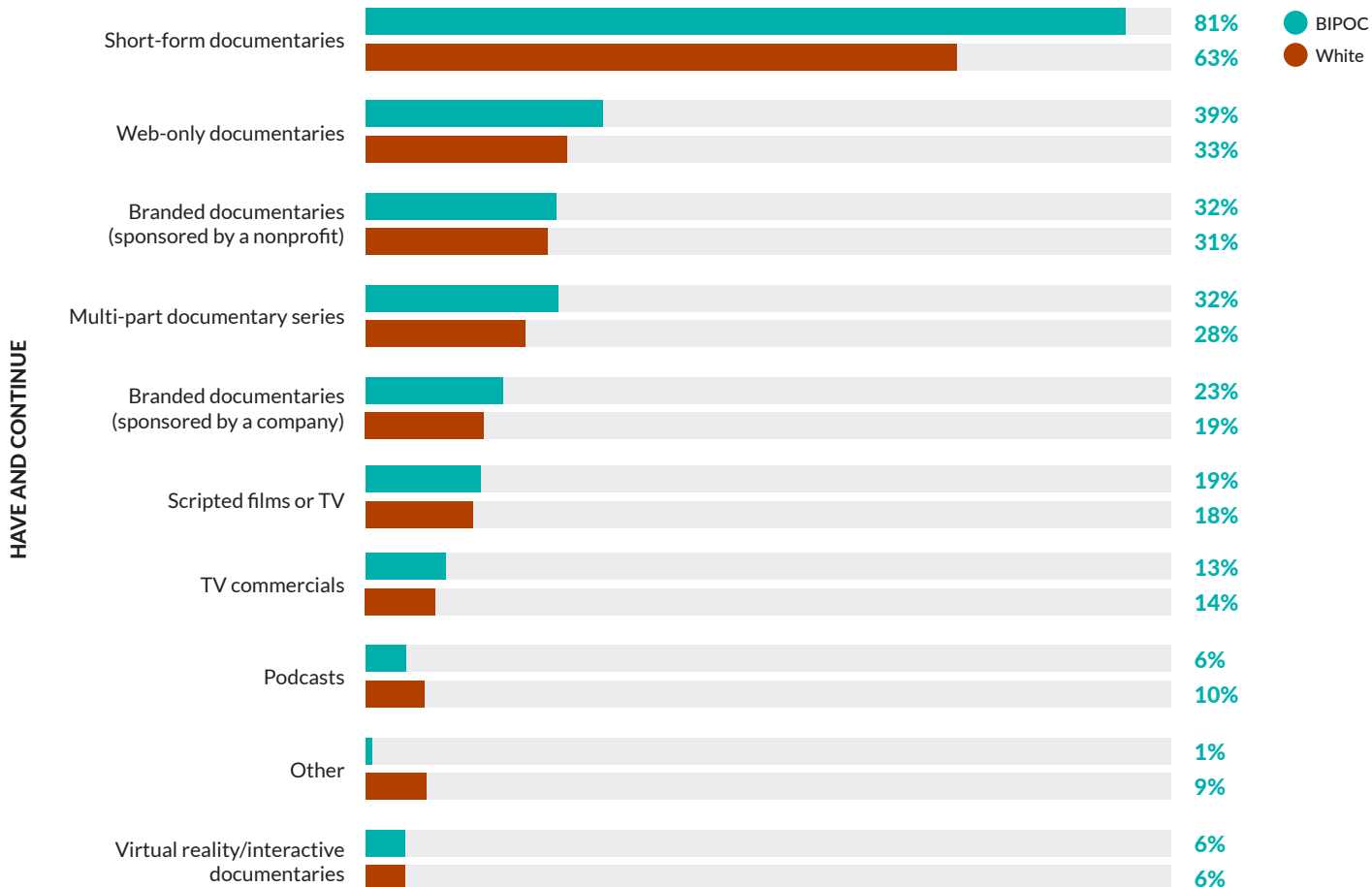
U.S. Documentary Directors and Producers (All Respondents)



This graph depicts the percentage of respondents who answered "I have produced this already and plan to in the future."

Film Format Plans for the Future

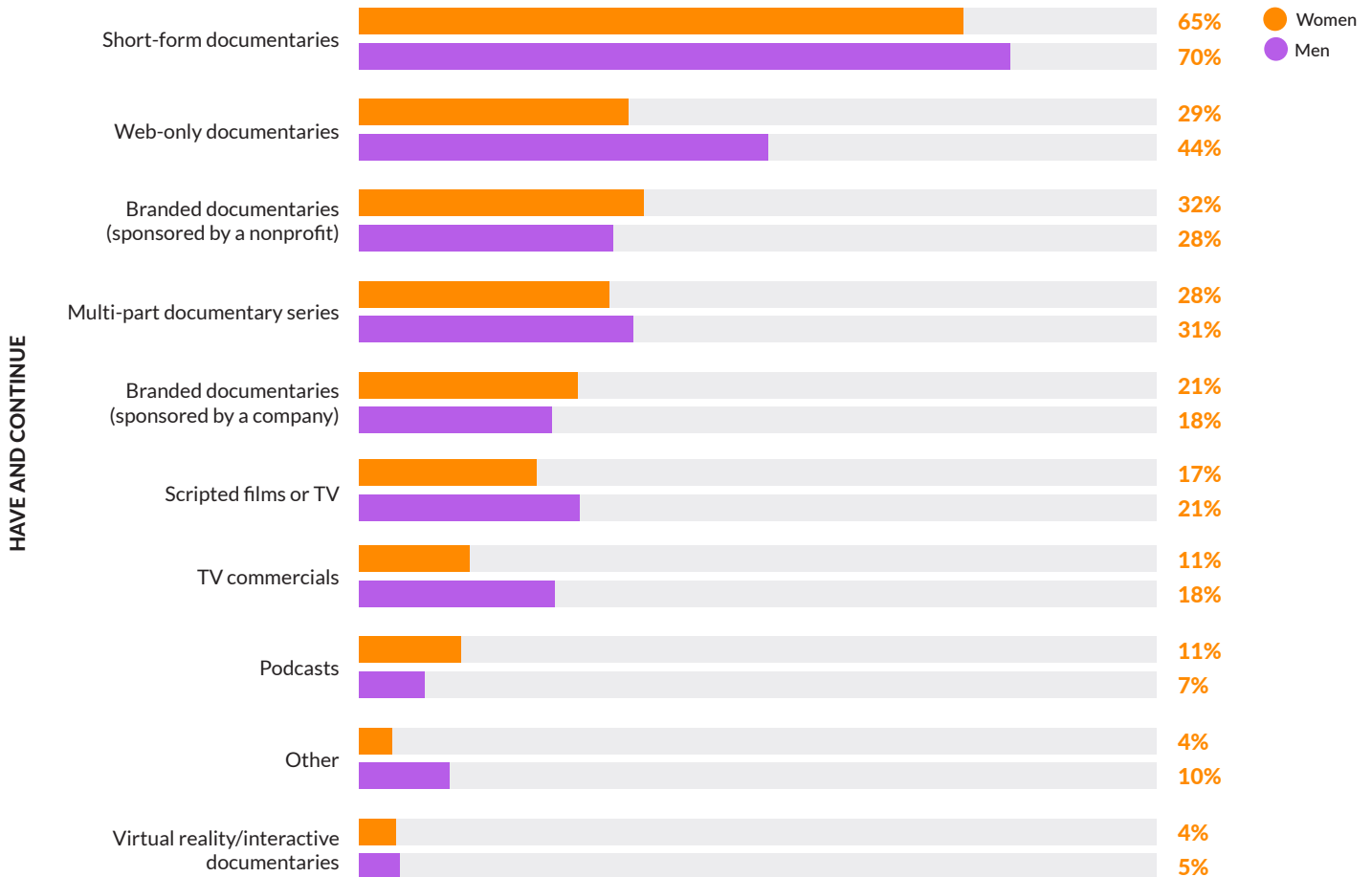
U.S. Documentary Directors and Producers (BIPOC and White)



This graph depicts the percentage of respondents who answered "I have produced this already and plan to in the future."

Film Format Plans for the Future

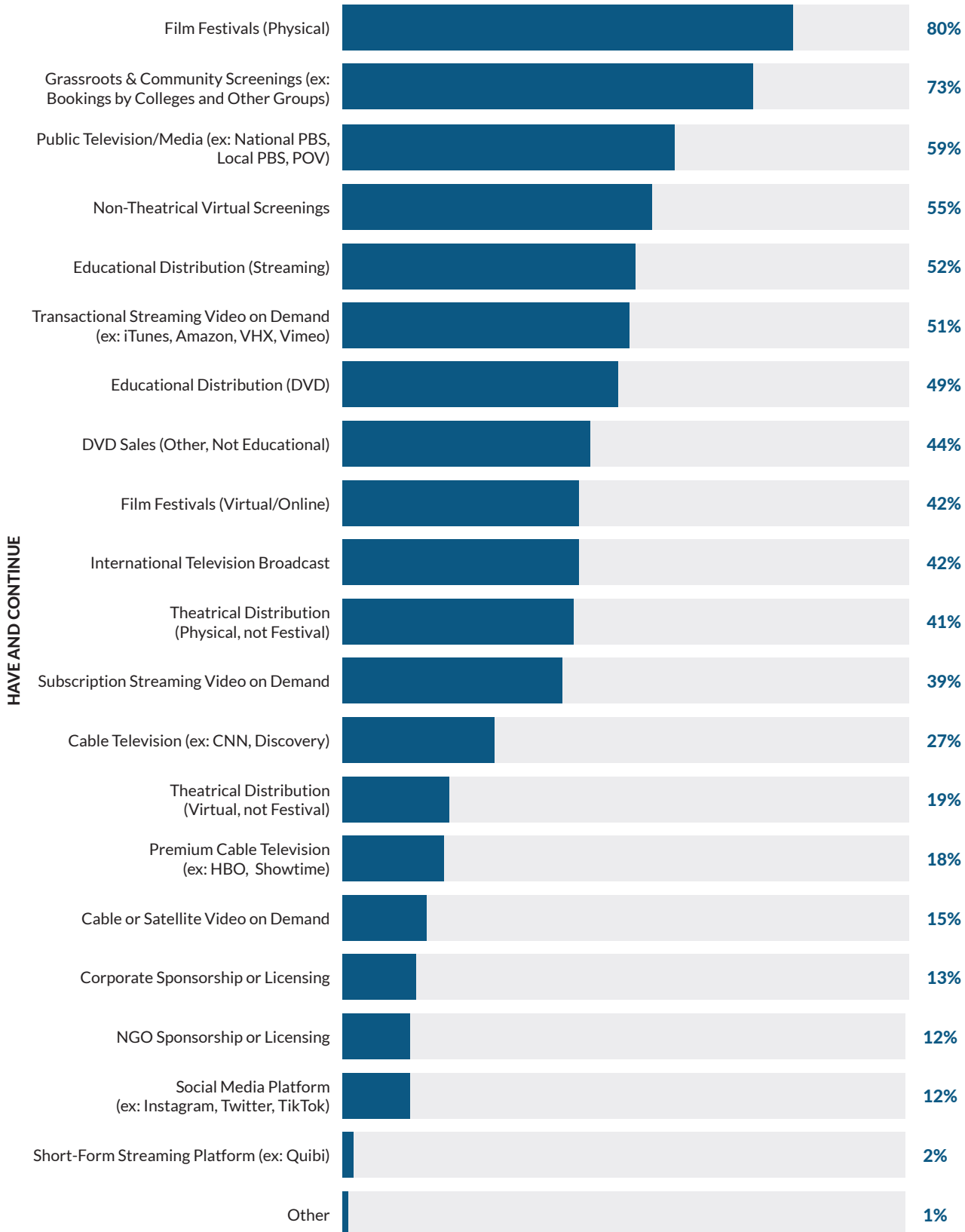
U.S. Documentary Directors and Producers (Gender Identity)



This graph depicts the percentage of respondents who answered "I have produced this already and plan to in the future."

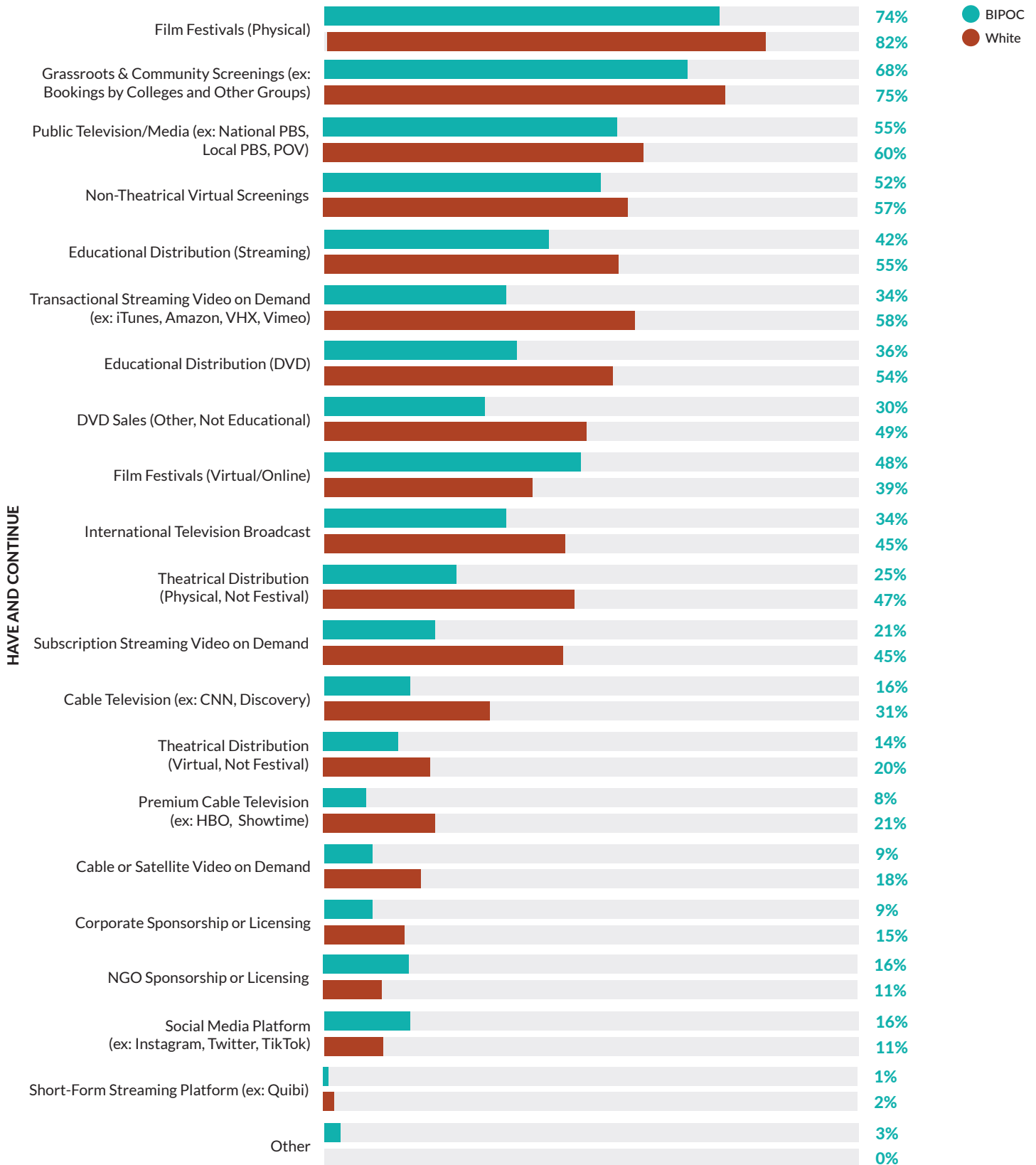
Distribution Future Plans

U.S. Documentary Directors and Producers (All Respondents)



Distribution Future Plans

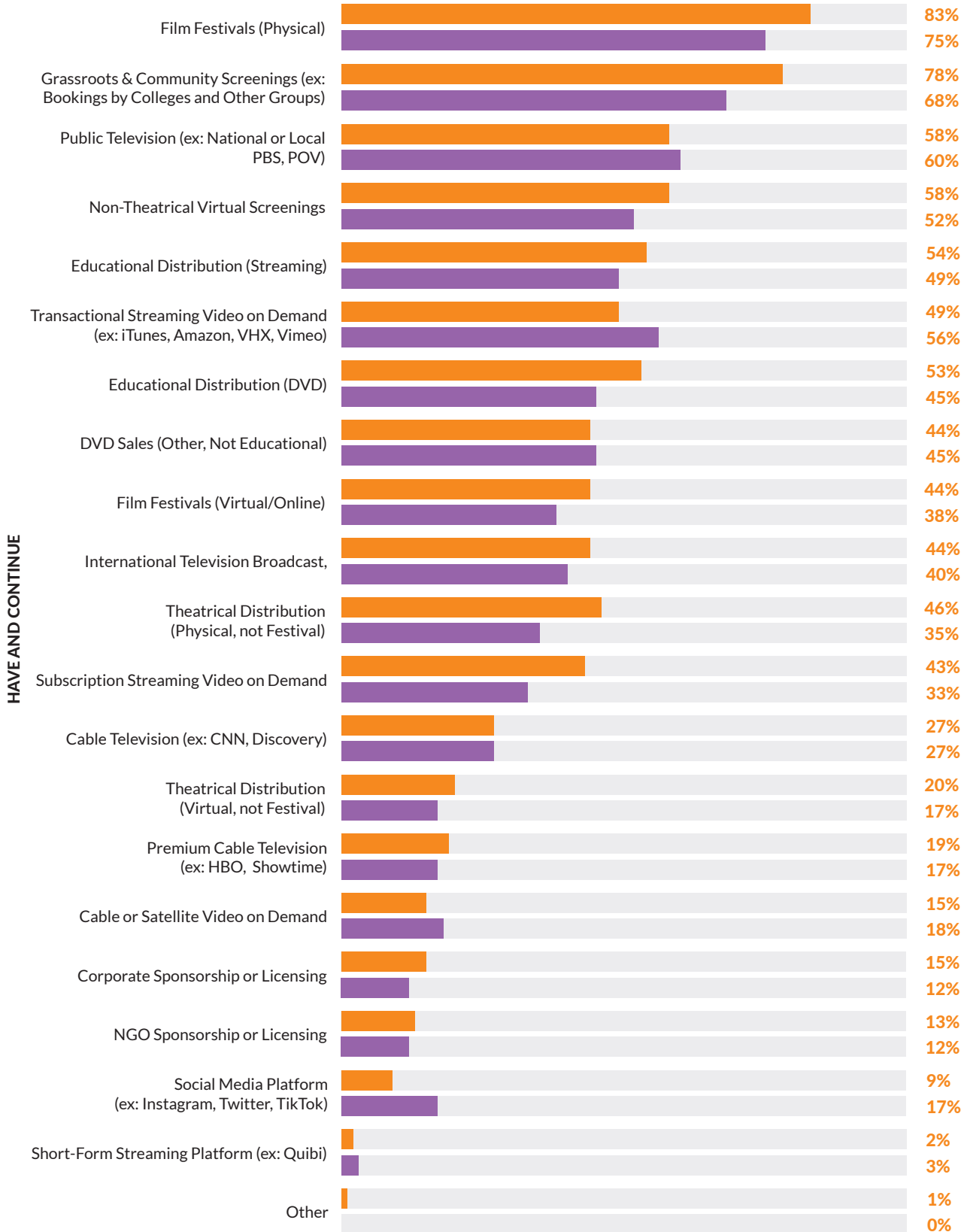
U.S. Documentary Directors and Producers (BIPOC and White)



Distribution Future Plans

U.S. Documentary Directors and Producers (Gender Identity)

● Women
● Men



Community Screenings for Most Recent Documentaries

Community Screenings for Most Recent Film

U.S. Documentary Directors and Producers (**All Respondents**)



Community Screenings for Most Recent Film

U.S. Documentary Directors and Producers (**BIPOC and White**)



Community Screenings for Most Recent Film

U.S. Documentary Directors and Producers (**Gender Identity**)



Collaboration with Impact Producers

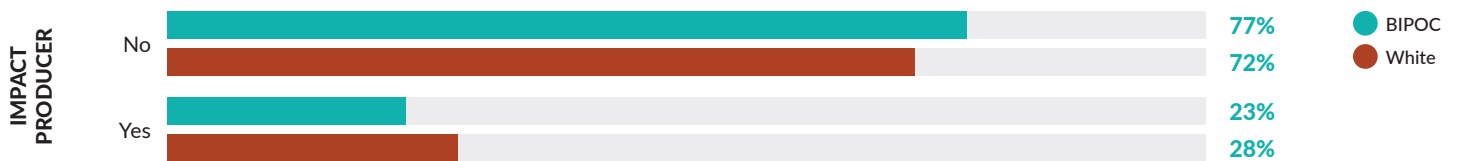
Work with Impact Producer for Most Recent Film

U.S. Documentary Directors and Producers *(All Respondents)*



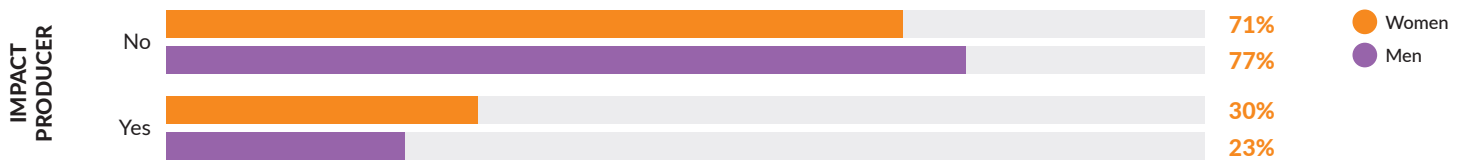
Work with Impact Producer for Most Recent Film

U.S. Documentary Directors and Producers *(BIPOC and White)*



Work with Impact Producer for Most Recent Film

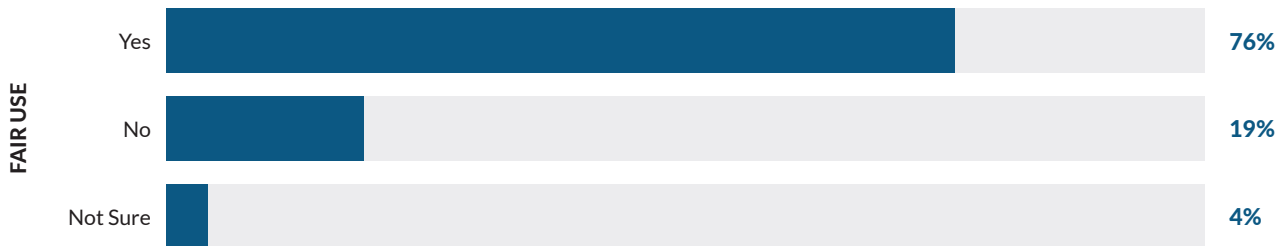
U.S. Documentary Directors and Producers *(Gender Identity)*



Filmmakers' Utilization of Fair Use in Most Recent Documentaries

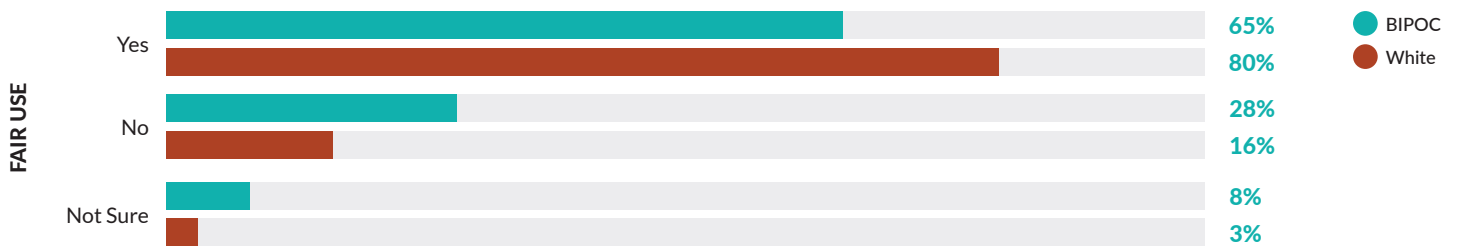
Leveraging Fair Use in Most Recent Film

U.S. Documentary Directors and Producers (*All Respondents*)



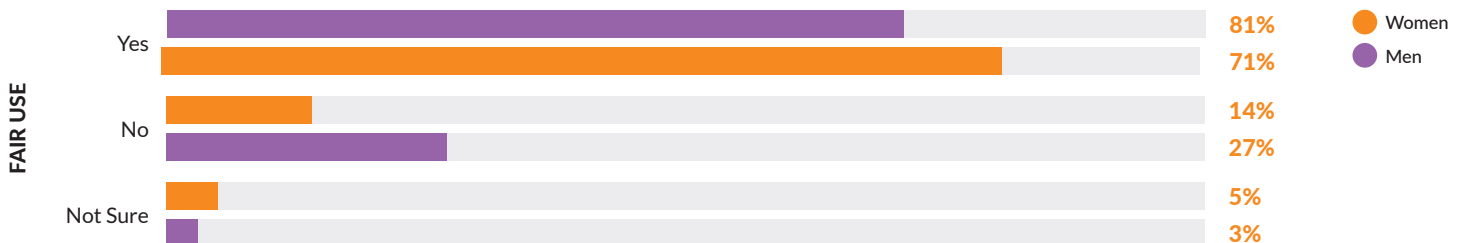
Leveraging Fair Use in Most Recent Film

U.S. Documentary Directors and Producers (*BIPOC and White*)



Leveraging Fair Use in Most Recent Film

U.S. Documentary Directors and Producers (*Gender Identity*)



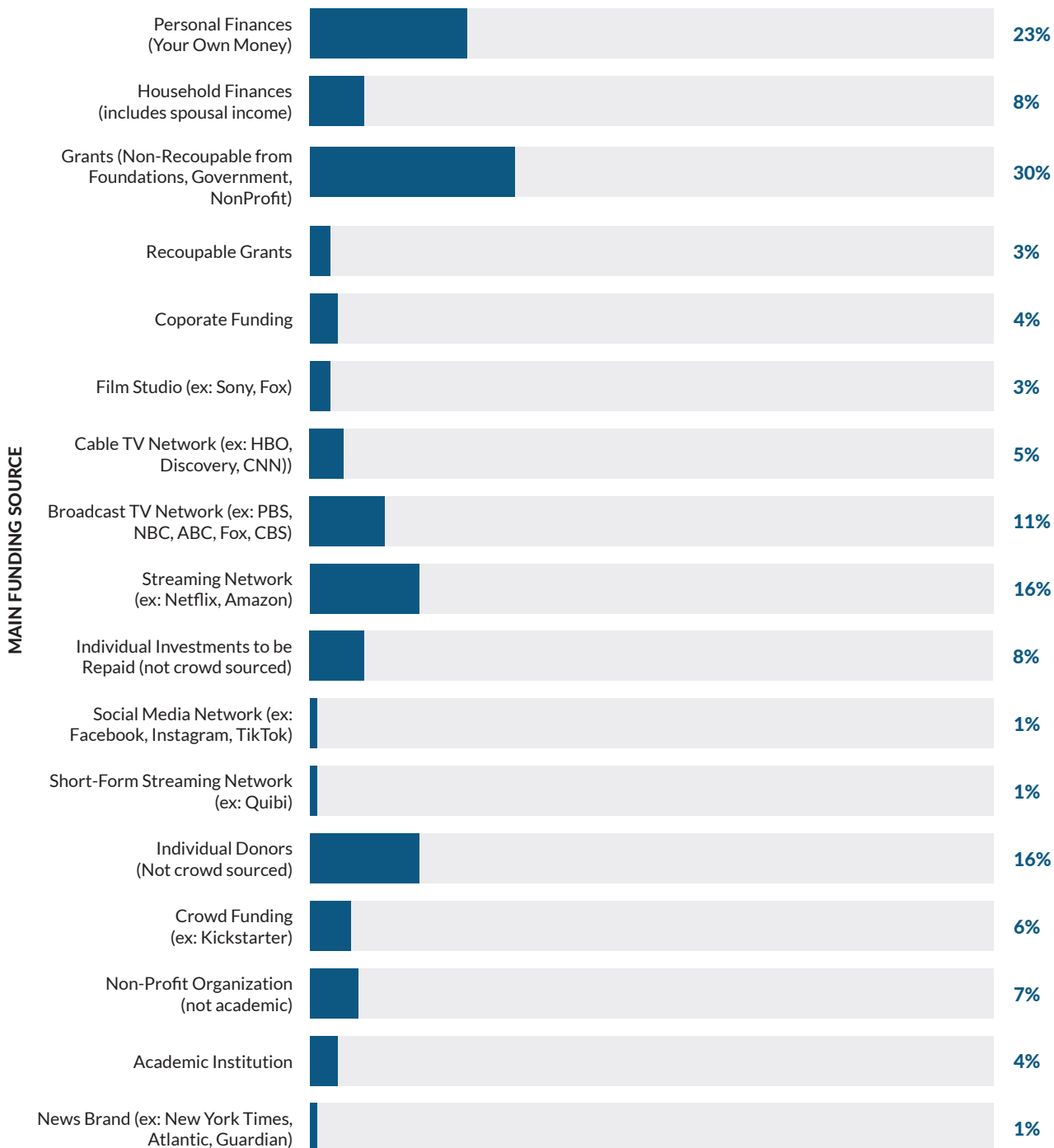
U.S. DOCUMENTARY MAKERS

The Economics of Documentary Filmmaking in the U.S.

Main Source of Funding for Most Recent Documentary

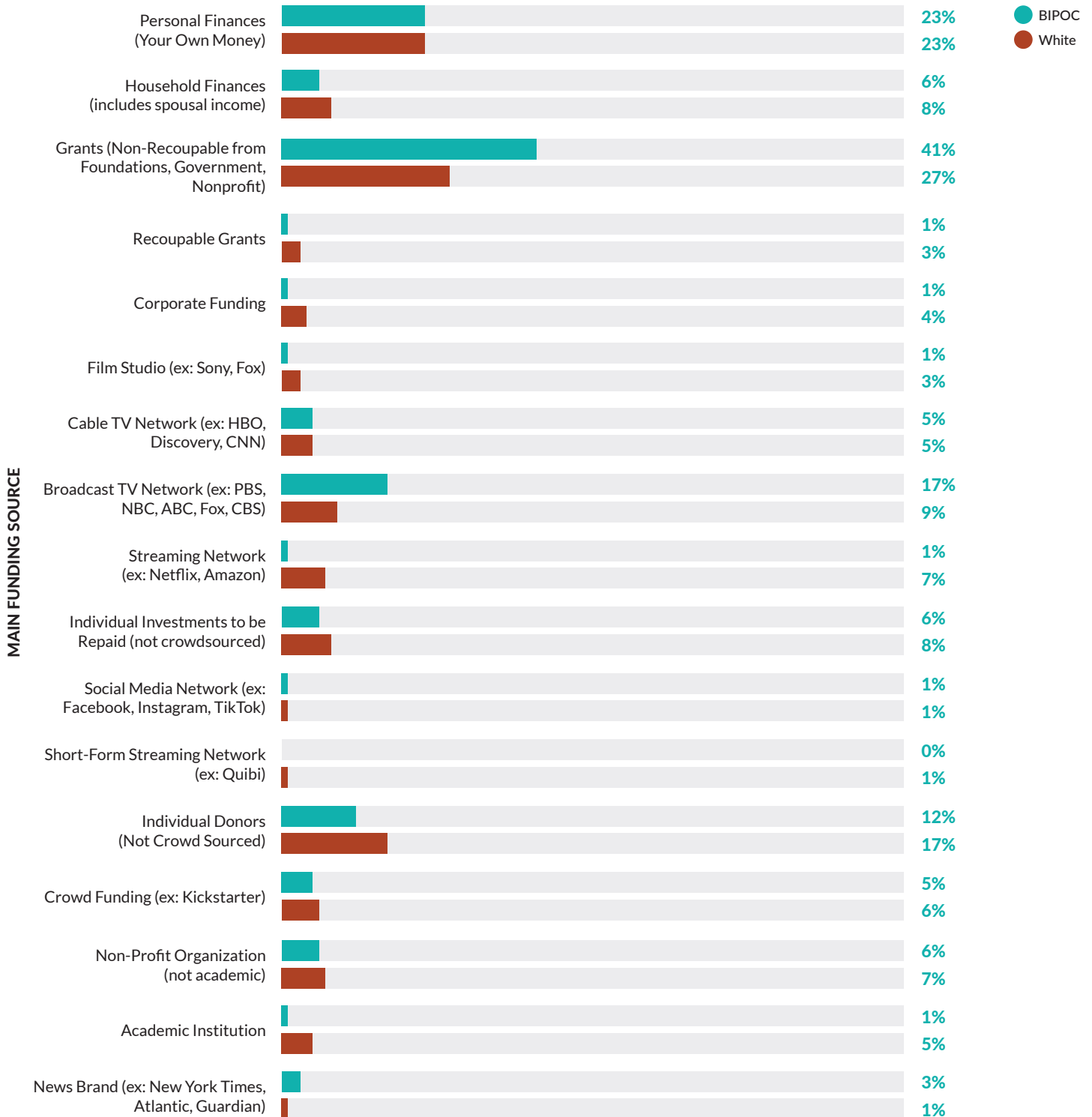
Main Source of Funding for Most Recent Film

U.S. Documentary Directors and Producers (All Respondents)



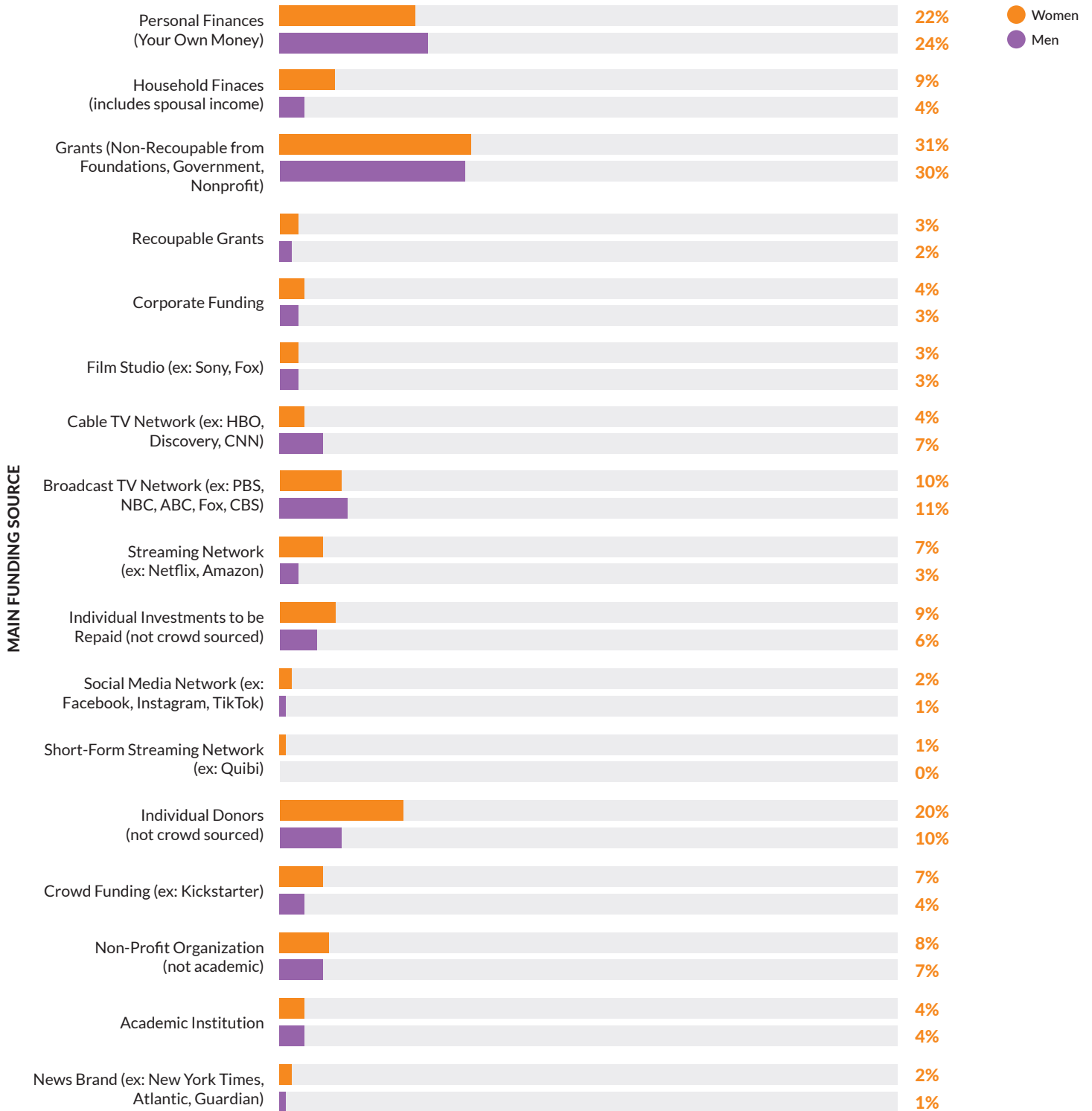
Main Source of Funding for Most Recent Film

U.S. Documentary Directors and Producers (BIPOC and White)



Main Source of Funding for Most Recent Film

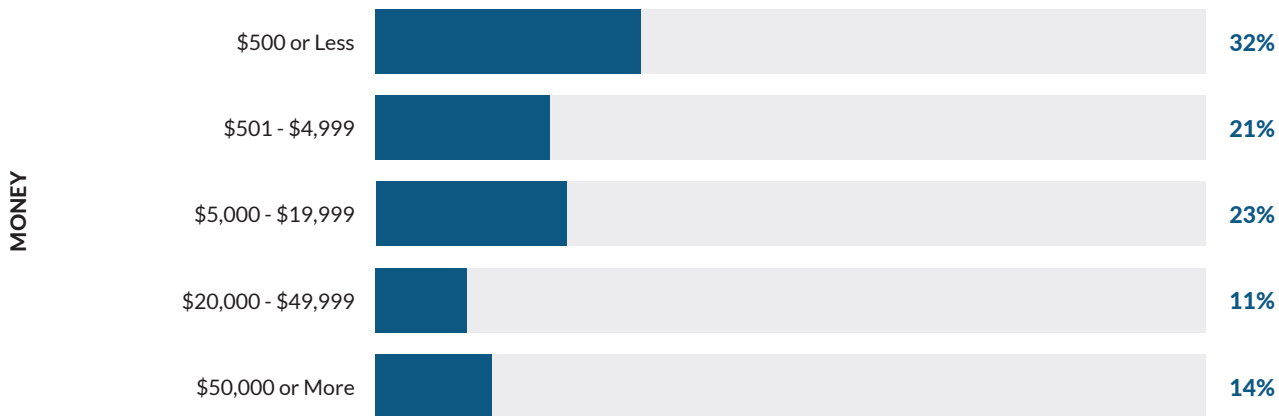
U.S. Documentary Directors and Producers (Gender Identity)



Amount of Personal Money Spent Making Most Recent Documentary

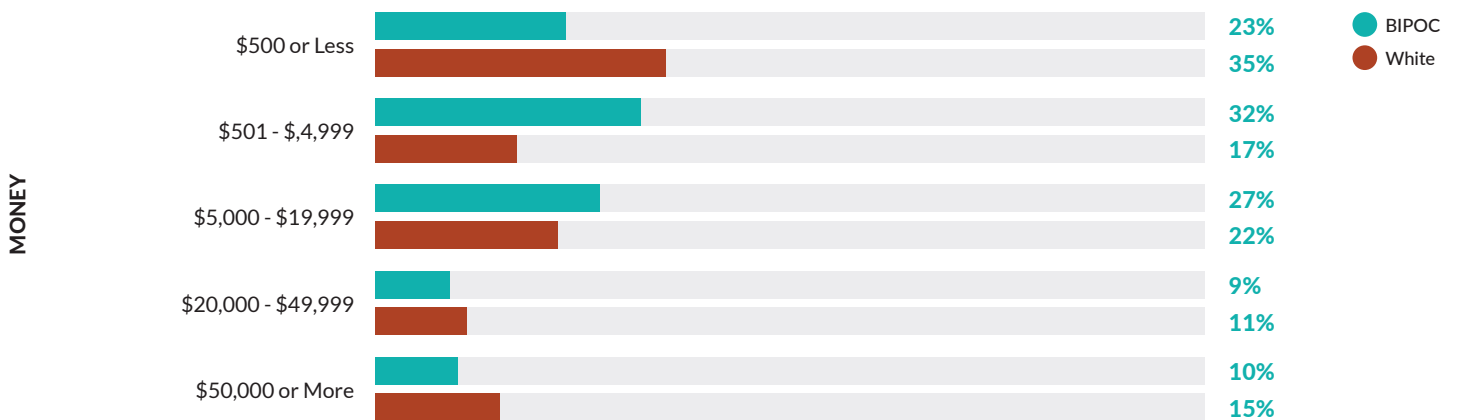
Amount of Personal Money Spent Making Most Recent Documentary

U.S. Documentary Directors and Producers (**All Respondents**)



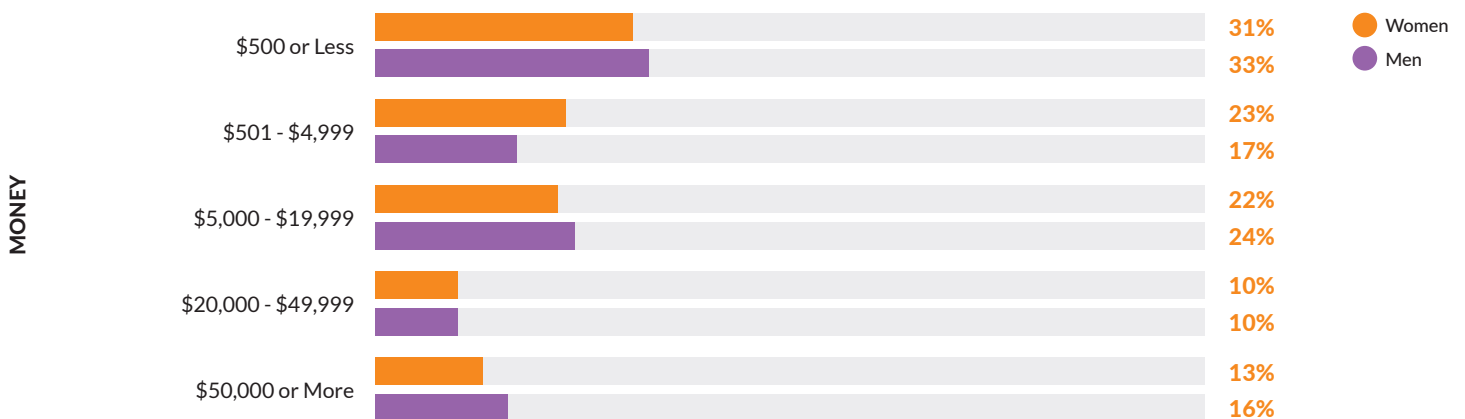
Amount of Personal Money Spent Making Most Recent Documentary

U.S. Documentary Directors and Producers (**BIPOC and White**)



Amount of Personal Money Spent Making Most Recent Documentary

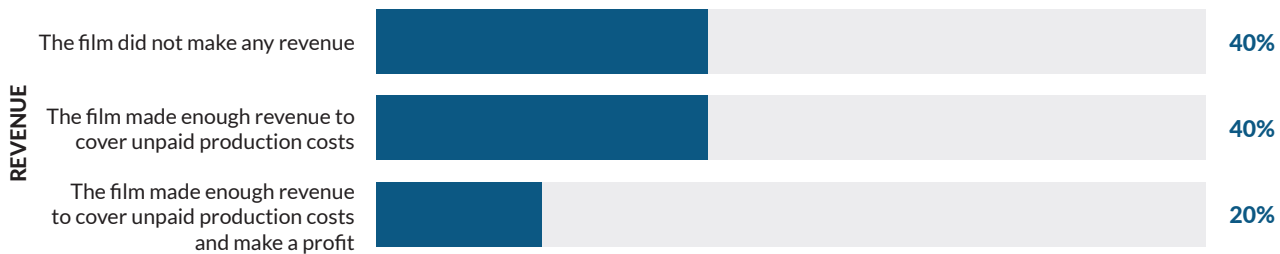
U.S. Documentary Directors and Producers (**Gender Identity**)



Documentary Revenue from Most Recent Film

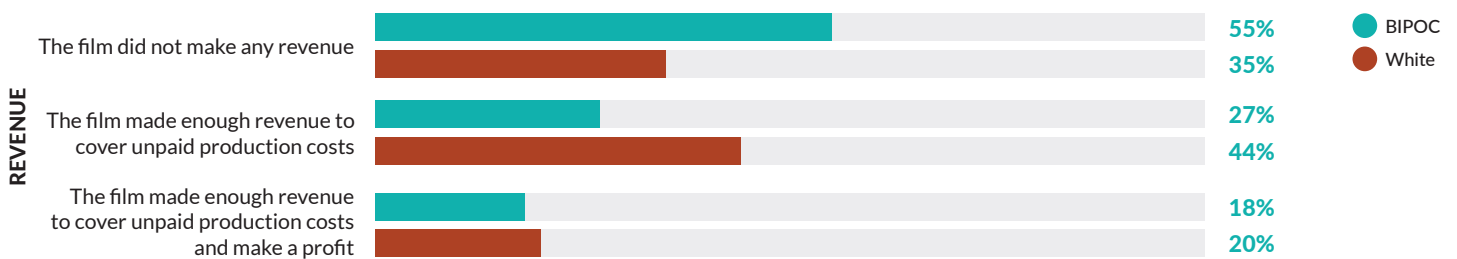
Documentary Revenue for Most Recent Film

U.S. Documentary Professionals (All Respondents)



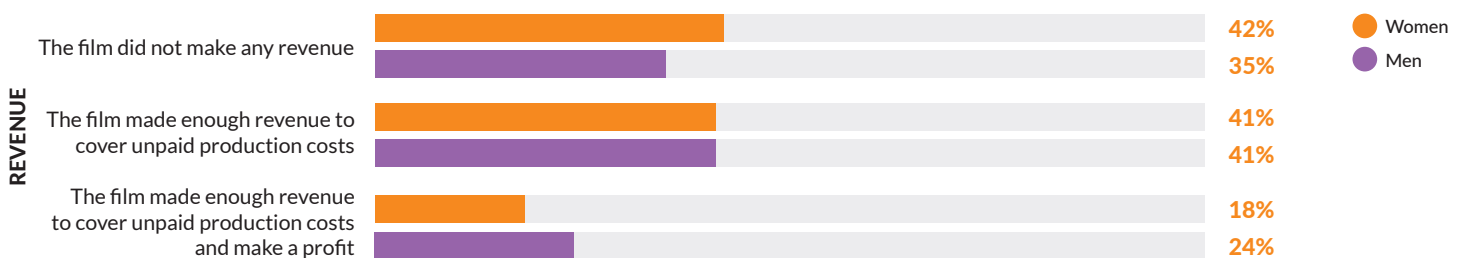
Documentary Revenue for Most Recent Film

U.S. Documentary Professionals (BIPOC and White)



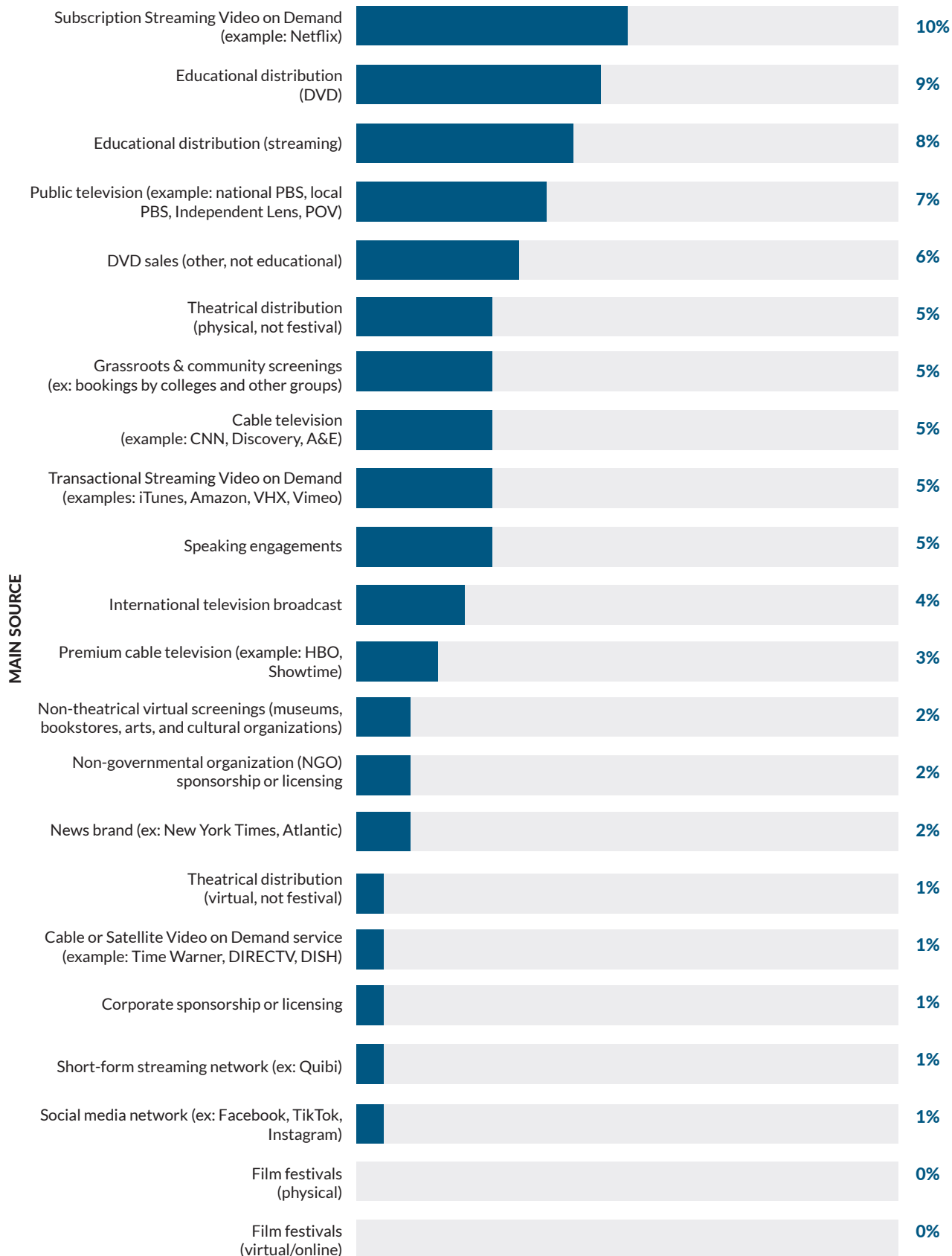
Documentary Revenue for Most Recent Film

U.S. Documentary Professionals (Gender Identity)



Main Source of Revenue From Most Recent Film

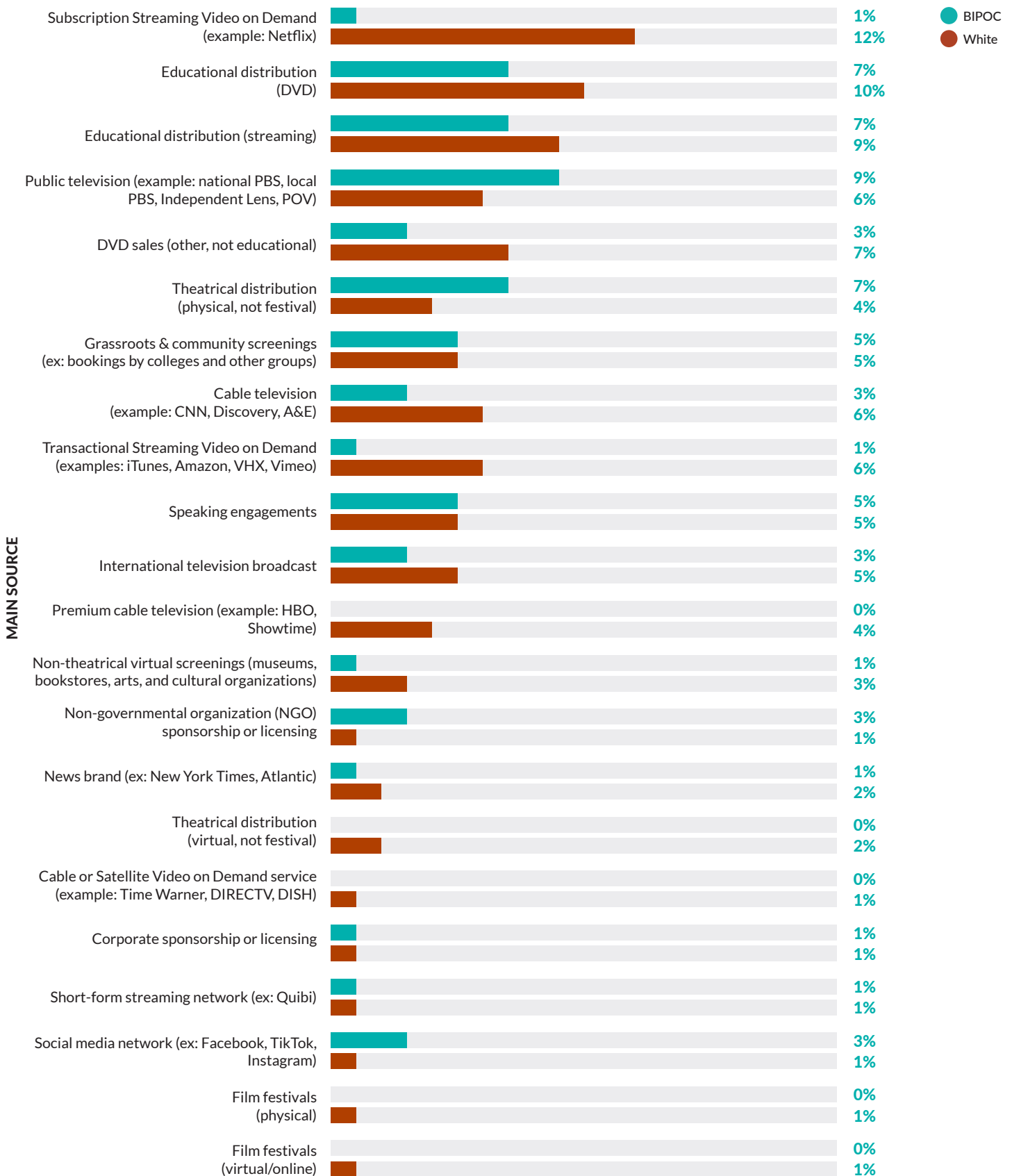
U.S. Documentary Directors and Producers (All Respondents)



This graph depicts the percentage of respondents who answered "main source of documentary revenue" for each option.

Main Source of Revenue From Most Recent Film

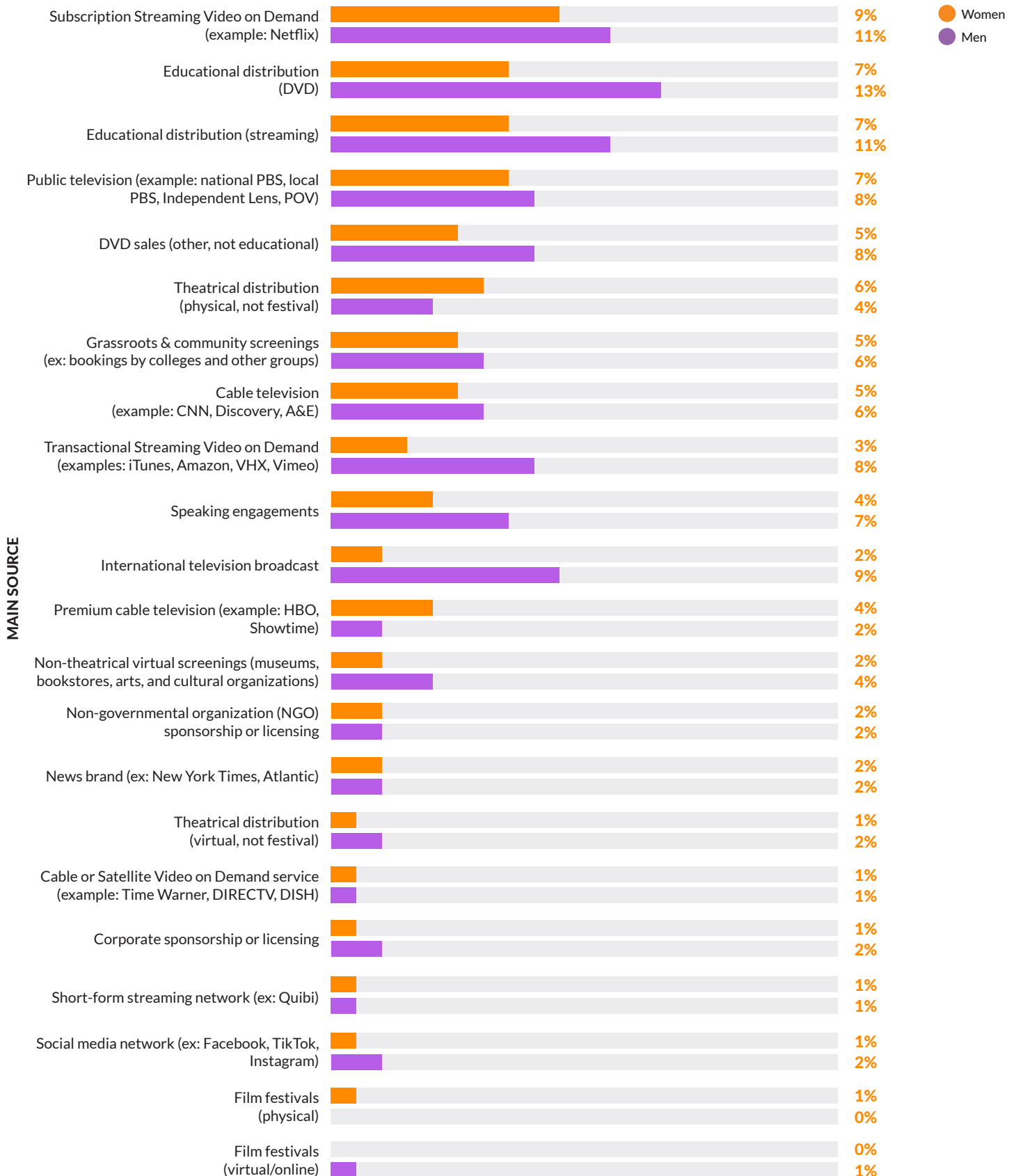
U.S. Documentary Directors and Producers (All Respondents)



This graph depicts the percentage of respondents who answered "main source of documentary revenue" for each option.

Main Source of Revenue From Most Recent Film

U.S. Documentary Directors and Producers (Gender Identity)

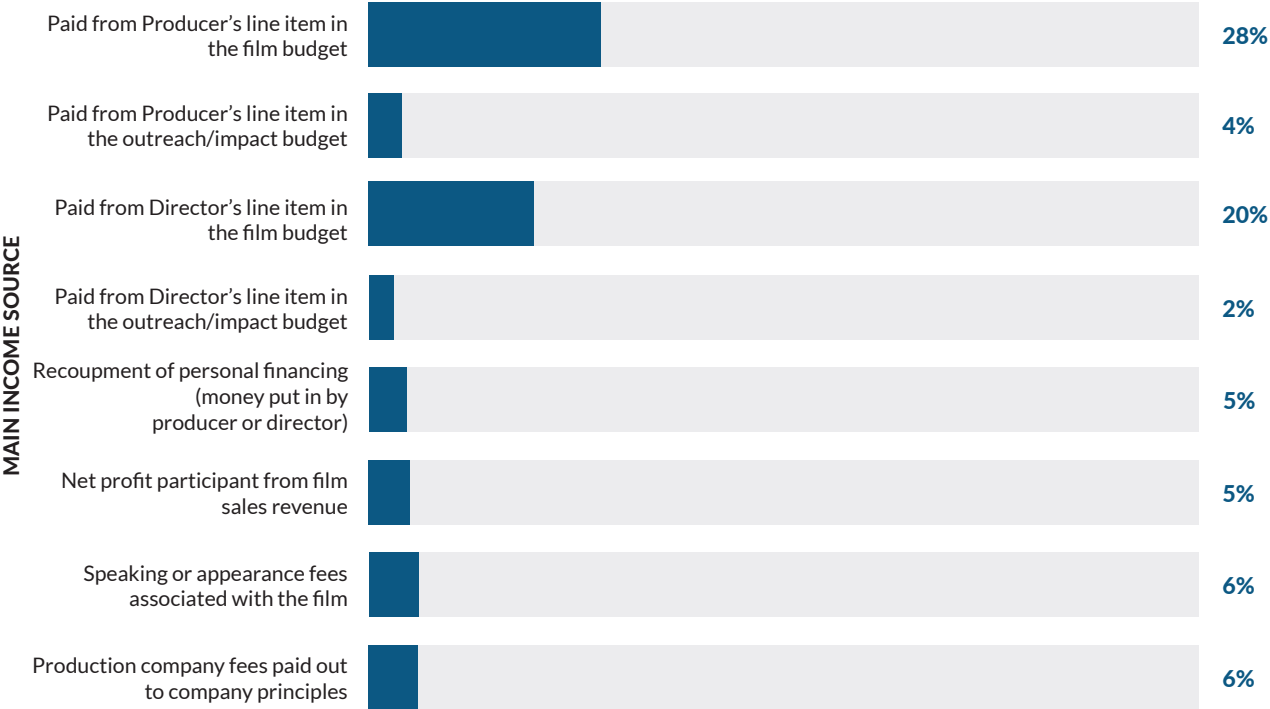


This graph depicts the percentage of respondents who answered "main source of documentary revenue" for each option.

Main Source of Income from Most Recent Film

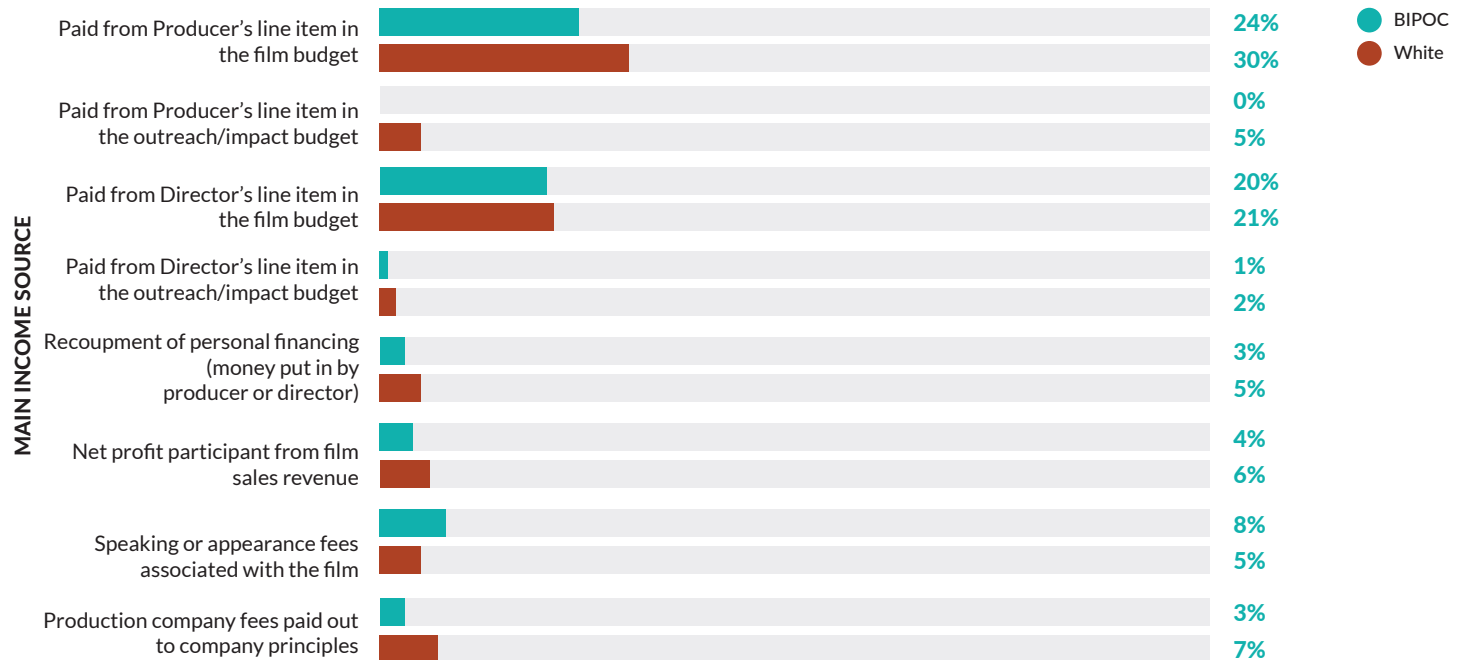
Main Source of Income from Most Recent Film

U.S. Documentary Directors and Producers (All Respondents)



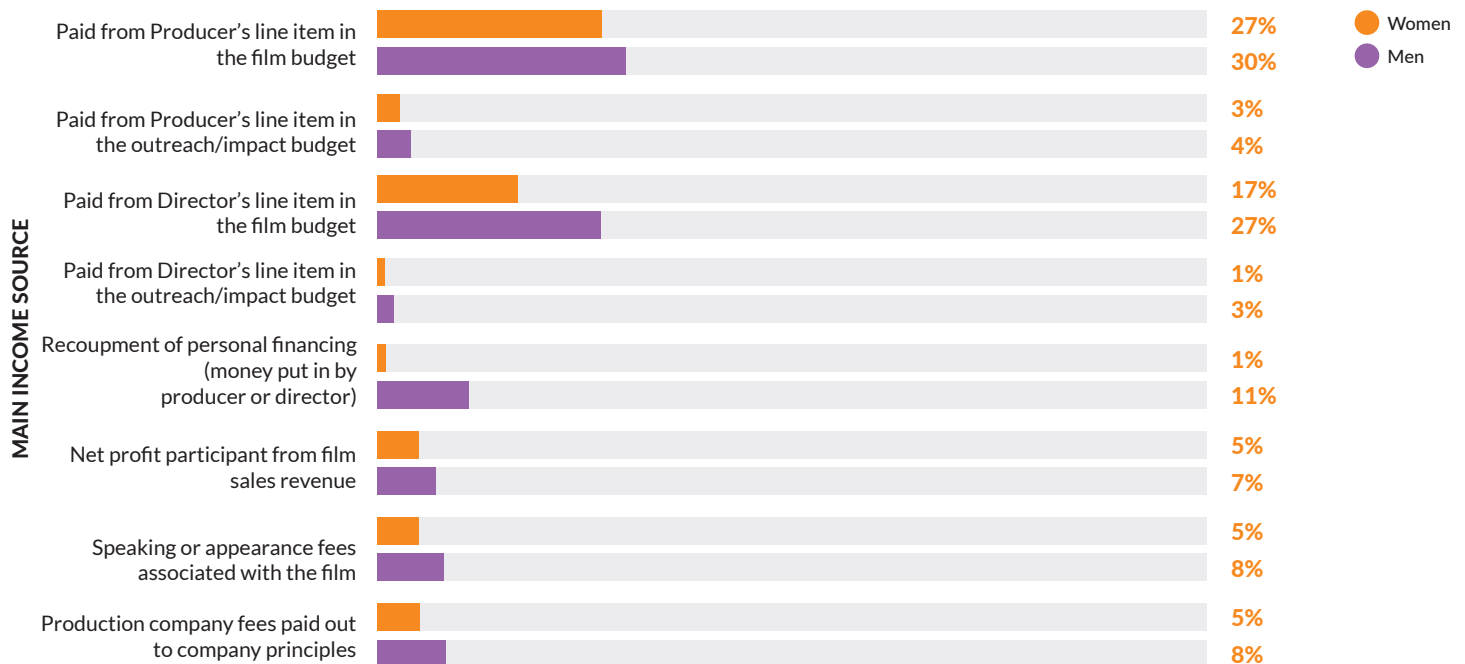
Main Source of Income from Most Recent Film

U.S. Documentary Directors and Producers (BIPOC and White)



Main Source of Income from Most Recent Film

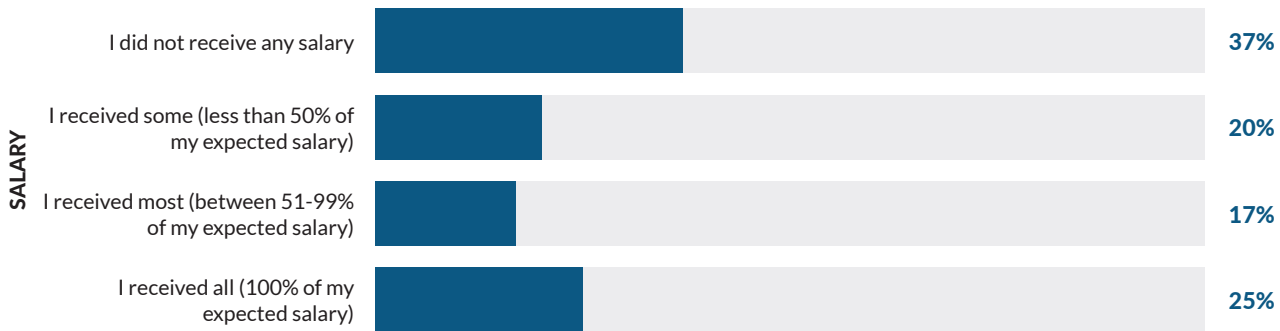
U.S. Documentary Directors and Producers (Gender Identity)



Salary From Most Recent Documentary

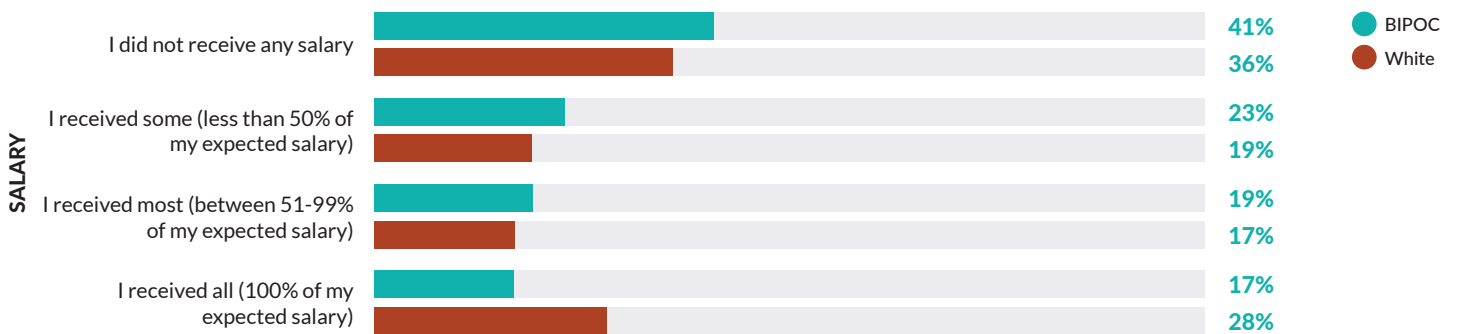
Salary From Most Recent Documentary

U.S. Documentary Directors and Producers (All Respondents)



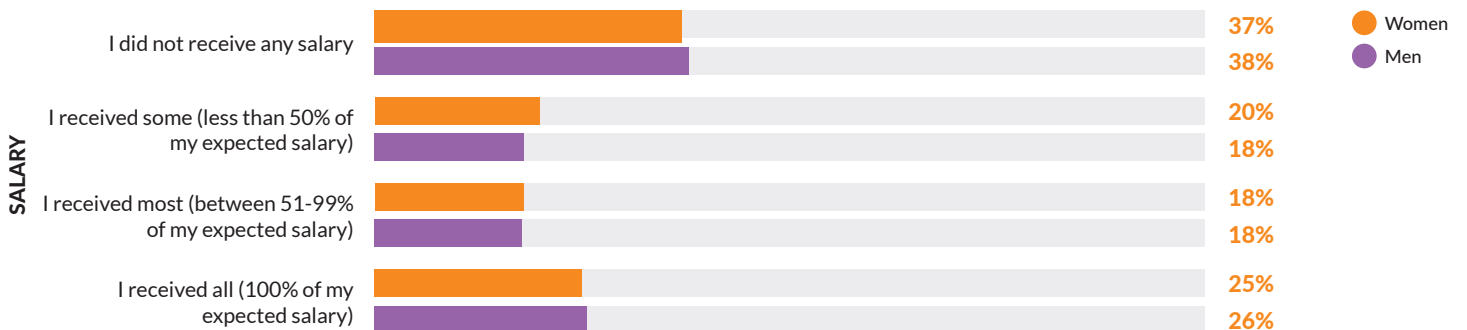
Salary From Most Recent Documentary

U.S. Documentary Directors and Producers (BIPOC and White)



Salary From Most Recent Documentary

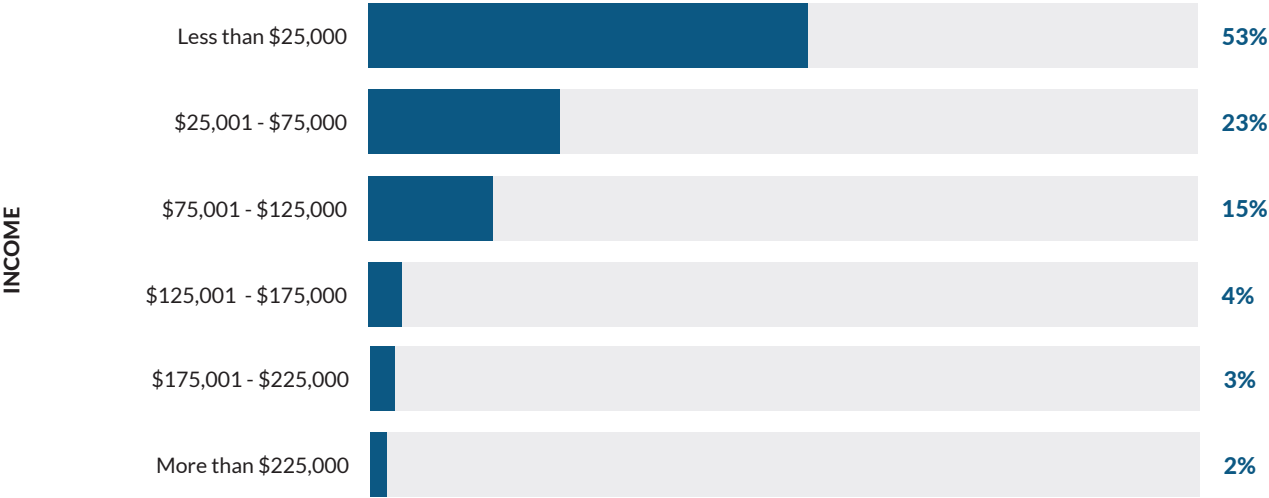
U.S. Documentary Directors and Producers (Gender Identity)



Personal Income Amount from Most Recent Documentary

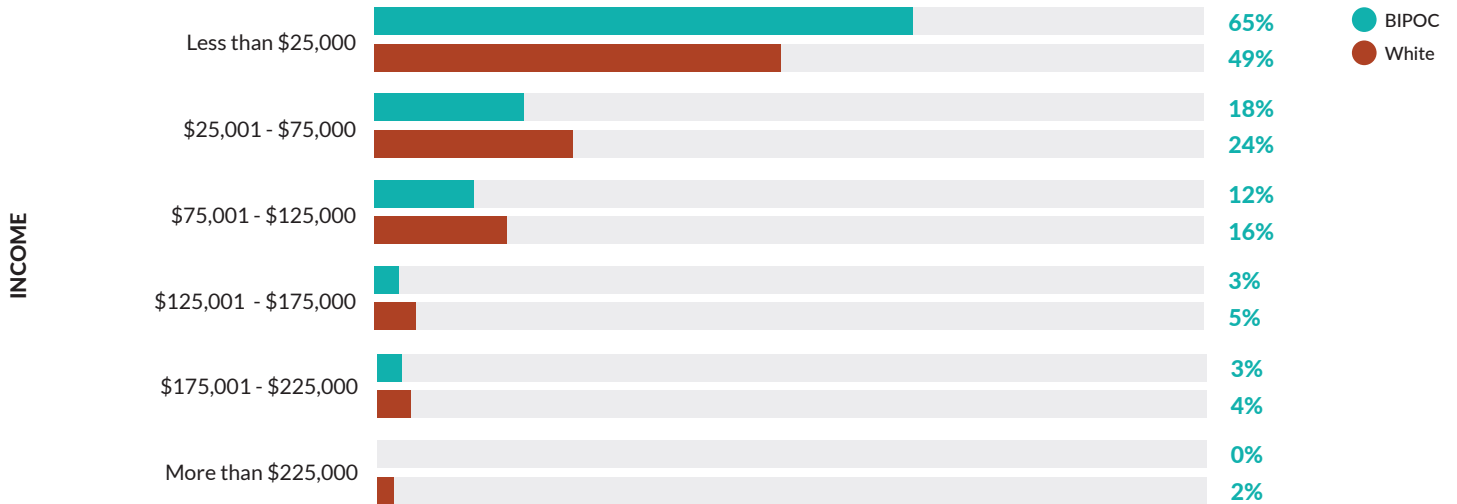
Personal Income From Most Recent Documentary

U.S. Documentary Directors and Producers (All Respondents)



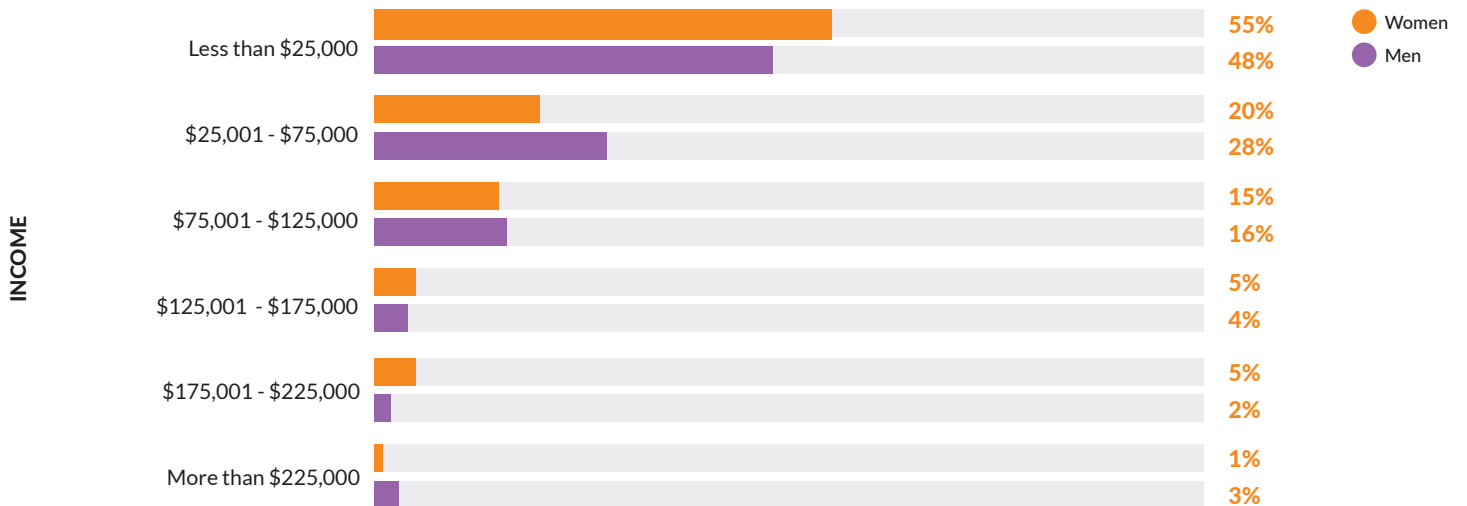
Personal Income Most Recent Documentary

U.S. Documentary Directors and Producers (BIPOC and White)



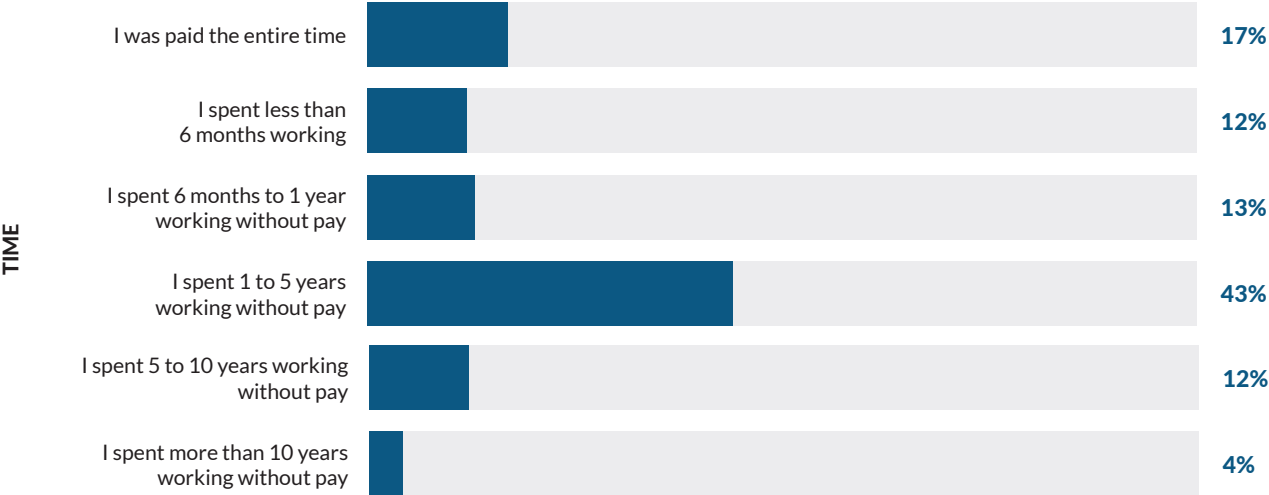
Personal Income From Most Recent Documentary

U.S. Documentary Directors and Producers (Gender Identity)



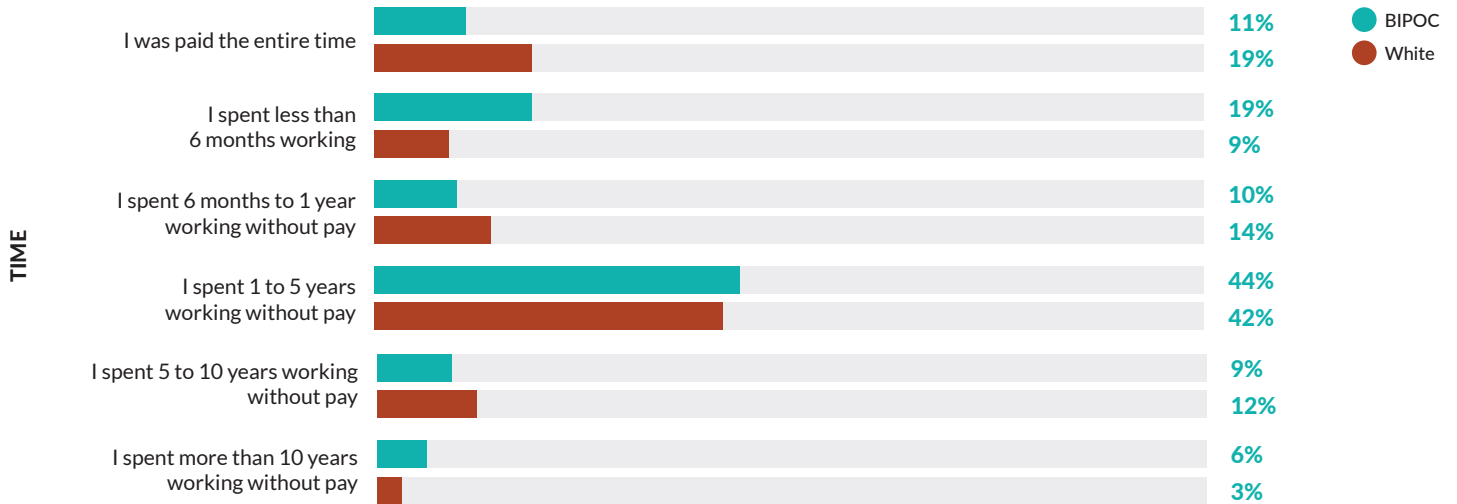
Amount of Time Working on Most Recent Documentary Without Pay

Amount of Time Working on Most Recent Documentary
U.S. Documentary Directors and Producers (All Respondents)



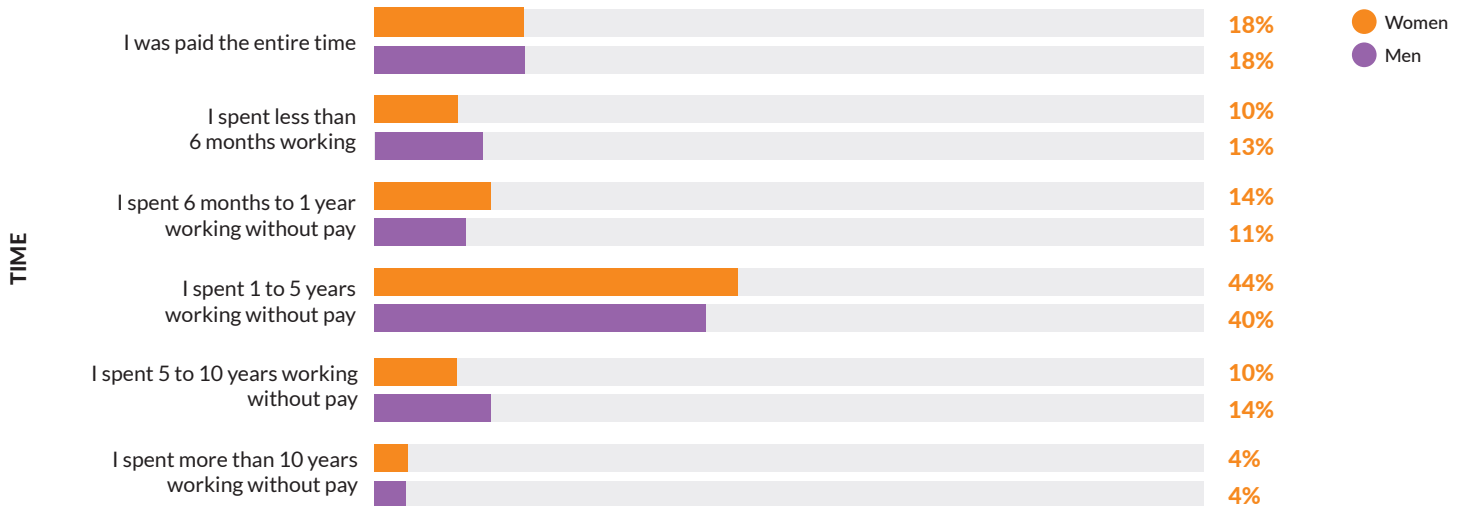
Amount of Time Working on Most Recent Documentary

U.S. Documentary Directors and Producers (BIPOC and White)



Amount of Time Working on Most Recent Documentary

U.S. Documentary Directors and Producers (Gender Identity)





THE STATE OF THE DOCUMENTARY FIELD

2020 STUDY OF
DOCUMENTARY PROFESSIONALS:

COMPLETE DATA FOR GLOBAL AND U.S. RESPONDENTS

CMSIMPACT.ORG

By Caty Borum Chattoo
and William Harder
JULY 2021

