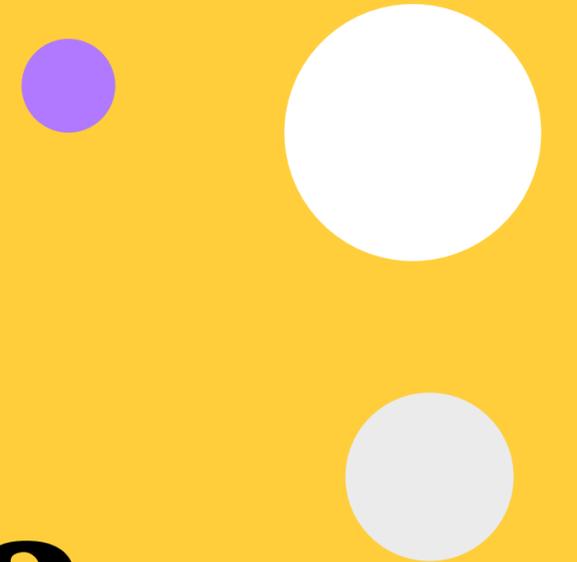


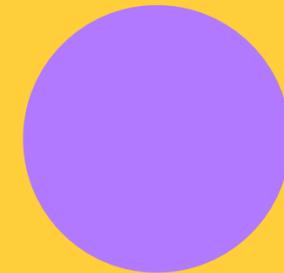
Philadelphia Film society

How to Make a Documentary Step by Step





Why make a Documentary?



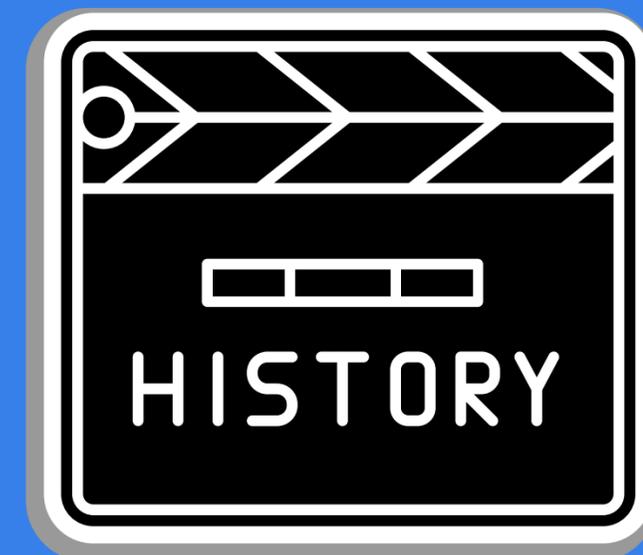
Because...

The best sources of knowledge, inspiration, and enjoyment may be found in documentaries, which tell important, often untold stories and raise awareness to a wider audience. They've also evolved into crucial parts of efforts to raise awareness about important social issues and serve as promoters for those campaigns.



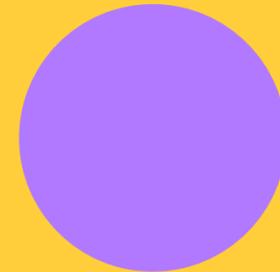
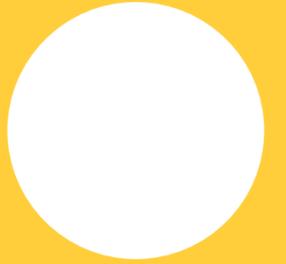


It's been said that making a documentary is the most difficult and gratifying kind of filming a videographer can do. There are those who say all it takes to make a documentary is a compelling subject or concept, recording video footage, and a few people to watch it. Although an artistic eye and technical knowledge are necessary, there is unquestionably a great deal more that goes into making a film. To help you learn the ropes of documentary filmmaking, we have put together this handy guide.



1

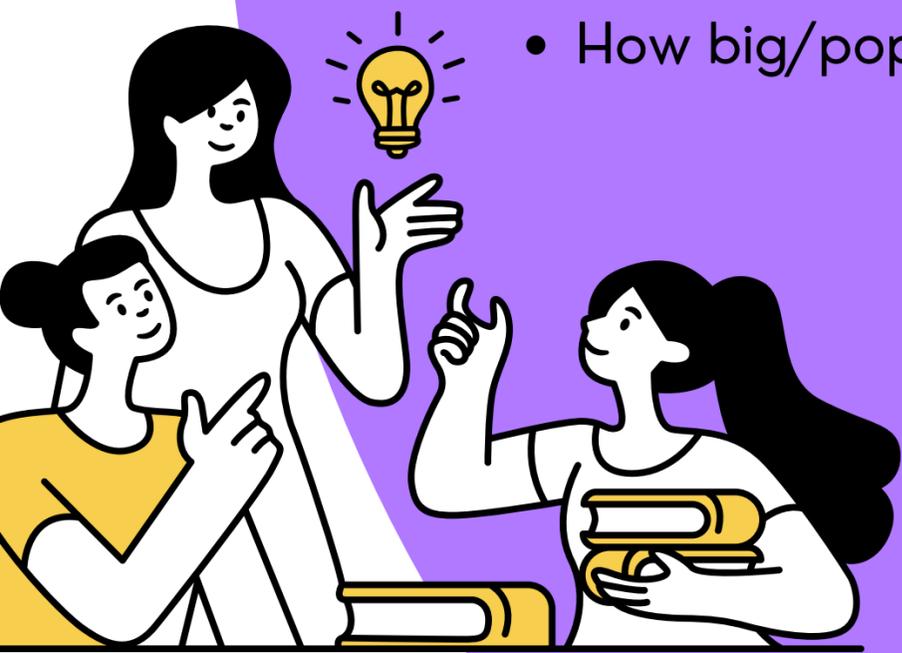
**Step 1: Conceptualize
Your Topic and Find the
Story**



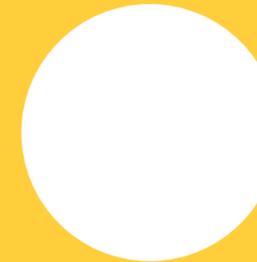


Consider a topic or subject that is near and dear to your heart. Your interest in making documentaries probably stems from an idea you already have. In other words, as long as there is a target demographic, the sky's the limit. The subject matter, mood, running time, and even filming style of your documentary may also be affected by the following considerations:

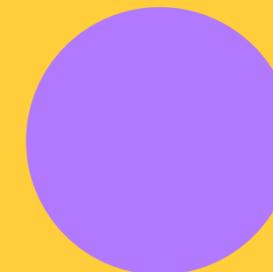
- What you hope to accomplish with your documentary
- Who you're trying to reach
- Location of Documentary Screening (web, broadcast, or cinema)
- Location for the Filming of the Production
- How big/popular you want the film to be



2



Step 2: Do Some Research





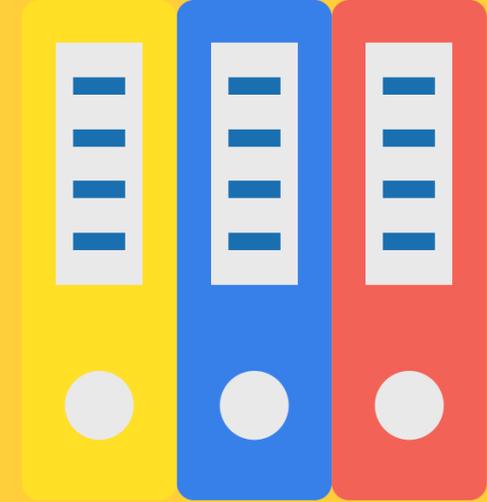
Now that you've settled on a topic for your documentary, it's time to immerse yourself in research. Documentaries, as opposed to narrative features, must be founded in reality. There are possibly hundreds of other films that cover the same ground, so you'll need to come up with a fresh perspective, collect new data, and investigate potential protagonists and antagonists. Remember to:

- Take notes as you conduct your research
- Ensure accuracy
- Organize preliminary interviews
- View related documentaries
- Choose a captivating, touching, and/or motivational stance.
- Include key points that will resonate with your audience
- researching Archives



Archives or Archival footage

Stock footage, often known as archival video, is used in documentaries to illustrate historical events or to provide more context without the need for filming new footage. This may take the form of both still photographs and old archival films. The concept of archival footage can be extended to include the photography of historical material from archives which are used to illustrate a documentary film and is also the main reason why archive footage is especially important to historical documentary filmmaking.



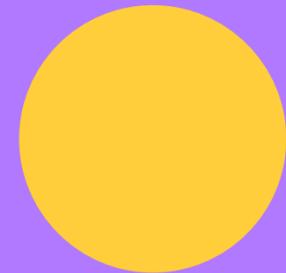
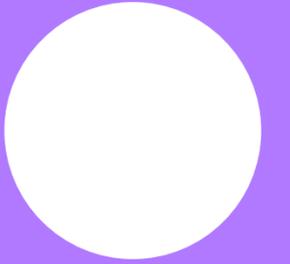
Types of Archives or Archival footage

manuscripts, letters, photographs, moving image and sound materials, artwork, books, diaries, artifacts, and the digital equivalents of all of these things etc.



3

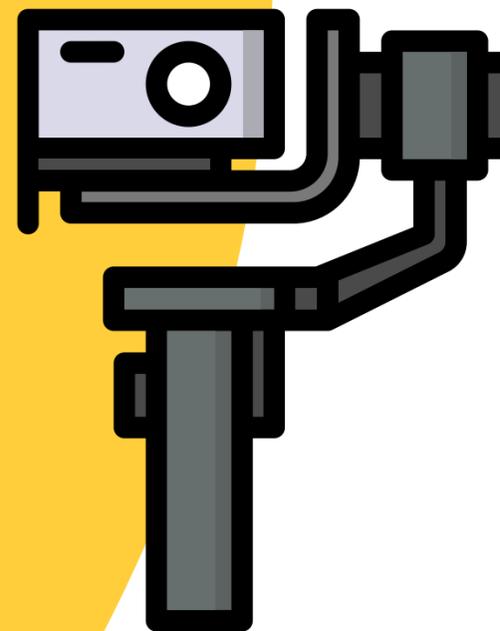
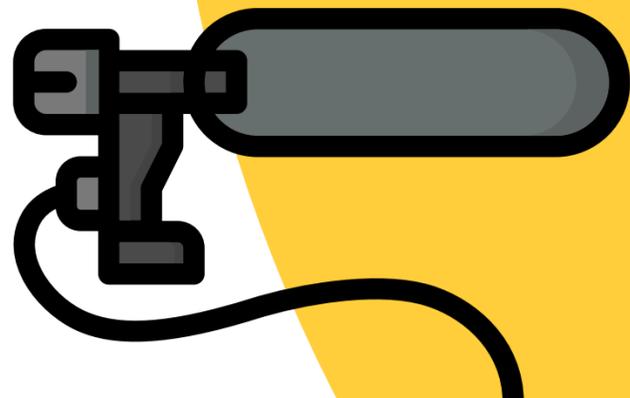
**Step 3: Select Essential Camera
Equipment for Making
Documentary**



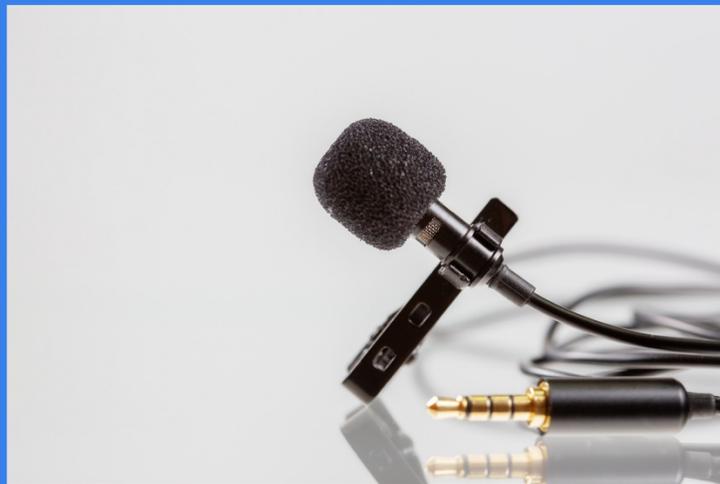


You'll need to put together your camera equipment before you can get started on your documentary. You can make your kit as simple or as complicated as you like, but here are some essential items:

- Camera: The camera can be a digital single-lens reflex camera, mirrorless camera, camcorder, action camera, or even a smartphone. Choose a camera that allows you to swap lenses and adjust the settings for maximum flexibility.
- Microphone(s): You should have a shotgun mic at the very least, but lavalier mics are also used frequently by documentarians.
- Tripod with video head or gimbal: If you want your photos to look more polished and professional, you should invest in a tripod or other camera support.

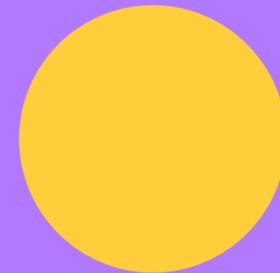
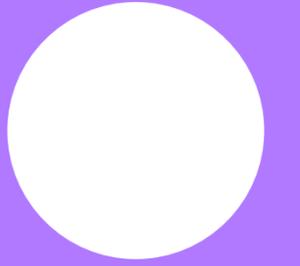


Basic documentary Filming Equipment



4

Step 4: Plan The Production and Story Structure





Here's where you may get more specific about how you want to go about filming your documentary. Now that you have all the details you need, you can start planning your presentation. Establish the story's major ideas, the most interesting aspects, the main characters, interview questions, the narrative arc, and the overall plot.

You may need to capture entirely new footage and create situations in order to tell your story, or you may be able to use pre-existing footage and other resources. Keep these things in mind from the get-go so that you can organize everything you'll need for the smooth running of your shoot.



Interview Tips

How to the Best Documentary Interview Questions

- Begin generally with open-ended questions.
- Remain flexible by flowing with the conversation and not your script.
- Avoid yes-or-no questions.
- Let go of preconceptions.

How to Conduct a Successful Documentary Interview

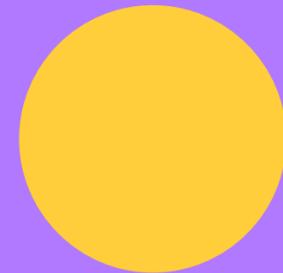
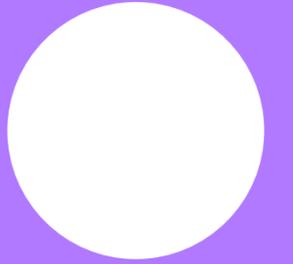
- Make your interviewee feel comfortable.
- Establish clear expectations.
- Don't interrupt.
- Have the interviewee repeat your question.
- Take breaks.

How to Prepare for a Documentary Interview

- Conduct a pre-Interview with your subject.
- Be aware of your interview setting.
- Determine your camera placement.

5

Step 5: Create a Budget





Although making a budget might not seem like a big deal for a short documentary shot by a single person, it actually helps the director evaluate how much of an improvement on the finished film they can make without going overboard. Consider the following when creating a budget for your next documentary, no matter how big or small it is:

- Studio costs and equipment
- Liability insurance
- Production crew
- Location Permits and Copyright Costs
- Props
- Catering
- Expenses in Advertising
- Funding Expenditures for Distribution

If you want a big budget, this is a good time to start looking for sponsors and organizing fundraising events.



Budget Samples

BUDGET TOPSHEET			
Production Co.		Producers	
Project Title		Union/Non	
Budget Date		Prepared by	
Shoot Days		Locations	
ABOVE THE LINE			
10-00	Development Costs	1	\$0
11-00	Story & Rights	1	\$0
12-00	Producer Unit	1	\$0
13-00	Director & Staff	1	\$0
14-00	Cast	1	
15-00	Travel & Living	1	
Total Above the Line			
PRODUCTION EXPENSES			
20-00	Production Staff	2	
21-00	Extra Talent	2	
22-00	Set Design	2	
23-00	Set Construction	2	
24-00	Set Pre-rig & Strike	2	
25-00	Set Operations	2	
26-00	Set Dressing	2	
27-00	Property	2	
28-00	Wardrobe	2	
29-00	Electric	2	
30-00	Camera	2	
31-00	Production Sound	2	
32-00	Make-up & Hair	2	
33-00	Transportation	2	
34-00	Locations	2	
35-00	Picture Vehicles & Animals	2	

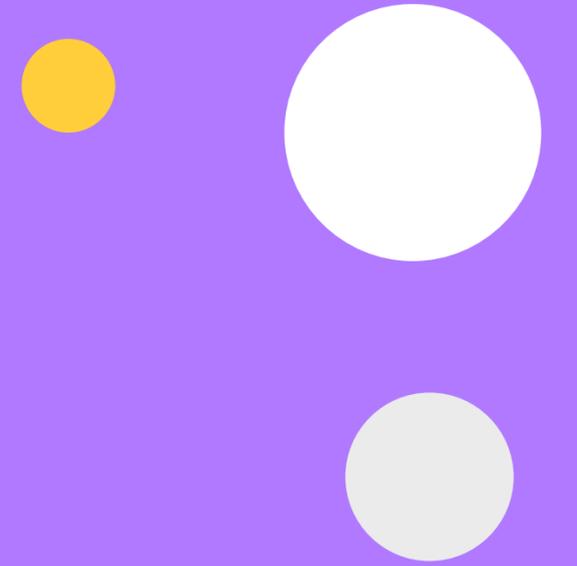
36-00	Special Effects	2	\$0
37-00	Visual Effects - Post	2	\$0
38-00	Film & Lab	2	\$0
39-00	BTL Travel	2	\$0
Total Production			\$0
POST-PRODUCTION EXPENSES			
45-00	Film Editing	3	\$0
46-00	Music	3	\$0
47-00	Visual Effects	3	\$0
48-00	Post Production Sound	3	\$0
49-00	Post Production Film & Lab	3	\$0
Total Post Production			\$0
OTHER EXPENSES			
55-00	Publicity	4	\$0
56-00	Legal & Accounting	4	\$0
57-00	General Expense	4	\$0
58-00	Insurance	4	\$0
Total Other			\$0
Bond Fee	3%		\$0
Contingency	10%		\$0
GRAND TOTAL			\$0



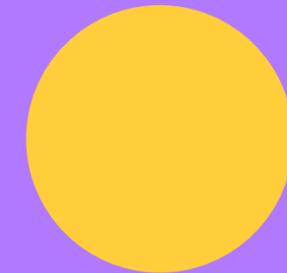
Production Title:	Client:
Number of Production Days:	
Production Company:	Contact:
Mailing Address:	
Phone Number:	Email Address:
Budget Created: (Date)	

Category	Description	Rate	Days	Notes	Total
Scripts/Rights					\$0.00
Producer					\$0.00
Director					\$0.00
Casting					\$0.00
Travel					\$0.00
Miscellaneous					\$0.00
TOTAL PRE-PRODUCTION					\$0.00
Category	Description	Rate	Days	Notes	Total
Rentals					\$0.00
Talent Fees					\$0.00
Art Direction					\$0.00
Set Construction					\$0.00
Set Dressing					\$0.00
Props					\$0.00
Wardrobe					\$0.00
Hair & Make-Up					\$0.00
Location					\$0.00
Catering					\$0.00
Camera Operations					\$0.00
Sound Operations					\$0.00
Electrical Operations					\$0.00
Production Staff					\$0.00
Transportation					\$0.00
Food Stylist					\$0.00
Set Teacher					\$0.00
Miscellaneous					\$0.00
TOTAL PRODUCTION					\$0.00
Category	Description	Rate	Days	Notes	Total
Editing					\$0.00
Graphics/Animation					\$0.00
Music					\$0.00
Post Production Sound					\$0.00
Color Correction					\$0.00
Miscellaneous					\$0.00
TOTAL POST-PRODUCTION					\$0.00
Category	Description	Rate	Days	Notes	Total
Insurance					\$0.00
General Overhead					\$0.00
Fees, Charges, and Misc.					\$0.00
TOTAL OVERHEAD					\$0.00
TOTAL PRE-PRODUCTION					\$0.00
TOTAL PRODUCTION + POST					\$0.00
8% Contingency					\$0.00
GRAND TOTAL					\$0.00

6



Step 6: Make a Shot List



Just like with major motion pictures, you'll need to plan out your shots with a storyboard or script. It is sufficient to have a general outline for the finished product, including the following: a list of desired story directions, a shot list, a list of locations and respondents, a list of first interview questions, and a plan for the opening and closing billboards. Make a list of the documents and resources you already have and pick which ones you want to record on video to incorporate into the digital editing process.

Do not worry about penning a screenplay for your film's story just yet. If you want to add voice-overs to your documentary to make it feel more personal to viewers, you should hold off on doing so until the finished product has been authorized, So you don't limit the filming of your documentary to a predetermined narrative.

Shot list/Storyboard Samples

10/5/21, 2:27 PM StudioBinder: Storyboard & Shot List

Shot Lists MSP 4701/5701 GHC GROUP 2021

Script: Final Script Choices Script w Revision Date
Created: Tue, Oct 5, 2021 @ 2:25pm
Shots: 10

3 · INT. EVENING - ERIC'S OFFICE 10 Shots

SHOT 3.1 ESTABLISHING SHOT OF AN OFFICE BUILDING
SHOT SIZE: LS MOVEMENT: Tilt
SHOT TYPE: LA/Single

SHOT 3.2 ESTABLISHING SHOT OF ERIC'S OFFICE AND ERIC GOING THROUGH FILES
SHOT SIZE: WS MOVEMENT: Pan
SHOT TYPE: LA/Single

SHOT 3.3 A SHOT OF ERIC'S SECRETARY WALKING IN WITH A FILE AND HANDING IT TO HIM
SHOT SIZE: WS MOVEMENT: Static
SHOT TYPE: OTS/LA

SHOT 3.4 A SHOT OF ERIC'S LAPTOP
SHOT SIZE: ECU MOVEMENT: Static
SHOT TYPE: POV/LA

SHOT 3.5 A SHOT OF ERIC LOOKING AT HIS LAPTOP
SHOT SIZE: MCU MOVEMENT: Static
SHOT TYPE: LA/Single

<https://app.studiobinder.com/company/015a874a6803d00435c00480/currentUser/015a874a6803d00435c00480/projects/015a874a6803d00435c00480>

10/5/21, 2:27 PM StudioBinder: Storyboard & Shot List

SHOT 3.6 A SHOT OF ERIC'S POV WITH CAROLINE ON THE SCREEN
SHOT SIZE: ECU MOVEMENT: Static
SHOT TYPE: POV/Eye Level

SHOT 3.7 A SHOT OF ERIC TALKING TO CAROLINE
SHOT SIZE: MCU MOVEMENT: Static
SHOT TYPE: LA/Single

SHOT 3.8 A SHOT OF ERIC'S LAPTOP
SHOT SIZE: CU MOVEMENT: Static
SHOT TYPE: OTS/POV

SHOT 3.9 A SHOT OF ERIC'S POV WITH CAROLINE ON THE SCREEN
SHOT SIZE: ECU MOVEMENT: Static
SHOT TYPE: POV/LA

SHOT 3.10 A SHOT OF ERIC TALKING AND ENDING THE CALL
SHOT SIZE: MS MOVEMENT: Tracking
SHOT TYPE: LA/Single

9/23/22, 1:43 PM StudioBinder: Storyboard & Shot List

Storyboards StudioBinder 1411 5th St #406, Santa Monica, CA 90401, USA

Created: Tue, Aug 23, 2022 @ 1:40pm
Shots: 15

WONDER WOMAN | NO MAN'S LAND SCENE 15 Shots

Shot 1: CU - Tracking, Diana decides to fight

Shot 2: MS - Static, Steve calls out to Diana

Shot 3: MCU - Tracking, Diana steps onto "no man's land"

Shot 4: MCU - Static, Diana reflects first bullet

Shot 5: Cowboy Shot - Tracking, Diana hero shot

Shot 6: MS - Static, Steve is impressed

Shot 7: MS - Tracking, Bullet tracking shot

Shot 8: WS - Tracking, Bullet tracking shot - closer

Shot 9: Cowboy Shot - Tracking, Diana reflects more bullets

Shot 10: FS - Static, Germans fire mortars

Shot 11: CU - Tracking, Diana's feet pick up pace

Shot 12: MS - Tracking, Diana runs across "no man's land"

Shot 13: MS - Tracking, Diana's shield

Shot 14: MS - Tracking, Diana holds off the barrage

Shot 15: FS - Tracking, Diana holds her ground

<https://app.studiobinder.com/company/580e85847e7982164604e844/collab/5d28fba179e1e35cad21936/projects/5c9a7cab1f8684ed9751fd03/s...> 1/2

Script Samples

FILM SCRIPT

Written by

UCA Center for Writing & Communication

Center for Writing & Communication
201 Donaghey Ave.
Thompson Hall 109
Conway, AR 72035
cwc@uca.edu

FADE IN:

INT. CLASSROOM - DAY

This is an example of a film script. What you are reading now is known as "action description" which describes what is going on in the scene visually.

This stretches across the width of the page, unlike dialogue. Action description should be broken into small bits, 3-5 lines in length.

Keep things like "close-up" and "long shot" out of the script. The script is about the story and the story alone! The director and his crew will decide how the story will be told in the most visually effective manner.

CHARACTER

My name is Character, and I am speaking dialogue!

NEW CHARACTER

(angry)
I'm speaking dialogue, too, and I'm angry! Directions like the one above should be kept to a minimum. These parentheticals can be used to signify emotion (angry), for clarification (to Jennifer), or to describe short actions that would not necessitate an entire action description (fidgeting).

Here's some more action! The Inciting Incident (a.k.a. the "Major Dramatic Question") should be established early.

The Inciting Incident is why you're writing the script; it's what the film is trying to resolve ("Will Dorothy get home?" in *The Wizard of Oz*, for example).

For a feature length script (around 90-120 pages), the Inciting Incident will appear somewhere around page 15-17. In a short film script (around 20-30 pages), it will appear around pages 1-3.

The length of the script determines where the Inciting Incident will be. So, the shorter the script, the earlier the Inciting Incident!

CHARACTER

Characters all have an objective/goal, and there will be

2.

CHARACTER (CONT'D) (CONT'D)
other characters that stand in their way of reaching that objective/goal. Conflict between the protagonist and antagonist(s) is the core of all scripts! More often than not, the protagonist's super objective (main goal) will be related to the Inciting Incident.

NEW CHARACTER

Don't forget that this character has an objective, too. All characters, no matter how small, should have an objective and purpose in the story. If they don't, get rid of them!

EXT. CAMPUS - NIGHT

Keep in mind that it doesn't matter how the Inciting Incident is resolved; it can be happy, sad, or even weird. The main thing is that it is resolved somehow!

CHARACTER

Since we're on the second page, notice the "(CONTINUED)" on the last page and the page number on this one.

NEW CHARACTER

Everything a character says should help the character reach his or her goal -- even if it's subtle. Remember, though, that a character can get sidetracked by numerous things during a script, which lead to smaller goals outside of a character's super objective.

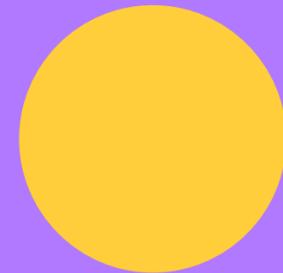
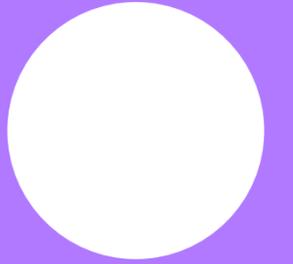
You now know the basics of writing a film script! The end of the story is the only time -- other than the very beginning of the script -- when a technical direction is always appropriate!

FADE OUT

(Please visit www.filmscriptwriting.com/samplescripts.html for some examples of actual film scripts.)

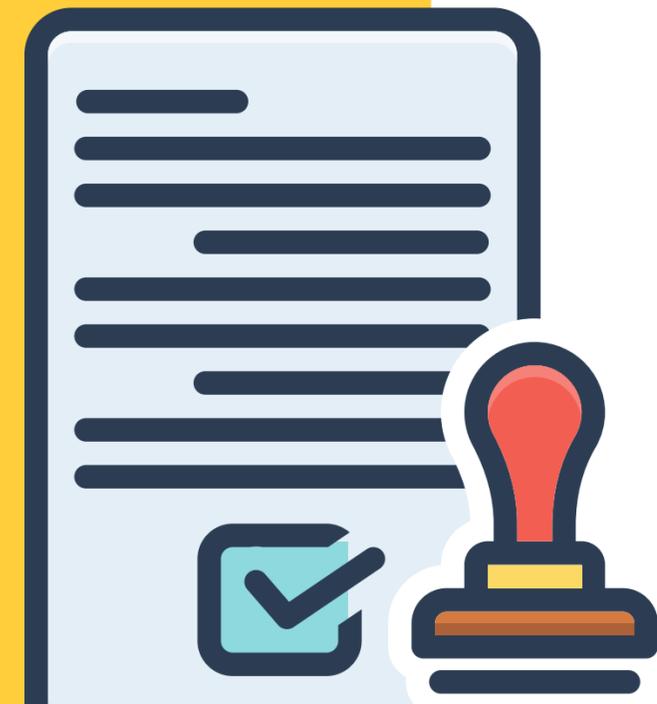
7

Step 7: Secure Legal and Copyright Permits





Don't forget to look up the rules and regulations for documentaries before you start shooting or using stock footage. Specifically, this means securing permission to utilize footage, music, and any other content that is protected by intellectual property laws. Unless there's a compelling reason to use someone else's music, you should use your own music wherever possible to save time, energy, and money.



Permit Samples

Copyright License Agreement

This Copyright License Agreement (this "Agreement") is made effective as of _____ between _____, of _____, _____, _____ and _____ of _____, _____, _____.

In the Agreement, the party who is granting the right to use the licensed property will be referred to as "_____", and the party who is receiving the right to use the licensed property will be referred to as "_____".

The parties agree as follows:

GRANT OF LICENSE. _____ owns ("_____"). In accordance with this Agreement, _____ grants _____ an exclusive license to use the _____ retains title and ownership of the _____ will own all rights to materials, products or other works (the Work) created by _____ in connection with this license. This grant of license only applies to the following described geographical area: _____

RIGHTS AND OBLIGATIONS. _____ shall be solely responsible for providing all funding and technical expertise for the development and marketing of the Work in which the licensed property is used. _____ shall be the sole owner of the Work and all proprietary rights in and to the Work; except, such ownership shall not include ownership of the copyright in and to the _____ or any other rights to the _____ not specifically granted in this Agreement.

PAYMENT OF ROYALTY. _____ will pay to _____ a royalty which shall be calculated as follows: _____. With each royalty payment, _____ will submit to _____ a written report that sets forth the calculation of the amount of the royalty payment.

MODIFICATIONS. Unless the prior written approval of _____ is obtained, _____ may not modify or change the _____ in any manner. Licensee shall not use Licensed property for any purpose that is unlawful or prohibited by these Terms of the Agreement.

DEFAULTS. If _____ fails to abide by the obligations of this Agreement, including the obligation to make a royalty payment when due, _____ shall have the option to cancel this Agreement by providing _____ days written notice to _____. _____ shall have the option of preventing the termination

LOCATION RELEASE FORM

I, the undersigned hereby grant permission to _____ the right to enter and remain upon _____ (the Property), which shall include not only real property but any fixtures, equipment or other personal property thereat or thereon, located at _____, with personnel and equipment (including without limitations, props, temporary sets, lighting, camera and special effects equipment) for the purpose of photographing scenes and making recordings of said Property in connection with the production of a digital media text on the following date(s): _____.

This permission includes the right to take motion pictures, videotapes, still photographs and/or sound recordings on and of any and all portions of the Property and all names associated there with or which appear in, on or about the Property.

This permission also grants all rights of every nature whatsoever in and to all films and photographs taken and recordings made hereunder, including without limitation of all copyrights therein and renewals and extensions thereof, and the exclusive right to reproduce, exhibit, distribute, and otherwise exploit in perpetuity throughout the universe (in whole or in part) such films, photographs and recordings in any and all media, whether now known or hereafter devised, including without limitation in and in connection with the documentary video and the advertising and other exploitation thereof.

I certify that I have the full right and authority to enter into this agreement and grant the rights herein granted, and that the consent or permission of no other person, firm, or entity is necessary in order to enable you to exercise or enjoy the rights herein granted.

ACCEPTED & AGREED TO:

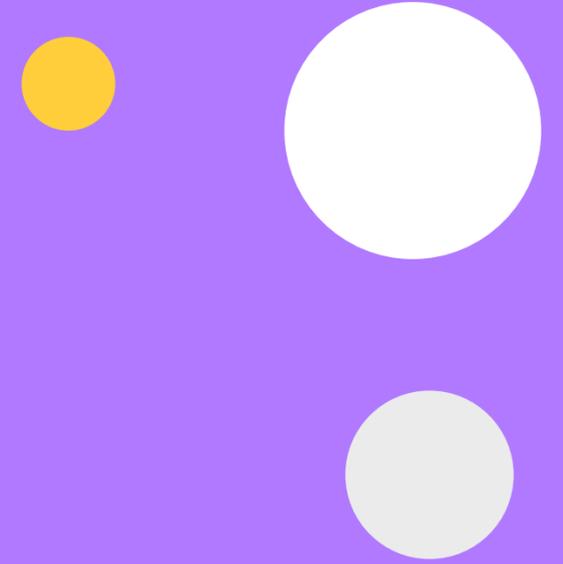
NAME (please print)

ADDRESS

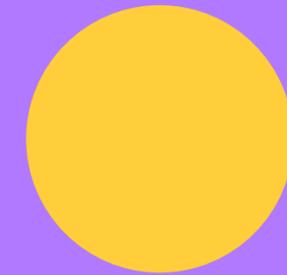
SIGNATURE _____

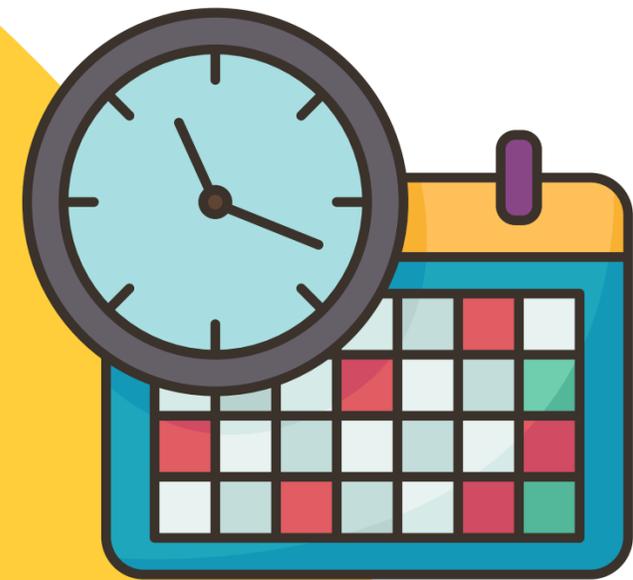
DATE _____

8



Step 7: Schedule the Shoot

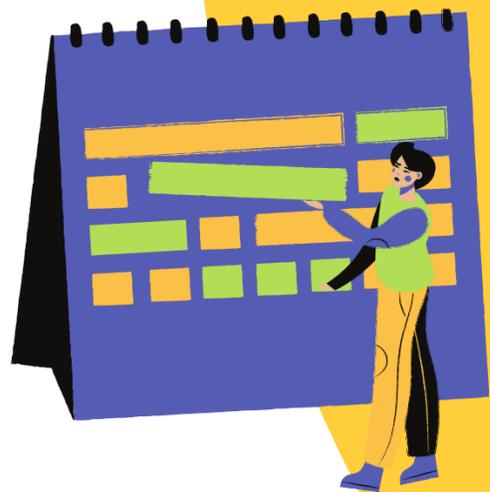




There are a lot of moving parts in filming a documentary, so you'll want to make plans that will help you avoid any hiccups that could throw off your schedule or cause you to go over budget.

When planning the shoot, keep the following in mind:

- Arrangement of travel plans for on-location shoots
- Cast and crew call times and assignments
- Scheduling of responders' interviews
- Collecting the necessary permissions to record preexisting materials and documents
- Developing contingency plans
- Filmmaking and editing timeline



Production Scedule Sample

Name(s): Mami Documentary Title: The life of Nortz (TLON)

Shooting Schedule

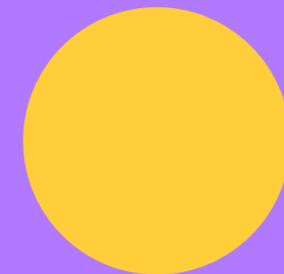
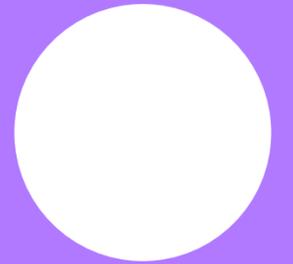
Day/Date you will film	Scene #	Interior/Exterior Day/Night	Location	Shot Description/Summary	Characters/ Cast in the scene	Special Equipment
Tuesday 19/04/15	1	Exterior/ Day	Outside	Combo of close up shots and mid shots - following Gottfried on his way to college	Gottfried	Camera Tripod Voice Recorder
Tuesday 19/04/15	2	Exterior/ Day	College	Mid shot - addressing college life and what he aims for	Gottfried and maybe friends	Camera Tripod Voice Recorder
Tuesday 19/04/15	3	Interior/ Day	College	Tracking shot - Following Gottfried around college and going to lessons, studio and chilling	Gottfried, friends and teachers (briefly)	Camera Tripod Voice Recorder
Tuesday 19/04/15	5	Interior/ Day	Studio	Full body shot - Gottfried talking about his options, why he took them and what he wants to do	Gottfried	Camera Tripod Voice Recorder
Tuesday 19/04/15	6	Exterior / Day	College	Tracking shot - Gottfried leaving college then goes to his friend's house	Gottfried and friends	Camera Tripod Voice Recorder
Tuesday 19/04/15	7	Interior/ Night	Friends house	Wide shot - Gottfried and friends chilling	Gottfried and friends	Camera Tripod Voice Recorder
Tuesday 19/04/15	8	Exterior/ Night	Outside	Tracking shot - Gottfried making his way home	Gottfried	Camera Tripod Voice Recorder
Tuesday 19/04/15	9	Interior/ Night	Gottfried's house	Wide shot - Gottfried going into his house	Gottfried	Camera Tripod Voice Recorder

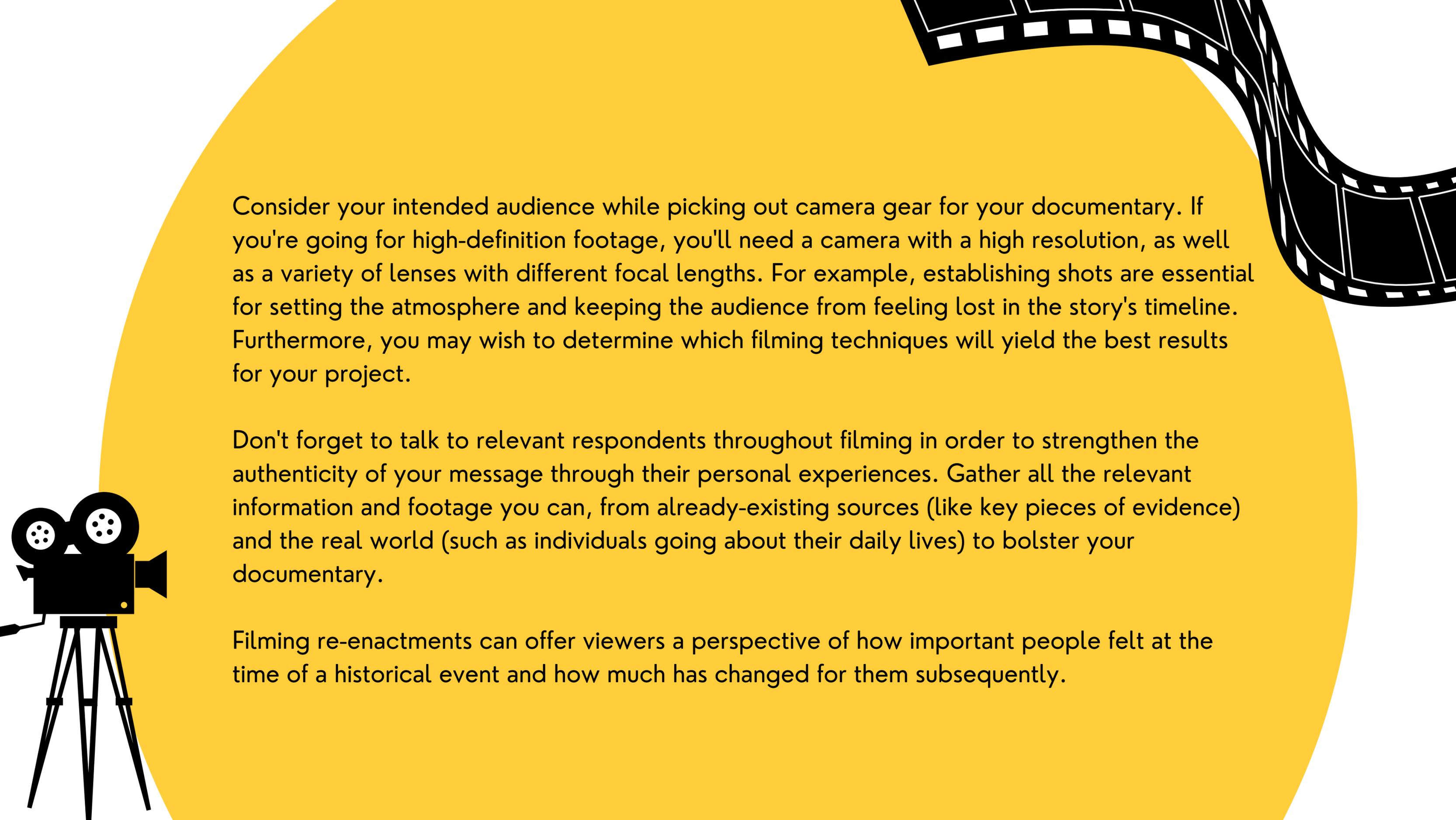
Production Schedule

Date	Time	Scene	Characters	Location
15/01/2011	10am	Opening scene	None	Road side
17/01/2011	10:30 am	Car scene/getting out the car	Marvin, Lewis, David and Danielle	In the car
21/01/2011	1pm	Walking around the woods	Marvin, Lewis, David and Danielle	Woods
23/01/2011	11am	Couple making out	Marvin and Danielle	Woods
24/01/2011	1pm	Killer Stalking victims	Killer	Woods
28/01/2011	12pm	Car killing scene	David and Killer	In the car
1/02/2011	1pm	Chasing scene	All characters	Woods
3/02/2011	2pm	Lost in the woods	Marvin, Lewis, David and Danielle	Woods
11/02/2011	11am	Editing and Re-Shoots if needed	All	Any

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Step 9: Start Shooting



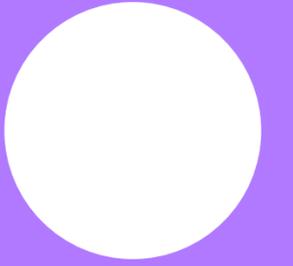


Consider your intended audience while picking out camera gear for your documentary. If you're going for high-definition footage, you'll need a camera with a high resolution, as well as a variety of lenses with different focal lengths. For example, establishing shots are essential for setting the atmosphere and keeping the audience from feeling lost in the story's timeline. Furthermore, you may wish to determine which filming techniques will yield the best results for your project.

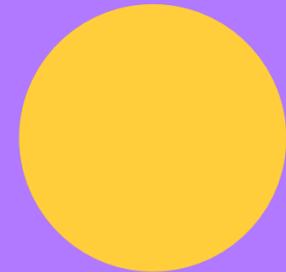
Don't forget to talk to relevant respondents throughout filming in order to strengthen the authenticity of your message through their personal experiences. Gather all the relevant information and footage you can, from already-existing sources (like key pieces of evidence) and the real world (such as individuals going about their daily lives) to bolster your documentary.

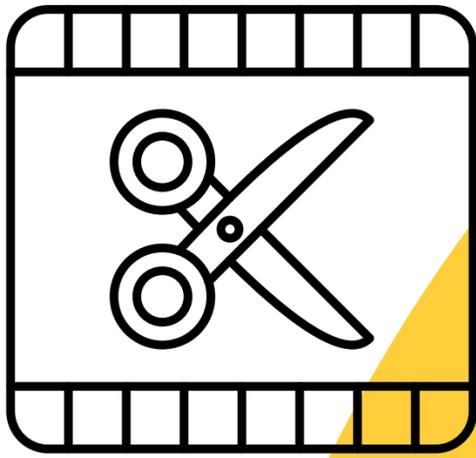
Filming re-enactments can offer viewers a perspective of how important people felt at the time of a historical event and how much has changed for them subsequently.

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Step 10: Edit Your Video





After you have collected the audio, video, and other digital media you'll need to make your documentary, you may begin editing the final video.

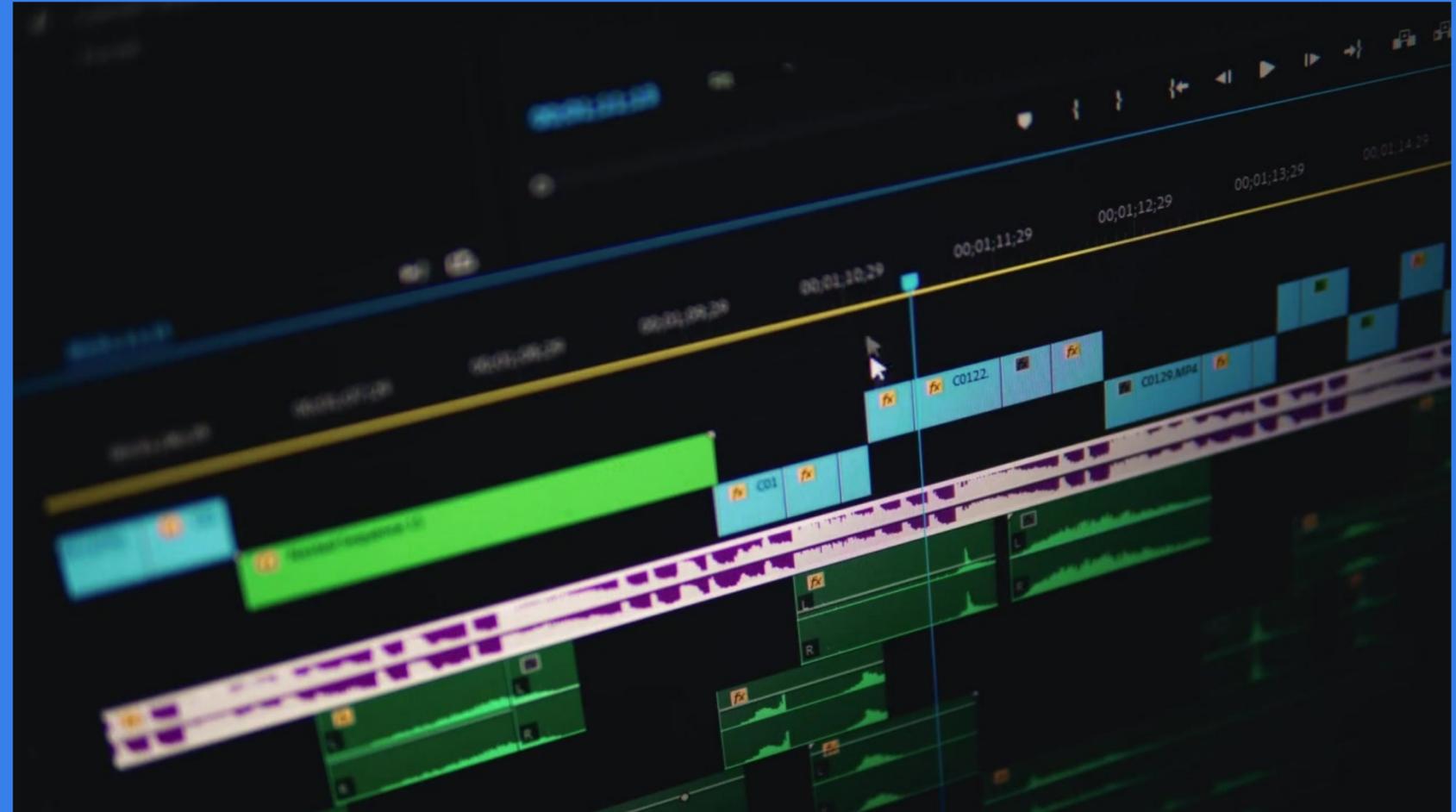
Video editing software on a computer will allow you to input your footage in a sequential fashion. The first step in creating a documentary is to organize the footage you have collected in a timeline that makes sense. If you are going to perform the editing on your own, you might as well do it as the professionals do and incorporate both quick and slow sections to keep the viewer engaged.

After all of your material is organized, you can cut and edit it as necessary. Any video that isn't essential to the main idea and could bore the audience should be cut. Finalize your video by checking your scene order and adding transitional effects to make the cuts flow smoothly. The final step is to incorporate any additional text, graphics, old footage, current digital material, music, or voice-overs that may be necessary.

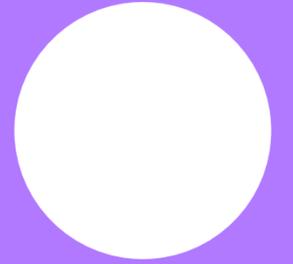


Editing Apps/software

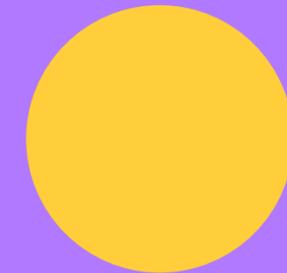
- **Adobe Premiere Pro**
- **Adobe Premiere Rush**
- **PowerDirector**
- **Videoleap**
- **Wondershare Filmora**
- **InShot**
- **iMovie**
- **FilmMaker Pro etc.**



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Step 11: Share Your Documentary

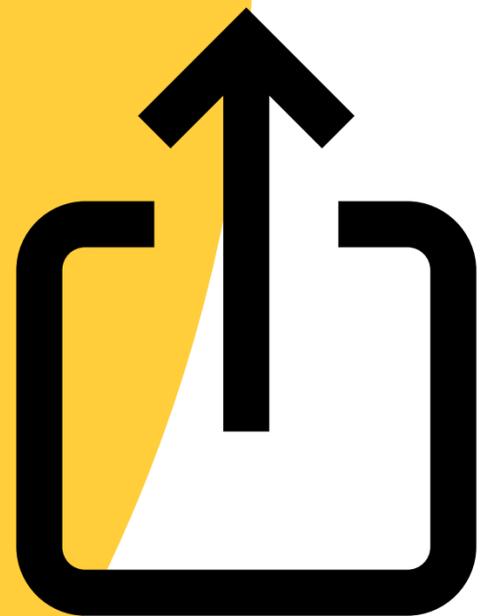




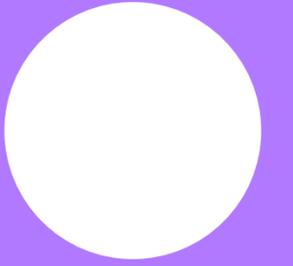
Now that you've spent so much time meticulously planning, filming, and editing, you can proudly present the fantastic end result of your efforts and creativity to the world. The next desirable dilemma you'll encounter is deciding where to exhibit your work. There will be more opportunities available to you if the quality of your final product is fairly high, but it may also depend on your budget.

You can get things started by offering a free screening to your closest friends and family. Gather feedback and have influential people write online reviews of your documentary. After that, you can promote your film for free on channels like YouTube and social media, as well as through traditional channels like newspaper ads and word of mouth. Making a teaser for your film that generates interest without giving too much away could also be useful.

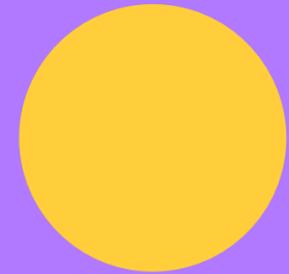
With enough favorable buzz surrounding your film, you may want to invest in a professional distributor to help get the word out to a wider audience. Other places to look for recommendations and partnerships are local television stations and places that sell movies. You should also consider submitting your film to film festivals.



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Step 12: Be Proud of your Work

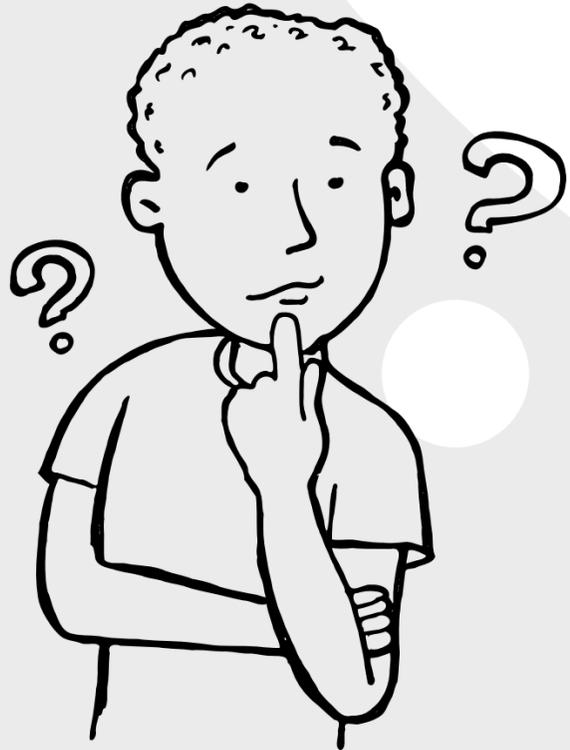


A stylized illustration of a hand with a dark blue sleeve cuff, holding a large yellow star with radiating lines above it. The background is a large yellow circle.

So, you've put together this incredible movie, right? You have every reason to be pleased with both yourself and your work. You accomplished a difficult task in the form of making a documentary. Celebrate your success and look forward to your next project while also taking some time to think about aspects of the last one that didn't go quite as planned and ways in which they could be improved on in your future projects.



**What have you learnt so far
from this presentation?**



PHILADELPHIA

FILM

SOCIETY