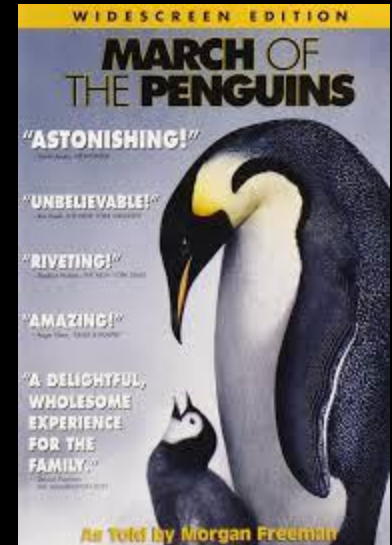
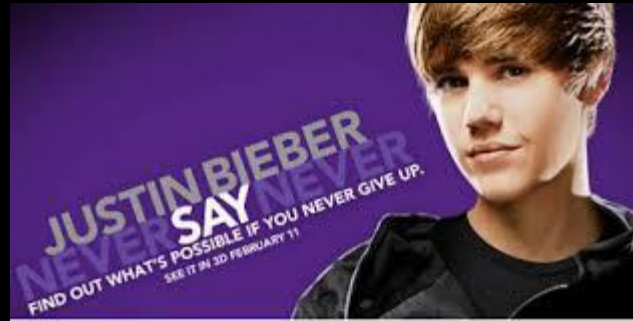


Documentary Film/TV



Form-Evolution-Approaches

The EXPLOSION of the Documentary Form

1. Tools of Creation:

a. **Editing Systems:** Adobe, Final Cut, Vegas, Avid, iMovie, MovieMaker

b. Cameras:

- Digital Video Tape → Card → Stream
- DSLR
- 4K-Black Magic, [RED](#)
- GoPro
- Drones, [DJI Phantom](#)

2. Distribution Outlets:

- TV: HBO, NatGeo, Discovery, TLC, PBS, Animal Planet, Food Network, etc.
- YouTube
- Vimeo
- Netflix-Amazon-Hulu
- Social Media—FB, INSTAGRAM,
- Festivals: Toronto, Amsterdam, Tribeca, Sundance, Banff, Telluride,

3. Funding: Kickstarter, et.al.

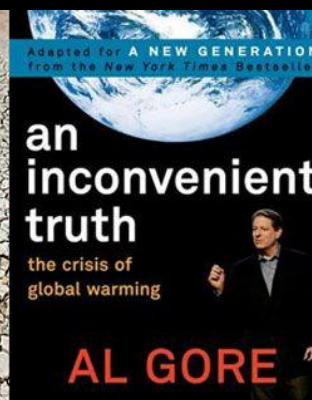
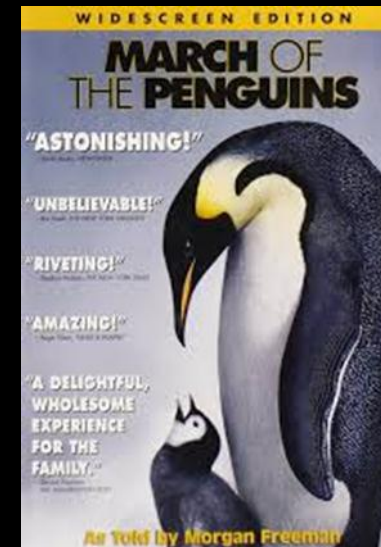
4. Marketing and Crowd-sourcing options:

5. Hi Profits vs. low cost of Production (small crews)

Rank	Title (click to view)	Studio	Lifetime Gross / Theaters		Opening / Theaters		Date
1	Fahrenheit 9/11	Lions	\$119,194,771	2,011	\$23,920,637	868	6/23/04
2	March of the Penguins	WIP	\$77,437,223	2,506	\$137,492	4	6/24/05
3	Justin Bieber: Never Say Never	Par.	\$73,013,910	3,118	\$29,514,054	3,105	2/11/11
4	2016 Obama's America	RM	\$33,449,086	2,017	\$31,610	1	7/13/12
5	Earth (2009)	BV	\$32,011,576	1,804	\$8,825,760	1,804	4/22/09
6	Chimpanzee	BV	\$28,972,764	1,567	\$10,673,748	1,563	4/20/12
7	One Direction: This is Us	TriS	\$28,873,374	2,735	\$15,815,497	2,735	8/30/13
8	Katy Perry: Part of Me	Par.	\$25,326,071	2,732	\$7,138,266	2,730	7/5/12
9	Sicko	LGF	\$24,540,079	1,117	\$68,969	1	6/22/07
10	An Inconvenient Truth	ParC	\$24,146,161	587	\$281,330	4	5/24/06
11	Bowling for Columbine	UA	\$21,576,018	248	\$209,148	8	10/11/02
12	Oceans	BV	\$19,422,319	1,232	\$6,058,958	1,206	4/22/10
13	Bears	BV	\$17,780,194	1,790	\$4,776,267	1,720	4/18/14
14	African Cats	BV	\$15,428,747	1,224	\$6,003,200	1,220	4/22/11
15	Madonna: Truth or Dare	Mira.	\$15,012,935	652	\$543,250	51	5/10/91
16	America (2014)	LGF	\$14,444,502	1,105	\$38,608	3	6/27/14
17	Capitalism: A Love Story	Over.	\$14,363,397	995	\$231,964	4	9/23/09
18	Religulous	LGF	\$13,011,160	568	\$3,409,643	502	10/1/08
19	Winged Migration	SPC	\$11,689,053	202	\$33,128	1	4/18/03
20	Super Size Me	IDP	\$11,536,423	230	\$516,641	41	5/7/04

Highest Grossing Documentaries of ALL TIME

Rank	Title (click to view)	Studio	Lifetime Gross / Theaters	Opening / Theaters	Date
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20	Super Size Me	IDP	\$11,536,423 230	\$516,641 41	5/7/04



Gross vs. Production Costs

1. Fahrenheit 9/11 (\$222.5 million gross **vs. \$6 million production**/\$18 million total budget)
2. Bowling for Columbine (\$58 million gross **vs. \$3.5 million production**/\$6.5 million total budget)
3. An Inconvenient Truth (\$49.8 million gross **vs. \$1 million production**/\$8 million total budget)
4. Sicko (\$36.1 million gross **vs. \$9 million production**/\$20 million total budget)
5. 2016: Obama's America (\$18+ million projected gross **vs. \$2.5 million production**/\$8 million total budget)
6. Capitalism: A Love Story (\$17.4 million gross **vs. \$20 million total budget**)
7. Inside Job (\$8.1 million gross **vs. \$2 million production budget**)
8. Roger & Me (\$7.7 million gross **vs. \$140,000 production budget**)
9. Expelled: No Intelligence Allowed (\$7.7 million gross **vs. \$3.5 million production**/\$12 million total budget)
10. The Fog of War (\$5 million gross) (Unknown budget)



Michael Moore



Davis Guggenheim



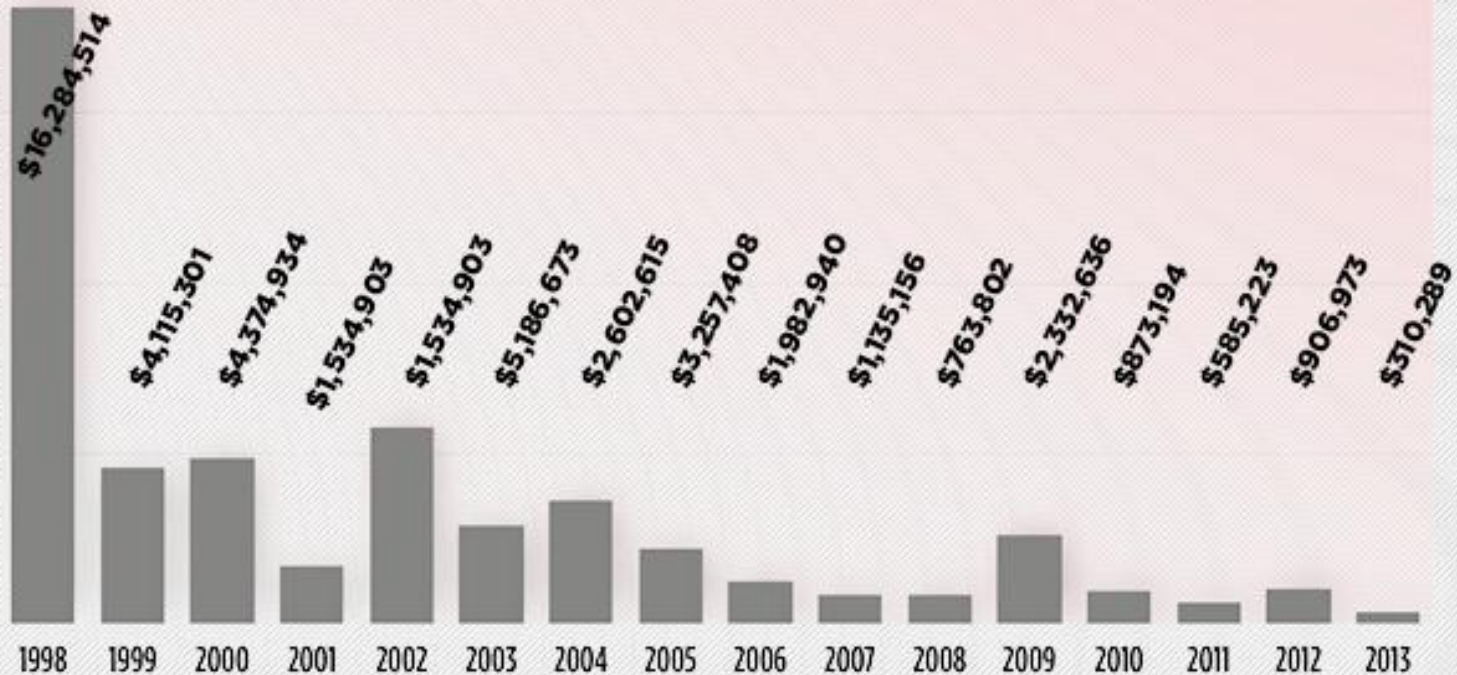
Luc Jacquet



Avg. Gross \$\$/Documentary

AVERAGE GROSS PER DOCUMENTARY





YEAR BY YEAR




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64.8M Plays




Biting Elbows - "Bad Motherfucker" Official...
20M Plays




Robins: 4 Eggs, 4 Weeks
3.7M Plays




Webcam [Short Film]
5.7M Plays




The City Limits
5.5M Plays




Landscapes: Volume Two
4.3M Plays




AFTERGLOW - Lightsuit Segment
3M Plays




Birds on the Wires
2.6M Plays




Alma
2.5M Plays



Into The Mind - Official Teaser
2.4M Plays



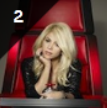





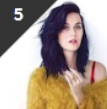







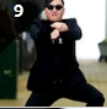

























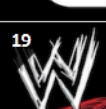





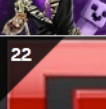

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ALL I CAN
[Plays]

YouTube Channels

1		PewDiePie Views This Month: 351,077,945 ↑13% Subs This Month: 809,355 Position Last Month: 1 All-Time Views: 5,037,684,174 All-Time Subs: 28,193,727 Slate Score: 681	
2		shakiraVEVO Views This Month: 287,929,529 ↑39% Subs This Month: 535,906 Position Last Month: 3 All-Time Views: 3,405,791,492 All-Time Subs: 4,729,193 Slate Score: 634	
3		DisneyCollectorBR Views This Month: 225,035,226 ↑12% Subs This Month: 168,617 Position Last Month: 4 All-Time Views: 2,343,004,604 All-Time Subs: 1,625,463 Slate Score: 614	
4		PitbullVEVO Views This Month: 203,615,779 ↑47% Subs This Month: 359,136 Position Last Month: 10 All-Time Views: 2,803,980,473 All-Time Subs: 4,544,761 Slate Score: 655	
5		KatyPerryVEVO Views This Month: 195,019,843 ↓-8% Subs This Month: 225,853 Position Last Month: 2 All-Time Views: 3,533,141,004 All-Time Subs: 12,843,873 Slate Score: 639	
6		stampylonghead Views This Month: 181,813,470 ↑10% Subs This Month: 260,608 Position Last Month: 5 All-Time Views: 1,337,131,917 All-Time Subs: 3,043,531 Slate Score: 755	
7		EnriqueIglesiasVEVO Views This Month: 161,849,390 ↑33% Subs This Month: 291,061 Position Last Month: 13 All-Time Views: 1,856,470,424 All-Time Subs: 2,769,260 Slate Score: 636	
8		latenight Views This Month: 158,465,283 ↑2% Subs This Month: 292,652 Position Last Month: 6 All-Time Views: 1,148,730,301 All-Time Subs: 3,838,460 Slate Score: 795	
9		officialpsyp Views This Month: 154,364,260 ↑219% Subs This Month: 249,184 Position Last Month: 99 All-Time Views: 3,859,090,436 All-Time Subs: 7,264,622 Slate Score: 607	
10		SpinninRec Views This Month: 147,485,084 ↑3% Subs This Month: 264,380 Position Last Month: 8 All-Time Views: 2,888,074,261 All-Time Subs: 5,906,556 Slate Score: 831	
11		WatchMojo Views This Month: 139,468,664 ↑5% Subs This Month: 322,108 Position Last Month: 12 All-Time Views: 1,381,310,663 All-Time Subs: 4,287,239 Slate Score: 815	
12		TheDiamondMinecart Views This Month: 135,539,138 ↑17% Subs This Month: 275,539 Position Last Month: 14 All-Time Views: 815,141,149 All-Time Subs: 2,783,933 Slate Score: 716	

11		WatchMojo Views This Month: 139,468,664 ↑5% Subs This Month: 322,108 Position Last Month: 12 All-Time Views: 1,381,310,663 All-Time Subs: 4,287,239 Slate Score: 815	
12		TheDiamondMinecart Views This Month: 135,539,138 ↑17% Subs This Month: 275,539 Position Last Month: 14 All-Time Views: 815,141,149 All-Time Subs: 2,783,933 Slate Score: 716	
13		SevenSuperGirls Views This Month: 133,577,335 ↑96% Subs This Month: 111,381 Position Last Month: 49 All-Time Views: 753,278,596 All-Time Subs: 1,030,409 Slate Score: 681	
14		tseries Views This Month: 132,489,825 ↑21% Subs This Month: 166,108 Position Last Month: 18 All-Time Views: 2,086,010,692 All-Time Subs: 5,144,984 Slate Score: 766	
15		gmmgrammyofficial Views This Month: 121,107,939 ↓-11% Subs This Month: 109,954 Position Last Month: 11 All-Time Views: 2,403,703,449 All-Time Subs: 5,543,620 Slate Score: 732	
16		NikeFootball Views This Month: 119,547,880 ↑114% Subs This Month: 329,529 Position Last Month: 75 All-Time Views: 418,138,660 All-Time Subs: 1,658,367 Slate Score: 698	
17		TheFineBros Views This Month: 118,265,779 ↑22% Subs This Month: 399,865 Position Last Month: 23 All-Time Views: 1,821,360,966 All-Time Subs: 8,926,417 Slate Score: 802	
18		VanossGaming Views This Month: 117,337,687 ↑21% Subs This Month: 353,940 Position Last Month: 22 All-Time Views: 923,750,172 All-Time Subs: 7,637,191 Slate Score: 793	
19		WWEFanNation Views This Month: 116,560,275 ↑33% Subs This Month: 121,362 Position Last Month: 25 All-Time Views: 1,521,339,412 All-Time Subs: 3,558,480 Slate Score: 843	
20		JasonDerulo Views This Month: 112,642,950 ↑110% Subs This Month: 329,505 Position Last Month: 82 All-Time Views: 1,216,386,051 All-Time Subs: 2,191,457 Slate Score: 640	
21		vegeta777 Views This Month: 104,976,984 ↓-8% Subs This Month: 290,647 Position Last Month: 15 All-Time Views: 975,993,445 All-Time Subs: 5,972,441 Slate Score: 778	
22		getmovies Views This Month: 103,726,314 ↓-9% Subs This Month: 53,795 Position Last Month: 16 All-Time Views: 2,189,866,143 All-Time Subs: 1,910,603 Slate Score: 594	

The Documentary Interview

1. **MUCH** different than a news interview
 - ☑ More than quote-gathering!
 - ☑ More than “fact” finding
 - ☑ Don’t be EXPLOITIVE!
 - ☑ Don’t be presumptuous!
2. **Conversational Approach** — An exchange
3. In-Depth Interview— **QUALITY!**
4. Questions — Far Ranging, Directed, OPEN-ENDED! **Grouped/Themed!**
5. Be realistic in what you expect and how you **DIRECT** your interviewee.
6. Time commitment (Always plan on it taking longer)

The Approach

- **Insatiable Curiosity & a GENUINE Interest**
- **The Messages YOU are giving off!**
 - You must be extremely aware of your demeanor (dress, gender, age, education, economic, race, religion, etc.)
 - Other Directedness — Emotional Reads
 - Energy– But At Ease
 - **Nonverbals**—Eye Contact, Expression, Body Language
 - **Verbals**--Tone of voice, Approach of a question
- Do **THEY** have any particular questions that they think is important to be addressed?
- **B-roll + Natural Sound!**

Preparation

- Background RESEARCH!
 - You need to be informed about: (1) the person; (2) **their organization** AND (3) the topic/story at hand
 - Nearly all of your questions **memorized**
 - Project Answers for **Q#1** → to stimulate **Round#2 Questions**
- Provide you interviewee with:
 1. a brief intro to you,
 2. the FOCUS of your film project,
 3. your interests in them (or their work/perspective),
 4. and a SHORT list of questions (with the caveat that you might have additional ones).
- Making Contact. Courteous/Professional AND **Genuinely Interested.** Don't be a pain!
- 50% of Requests for Interviews are **NOT** granted!
- So, HAVE **2-3 different BACK-UP OPTIONS!!!**

Interview Follow-ups

- Quick and sincere Thank yous!
- Check back in (up-date them on progress)
- **Assess:**
 - Shadow?
 - ReEnact?
 - B-roll and Natural Sound?
 - Additional Things to say? Based on additional findings.
 - Spoken with other people (Reactions)
 - Other sources → Different perspectives?
- Provide a copy of the final project or interview segments!

Great B-roll!

10 different sources

1. Before and After an interview
2. **Marketing materials** provided by them (?)
3. **Archive images?**
4. Community images—Facebook, Instagram, Web site?
5. Shadowing a person (ride along → the job)
6. Media representations (previous interviews?)
7. Camtasia
8. Audiences who are connected to the issue?
Ethnographic observations.
9. **Impact?! CAN YOU ACTUALLY SEE IT?**
10. **Re-enactments**

Making your Doc CINEMATIC!

- CONTEXT!!! HOW will you make this engaging for your **LEAST INTERESTED AUDIENCE?**
- **Unique/Different SETTINGS or LOCATIONS** → visually interesting
- **Shadow or Ride-Along** interviews
- **Rounding OUT** your interviews with **INTERESTING/Charismatic people!** Friends, Relations, Those impacted?
- Editing *Style*—
 1. Story Threads & Parallel Stories which COLLIDE
 2. SHORT Segues between ACTS or CHAPTERS
 3. Aesthetically moving MONTAGE SEQUENCES
 4. COMPRESION of Time & Motion —Time Re-Mapping→ Time Lapse

What makes a Documentary?

Basic Characteristics:

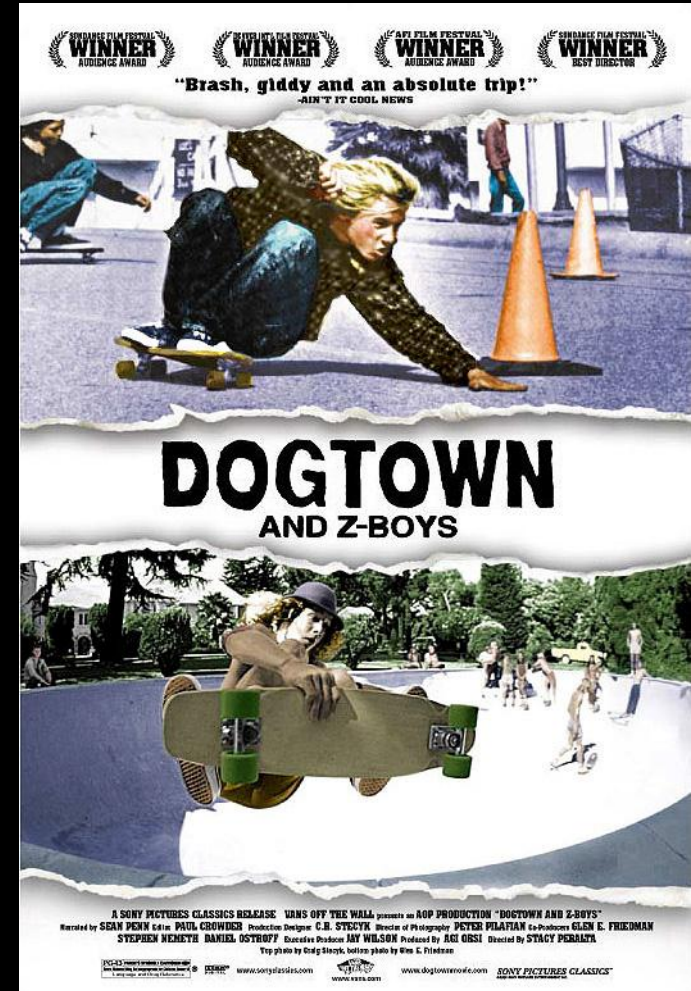
- 1. Non-fiction.** Documentaries have a connection to "reality" (or at least portraying a version of it). There is usually a sense of "truthfulness," "objectivity," and "authenticity" through observation.
- 2.** The events filmed are *usually* unstaged. The events exist above and beyond the activity of filming them. They are events, people, or places which have a real existence above and beyond the cinema.
- 3.** Documentaries usually attempt to make arguments or **provide perspectives** through the acts of observing, interviewing, filming, and editing. Every documentary reflects the filmmaker's point of view or argument about what they are shooting.

Expository Approach

The "Classic" mode of Documentary Film

Typical Characteristics:

1. Informative, educational, and descriptive
2. Authoritative (usually disembodied/omniscient) voiceover commentary
3. Historical and/or Problem→Solution storyline
4. Exposing "facts" or seemingly "objective" arguments that are illustrated via images and audio that aim to be descriptive and informative



Interactive Approach

Characteristics:

1. **Direct contact** and/or "interaction" between film makers and those being filmed. Interview Style.
2. A series of either on- or off-camera interviews where the **producer is the “Mediator of opinions”** expressed by those interviewed.
3. Power relationships between interviewer and interviewee are established by what questions the interviewer asks (and in what order).
4. **Arguments** are made by the sequence of opinions shown by filmmaker (via editing and selection of what to include and what to leave out)

Observational Approach

Characteristics:

1. Non-intervention by the film maker--
"Hands off" approach → **Visual Anthropology**. Purely Observational.
2. Emphasis on:
 - "transparency" by the filmmaker simply **observing**.
 - presenting a DIRECT representation of filmed events to an audience.
 - Re-representing reality as it is → The attempt at portraying a more authentic "slice" of life.
3. Little (sometimes NO editing), directing, added production value.
4. Sometimes Real Time or as close as possible.
5. Bert Haanstra → Frederick Wiseman



Performative Approach

Characteristics:

1. The attempt to show what happened (usually at some point in past history or what may occur in the projected future through a staged or re-staged performance.
2. Includes **re-enactments**--dramatic or otherwise
3. Speculative--The attempt to project or speculate on how or why something may have happened, OR, what may happen in the future because of current events.
4. **Stylized** to bring **current audience back to the past** or to promote a **FUTURE**--Usually dramatized for more emotional impact through editing, filming, audio, etc.

Reflexive Approach

Characteristics:

1. Taking the interactive approach one step further by **showing the film makers being filmed while they are filming.**
2. Two or more sets of stories (story within a story)--**a film about a film.**
3. To show (by film) the external pressures or **"BACK-STORY"** involved in media production. The attempt to show the constructed and intrusive acts of making a film.