

## **Building the Right Team: Roles of Impact Producers**

Creating change is a dynamic, multi-faceted process. You will most likely need to engage various experts at various stages of your campaign. It is highly unlikely that you will find one person/organization/company that will be able to provide all of the activities needed for your campaign (even if they say they can!). In the states, it is very often the case that there are multiple folks working simultaneously on intersecting areas of the campaign.

The activities listed below are presented categorically, but in reality, the roles often overlap and support one another. For example, depending on the campaign, it may make sense that the impact strategist also be involved in all content related engagement and policy change activities. Similarly, it may make sense that all activities related to administration fall to a single contractor. However your team is configured, what is essential is that there is someone identified, with excellent listening and communication skills, to facilitate communication among the entire team.

It's important that you review these roles in depth and realistically identify existing resources, including yourself. Take into consideration that those resources will be stronger and weaker at different points (e.g. if you want to fully manage your campaign yourself, you may need limited assistance during festival season).

Prior to retaining consultants for various activities, it's important that you have an in-depth understanding of what resources can and will be contractually provided by broadcasters, distributors and producers. In many cases, various campaign activities will be supported or developed within those arrangements. For example, a broadcaster or distributor, such as PBS/ITVS, may be willing to develop discussion guides and educational tool kits to accompany the DVD. Other distributors, such as Women Make Movies, can provide extensive audience development as an aspect of the distribution contract.

### ***Impact Strategists***

1. Develop campaign development team
2. Facilitate brain trusts or system of expert input
3. Facilitate and write impact campaign strategy
4. Facilitate and write impact campaign action plan and timelines
5. Develop goals/objectives and impact measures
6. Identify the infrastructure needs of the campaign (including analysis of existing and needed resources)

*Independent contractors are often brought in at this stage due to the elasticity of the process of strategic planning. The relationship with the strategist is extremely important and good communication and facilitation skills are essential. They are typically less expensive than hiring a company, which will no doubt work better with the impact budget at this stage. Impact strategists may or may not have a film or distribution background. Strategists may be engaged from the subject field.*

*There is a current movement in the U.S. to develop networks of independent contractors such as the Impact Producers Group and Chicago Media Project.*

### ***Fundraising***

1. Grant writing
2. Liaison to EP's that will assist in fundraising
3. Represent project to potential funders and Ask For Money!
4. Develop and manage a Kickstarter campaign

*Independent contractors are often brought in to fundraise and write grants. Some production houses will assist in fundraising (Kartemquin, Kindling Group).*

### ***Campaign Management***

1. Meetings management
  - a. Scheduling
  - b. Agenda development
  - c. Minutes
  - d. Follow up
2. Serve as a liaison to other team members
3. Data collection from audience surveys
4. Provide periodic reporting

*Depending on the size of the campaign, the campaign management roles may be 'rolled in' to a larger contract that includes any of the other activities. Managing a national campaign is a multi-person job and organizations with existing administrative staff and/or interns, such as Picture Motion, Fitzgibbon Media, and Kindling Group are positioned to conduct this work efficiently.*

### ***Audience Building and Outreach***

1. Research screening opportunities, e.g. conferences, community groups
2. Build festival audiences
3. Develop creative opportunities for audience building (e.g. Meet-up groups during a broadcast, web-based events, etc.)
4. Track screenings, manage spreadsheets, etc.
5. Work with community groups to expand audience

*Often rolled in with campaign management, audience building may also be part of a larger contract. Building audience is often a community-by-community activity and likely to be a multi-person job. Organizations with existing administrative staff and/or interns, such as Picture Motion, Fitzgibbon Media, and Kindling Group are positioned to conduct this work efficiently. Network partnerships of independent contractors may also be an option, but for efficiency's sake, it may be more productive to work with a single entity.*

### ***Festival/Broadcast/Theatrical/Distribution***

1. Manage logistics of purely film-centered activities

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2. Develop festival and theatrical opportunities
3. Research and advise related to contractual relationships
4. Venue/Festival liaison

*Depending on the project, this role varies widely and is often shared with the filmmakers and producers. Outside contractors may be helpful in research related activities.*

#### ***Advocate Engagement and Policy/Practice Change***

1. Develop personal and/or local calls to action
2. Develop relationships with national and regional advocates/membership organizations to promote the film and create screening opportunities
3. Develop relationships with field experts, policy makers, elected officials, etc.

*Like impact strategy development, activities related to advocacy and policy/practice change are subject-content directed. The relationship that the contractor is able to maintain with the change makers is extremely important and good communication and facilitation skills are essential. Whether this role is performed by an advocate or a contractor, it is essential that they are able to approach the role neutrally and respectfully of all opinions and points of view.*

#### ***Communications/Marketing***

1. Develop press releases
2. Social Media (FB, Twitter, Instagram, Blogs, etc.)
3. Develop and manage transmedia campaign
4. Liaison to partner/broadcast/advocacy social media efforts
5. Develop marketing materials for film (including Meme's, posters, graphics for sharing, etc.)
6. Develop event tools/handouts/postcards, etc.

*Marketing expertise may or may not be a part of a larger organization or contractor partnership, but like educational tool development, requires a specific skill set that can develop and manage a media campaign. Fitzgibbon Media is an example of organizations that solely provide these services to documentary film projects.*

#### ***Educational Tool Development***

1. Curriculum development
2. Film module development
3. Liaison to educational partners/experts

*Educational tool development typically requires a very specific skill set depending on the target educational audience. Certain broadcasters will create a general discussion guide, which may suffice. However, these activities are generally contracted out to curriculum development consultants such as Facing History and Ourselves. If it is important to you that you be involved in editing modules, this should be included in any tool development budget.*

### **Chicago Media Project Network**

Bringing together mediamakers from around the country with engaged citizens who collectively support the creation and distribution of media that will trigger social change.

### **Facing History and Ourselves**

Facing History and Ourselves is an international educational and professional development organization whose mission is to engage students of diverse backgrounds in order to promote the development of a more humane and informed citizenry. Facing History and Ourselves provides ideas, methods and tools that support the practical needs and the spirits of educators worldwide who share the goal of creating a better, more informed, and more thoughtful society.

### **Fitzgibbon Media**

FitzGibbon Media makes an impact in the US and abroad every single day. Our expertise and aggressive strategies ensure our clients' actions, messages, and spokespersons are a dominant force in the news cycle.

### **The Impact Producers Group**

The Impact Producers Group is an international network of independent service providers who design and implement social impact campaigns with film and other media. It is a peer support group that provides members with resources and professional development whether they are entry-level or experts in the field. The Impact Producers Group is inspired by the BRITDOC Foundation's 2012 [Impact Producers Retreat](#) held on Osea Island in the UK.

### **Kartemquin Films**

Kartemquin Films is a collaborative center for documentary media makers who seek to foster a more engaged and empowered society. With a noted tradition of nurturing emerging talent and acting as a leading voice for independent media, Kartemquin is building on over 48 years of being Chicago's documentary powerhouse. Kartemquin sparks democracy through documentary. A revered resource within the film community on issues of fair use, ethics, story and civic discourse, Kartemquin is internationally recognized for crafting quality documentaries backed by audience and community engagement strategies, and for its innovative media arts community programs.

### **Kindling Group**

Kindling Group crafts powerful documentaries and engagement campaigns to ignite change. We embrace a fast changing world of storytelling — combining the artistry of award-winning films with innovative strategies that take media and impact across platforms, genres, and technologies. We initiate our own projects and support independent filmmakers, bringing a unique mix of talents and Chicago-style problem-solving using film for good. Kindling is a Chicago-based 501(c3) nonprofit founded in 2002 by Danny Alpert, a producer, director, and editor whose documentary work has been nominated for both Academy and national Emmy awards.

Kindling's staff and management brings a unique background in digital engagement and activism, as well as traditional grassroots organizing, to our projects. All Kindling projects are driven by story, but also by social mission. Kindling films have helped lead to changes in federal legislation, raised awareness, and generated online discussion about topics from public education to religion in modern life.

### **Picture Motion**

Picture Motion is a marketing and advocacy firm for issue driven films. We work with filmmakers and change makers to amplify awareness, expose injustice, and drive activism, with the goal of advancing social change. We handle all aspects of a social action campaign, from strategy & planning to project management and activation. Depending on the type of impact our partner is committed to, tactics can include partnership development, grassroots screening tours, digital engagement, policy & government relations, and impact measurement. Films can change the world. We make sure they do.

### **Third Stage Consulting**

Third Stage Consulting provides strategic impact production which includes: planning, project management and implementation to build the capacity of the nonprofit sector through partnerships with documentary film filmmakers. Through social media, educational outreach, repurposing and new programming, documentaries can live far beyond festivals, public audience engagement and broadcasts. The inspiration and urgency that documentary film brings to social justice concerns inspires those in the trenches grappling with ways to bring public awareness and empathy to those concerns.

### **Working Films**

Ahead of the curve, Working Films was co-founded by the late great Robert West to teach filmmakers to use their films more strategically. They have many free resources and run training sessions.

### **Women Make Movies**

Established in 1972 to address the under representation and misrepresentation of women in the media industry, Women Make Movies is a multicultural, multiracial, non-profit media arts organization which facilitates the production, promotion, distribution and exhibition of independent films and videotapes by and about women. The organization provides services to both users and makers of film and video programs, with a special emphasis on supporting work by women of color. Women Make Movies facilitates the development of feminist media through an internationally recognized Distribution Service and a Production Assistance Program.