

Assessing the Impact of Good Pitch

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EXECUTIVE SUMMARY

During summer 2010, The Fledgling Fund set out to assess the impact of Good Pitch, to identify key lessons, and to make recommendations based on our findings. Specifically, this project focused on how Good Pitch has performed on its two overarching goals: advancing individual social issue documentary film projects by attracting new financial and nonfinancial resources and advancing the field of social issue documentary.

The project included implementation and review of two surveys. The first survey was sent to filmmakers who had pitched at Good Pitch events between July 2008 and June 2010. The second was sent to individuals who had participated in table discussions at those events. We received responses from 46 of the 53 projects that pitched and 108 responses from those who participated in table discussions. We also conducted a series of in-depth interviews with the Good Pitch organizers, participants and filmmakers, and reviewed existing feedback that had been gathered by the organizers following each Good Pitch event from July 2008 through June 2010.

The complete report provides an overview of Good Pitch, including its origins and key components for those who may not be familiar with the model or the goals of each component. It also includes specific data gathered through the survey and interview processes, as well as key findings and recommendations. The purpose of this summary is to outline what we learned.

Overall, we found that Good Pitch has played an important role in advancing many individual projects that participated. More specifically:

- 61% of the projects that completed surveys (28 of the 46 projects) reported receiving funding as a direct result of Good Pitch.
- Relying on existing and newly collected information, we estimate that Good Pitch has leveraged close to \$1.9 million in funding, ranging from small travel grants to significant grants that support production, with the typical grant in the range of \$10-\$20K.
- 81% of filmmaker respondents established new relationships, and 72% strengthened pre-existing relationships as a direct result of Good Pitch.

The role Good Pitch has played in strengthening the field is difficult to assess given the changing nature of the field and the many factors that contribute to systemic change. However, we looked for indicators on whether the event was strengthening overall interest in supporting social issue documentary film and effectively facilitating collaboration in the field. We also examined whether the event has changed perceptions on partnering with film, and finally, whether filmmakers and participants valued their experience at Good Pitch. Here is what we learned:

- 67% of participant respondents indicated that Good Pitch strengthened their interest in supporting social issue documentary film.
- 82% of participant respondents indicated that Good Pitch effectively facilitates collaboration in the field of social issue documentary film.

- 50% of participant respondents indicated that Good Pitch changed their perceptions of the ways in which they could partner with films.
- 83% of filmmaker respondents indicated that Good Pitch either met (32%) or exceeded (51%) their expectations.
- 98% of filmmaker respondents indicated that they would apply again with another project.
- 98% of filmmaker respondents indicated they would recommend Good Pitch to colleagues making social issue films or have already.
- 86% of participant respondents indicated that attending Good Pitch was a valuable experience.
- 97% of participant respondents indicated that they would attend another Good Pitch.

These outcomes reflect the ways and extent to which Good Pitch has achieved its two overarching goals. In examining the model Good Pitch uses to achieve these goals, we analyzed its various components and provided information on each component in the full report. This analysis points to some key issues that should be considered carefully if the model is to be maximized going forward. First, there is tension between the goal of advancing individual projects and strengthening the field that manifests itself in the composition of the table and to some extent the table discussion. Second, the convening of diverse participants as well as diverse filmmakers means there is a wide range of experience and corresponding needs around the pitch tables, requiring more targeted and tailored preparation if the event is to be maximized. In some case, there is also a need for post-Good Pitch support. Third, filmmakers and participants have somewhat different perceptions of the event's intended goals and the role they are intended to play in achieving these goals. Therefore, it is important that the Good Pitch organizers continue to clarify and manage expectations prior to the event. The report contains a more detailed discussion of these issues as well as outlines recommendations related to these issues and tracking impact going forward.

It is important to note that Good Pitch is relatively new and evolving. Its organizers have made changes after each event in an effort to improve its effectiveness and to address early feedback that they received from filmmakers as well as participants. We hope that this report provides both a snapshot of Good Pitch's impact to date as well as provides information that will help strengthen the event over time.

Assessing the Impact of Good Pitch

BACKGROUND

Over the past two years, many in the field have watched Good Pitch evolve and develop. And, while the organizers of Good Pitch have continually requested feedback in an effort to improve the event and ascertain its impact on projects, there had been no systematic assessment of the overall impact of the event. To rectify this situation, The Fledgling Fund set out to assess the impact of Good Pitch to date, to identify key lessons, and to make recommendations based on our findings. Specifically, this project was focused on how Good Pitch has performed on its two overarching goals: advancing individual social issue documentary film projects by attracting new financial and nonfinancial resources and advancing the field of social issue documentary.

This assessment was conducted by The Fledgling Fund over the summer of 2010 and focused on the seven Good Pitch events that happened between August 2008 and June 2010. It is important to note that The Fledgling Fund has provided financial support for Good Pitch. However, our interest in this project was not in justifying our previous funding decisions, but rather to look objectively at the impact of Good Pitch as it enters its third year. In addition to utilizing existing staff, we hired a consultant, who had no connection to (and little knowledge of) Good Pitch prior to taking on this project. She worked with us to collect and analyze data with a fresh eye. We also sought input from an academic advisor at key points in the process including the development of the overall project structure, construction of the survey instruments as well as feedback on our analysis and final report.

The project included implementation and review of two surveys. The first survey was sent to filmmakers who had pitched at Good Pitch events between July 2008 and June 2010. The second was sent to individuals who had participated in table discussions at those events. We also conducted a series of in-depth interviews with the Good Pitch organizers, participants and filmmakers, and reviewed existing feedback that had been gathered by the organizers following each Good Pitch event from July 2008 through June 2010.

The purpose of this report is to share what we have learned about the impact of Good Pitch on the projects that pitched as well as the field of social issue documentary overall. It should be noted that Good Pitch is relatively new and began as an “experiment”. Its organizers have made changes along the way in an attempt to improve its effectiveness and impact. We hope this report will contribute to these efforts. We will begin by providing an overview of Good Pitch, including its origins and key components. While many reading this report are familiar with Good Pitch, we believe it is important to reflect on the motivations for its development and to lay out its various components and their objectives as it further clarifies the objectives of the Good Pitch organizers and their views of how the event is set up to meet its broader goals. The bulk of the report is focused on the analysis of Good Pitch, specifically the results from both surveys and corresponding interviews. We share key data from the surveys, highlighting where there was consensus and where there was more ambiguity in the results. Next, we highlight key lessons that emerged through our analysis. Finally, we provide recommendations for future Good Pitch events as well as for tracking its impact on an ongoing basis.

OVERVIEW OF GOOD PITCH

Channel 4 BRITDOC Foundation piloted Good Pitch at the BRITDOC Film Festival in July 2008. It consulted with Sundance Institute to plan and shape the event, and invited Working Films to carry out the pitch training and co-moderate the event. The idea behind Good Pitch was to address the problems arising from the shifting landscape of media distribution and shrinking financial resources for documentary film by institutionalizing a support network around documentary filmmakers that could provide new financial resources and outlets for their films. To do this, they adopted the traditional pitch forum model and introduced new types of participants—namely foundations, non-governmental organizations (NGOs), campaigners, advertising agencies, and brands. The objective was to explore the possibility of integrating documentary film into the work of this diverse group of stakeholders, and to attract new financial and nonfinancial resources to projects, thereby increasing the impact of each film. Following the inaugural Good Pitch, a more formal partnership was formed between Channel 4 BRITDOC Foundation and the Sundance Institute, and key funders came on board to bring the event to North America as well as back to the UK. During its first two years, Good Pitch has been funded by The Fledgling Fund, Chicken & Egg Pictures, Hartley Film Foundation, Tides Foundation, Impact Partners, and anonymous donors.

Good Pitch involves much more than the public one-day event. There is a range of activities that take place leading up to the event, each designed to maximize the event's impact. These include: attracting and selecting films, pre-event preparation for filmmakers and invited participants, the table discussion, and the networking opportunities built into the event. Each is discussed in more detail below.

Attracting Film Projects

Approximately four months prior to each Good Pitch, there is a call for applications. Invitations are sent to filmmakers explaining what Good Pitch is and encouraging them to apply. The Good Pitch team sends invitations directly to filmmakers they believe would be good fits, and seeks referrals from key organizations that deal extensively with documentary film. In addition, Good Pitch is advertised through online outlets, including the Channel 4 BRITDOC monthly communication, Facebook, and Twitter accounts as well as through documentary film organizations. To broaden the scope of film projects represented at Good Pitch, the team specifically encourages applications from traditionally under-represented demographics. To date, nearly 2,000 applications have been submitted and 53 projects have pitched to a total of more than 300 participant organizations. A complete list of Good Pitch events and the films that pitched in each can be found in **Appendix A**.

Project Selection

A core group of individuals from Channel 4 BRITDOC Foundation, Sundance Institute, The Fledgling Fund, Working Films, the Good Pitch Outreach Director, and in some cases, the host organization review the applications and submit feedback. Then, a team of executives from Channel 4 BRITDOC Foundation and Sundance Institute makes the final decision. For each event, eight films are selected to pitch, with the exception of HotDocs 2009, which included five pitched films. The film selection team makes their decisions according to the following criteria (listed in order of importance):

- **Narrative Strength:** the film must communicate its subject matter in a way that inspires audience members to react.

- **Outreach Potential:** the film must have the capacity to inspire concrete relationships with organizations, and the filmmakers must be willing and able to manage these relationships. The filmmakers must also articulate what the key “asks” are for their films.
- **Potential to Attract Multiple Constituencies:** the film must be able to advance the mission of Good Pitch by attracting new constituencies to partner with film. The team therefore looks at each film's stage of production to determine whether it is ripe for attracting and leveraging new partnerships, and where applicable, filmmakers are evaluated on their past successes in outreach.
- **Subject Matter:** the film must relate subject matter that is urgent, and which adds diversity to the group of selected films. A film may be urgent because it has yet to be addressed by the film community or because it reveals a nuance that can change the conversation around the subject matter.

The films accepted to Good Pitch are selected primarily for their high cinematic and outreach potential—two characteristics that the Good Pitch team believes help attract resources and excite participants generally about the documentary film medium. Given the nature of the event, filmmakers also must show potential to engage participants with diverse backgrounds and interests. Therefore, it is not just the films, but also the film teams that are being assessed.

Pre-Event Preparation for Filmmakers

After the selection process, filmmakers are notified individually and prepped for the event. They work with the Good Pitch Outreach Director to discuss their present needs based on their production and outreach goals, and to brainstorm partnerships to address those needs. Based on this discussion, the filmmakers submit a list of organizations they wish to invite to their pitch, and the Good Pitch Outreach Director works to bring these organizations to the event. The Outreach Director also supplements this list with additional organizations that he believes can help the film projects. The final composition of table participants generally includes a mixture of NGOs, funders and/or broadcasters, as well as current supporters of the film who can speak to its potential. As the event's organizers seek to add new constituencies, these are included at tables as well. Historically, table composition has been subject to last minute changes, making it difficult to fully prep filmmakers on their table participants. However, typically at least eight of the participants are confirmed 7 to 10 days ahead of the event. These, as well as the potential participants are discussed with the filmmakers. More recently, a member of the BRITDOC team has also worked closely with filmmakers on honing their pitch trailers prior to the event.

Pitch Training Workshop

A few days prior to Good Pitch, the filmmakers attend a 2-day Pitch Training Workshop conducted by Working Films. Members of the BRITDOC and Sundance teams, including the Outreach Director, are actively involved in this workshop. The goal is not only to help filmmakers pitch their projects in a persuasive manner, but also to conceptualize the future impact of their films. Filmmakers are encouraged to focus on the story and characters of their films rather than the social issues they reflect. They are also asked to incorporate the motivations behind their films, the resources they need to complete their films and outreach/audience engagement campaigns, and their project timelines.

Filmmakers are expected to draft their pitches beforehand and revise them during the workshop. The workshop also provides an opportunity to receive additional feedback on their trailers prior the event. Each film team works directly with Working Films and then in a group brainstorming session with the other pitching teams to explore and articulate the impact potential of their films. By the end of the workshop, the goal is for filmmakers to have a few concrete ideas for their outreach/audience engagement campaigns and a refined pitch. It is the responsibility of these filmmakers to build momentum for the film and outreach/audience engagement components of their projects, and ultimately to inspire partnerships with the various participants at their tables. The Good Pitch organizers feel strongly that this is a critical part of preparing for Good Pitch and leads to stronger, better timed pitches and ultimately better outcomes.

Pre-Event Preparation for Participants

Participants who are invited to Good Pitch are given a description of the event and the films that will be presented. This information is first given in the event's official invitation and then elaborated upon by the Good Pitch Outreach Director who speaks directly to participants, addressing their questions and providing additional details on the participant role. NGOs also are sent a list of suggestions for potential partnership opportunities to help them think strategically before the event. This list offers examples of ways in which NGOs can get involved in both the production and outreach of the film, and can use the films in their work. In response to early feedback, the Good Pitch organizers began experimenting with ways to provide even more education to participants on how partnerships might evolve with the pitched films. A few of the recent Good Pitches have included presentations the night before by former pitch teams and partners describing their partnership experiences and outcomes of these partnerships.

The Good Pitch Day

Good Pitch's organizers kick off the day by introducing the event and explaining the rules of the pitch forum. They also provide booklets that profile the selected film projects and organizations participating in the event. Each pitch takes place around a small table situated in a large auditorium filled with filmmakers, participants, and observers. Some organizations will choose to attend as observers in order to learn more about the film medium before accepting an invitation to participate at a table discussion, and some observers simply come to watch. The organizers believe that the audience plays a key role in giving the event a theatrical feel which in turn plays an important role in increasing the tension, expectation and excitement of the event and around the pitched films.

Each film team has seven minutes to show their trailer and advocate for their film. Films are pitched at all stages, from early production to completion. The table's moderator then begins a discussion with the table participants, asking targeted questions to each. These questions are intended to encourage individuals to think proactively and strategically about how the film intersects with their work and how a mutually beneficial relationship could develop. The table discussion lasts thirteen minutes and includes limited participation from the film teams, unless points of clarification are requested. The moderator is responsible for managing the pitch discussion. The Good Pitch team spends significant time prior to the event preparing for each discussion, the objective being to ensure that the moderator understands the capacity of the organizations around the table as well as the needs of the film, so that the discussion can be focused, relevant, and engaging throughout its brief duration. Audience members also are invited to ask questions or comment on the film.

Networking Opportunities

Each Good Pitch provides time for networking, both before and after the pitches. This time is intended to allow filmmakers to advance conversations with prospective partners and solidify relationships with those who have offered support. In addition, this time provides an opportunity for audience members as well as observers to interact. While the networking events are largely unstructured, Good Pitch team members will often assist partnership building by making introductions.

Evolution of the Good Pitch Model

The organizers of Good Pitch began soliciting feedback after the first event and, as a result, have made a few fundamental changes in an effort to improve its effectiveness. Because the success of each event is contingent upon its most dynamic and unpredictable feature—its attendees—steps have been taken to more actively encourage partnership building. Information sent to participants on partnership ideas is a recent development. In addition, Good Pitch events now have more networking opportunities, have been lengthened from half- to full-day, and also display the names of table participants onto a big screen during the table discussion to better acquaint participants with one another. Over time, Good Pitch has also been reformatted to become more observer-friendly due to growing interest in the event. To that end, while the pitches are still presented to a roundtable of organizations, efforts have been made to make the table more visible and discussion more audible to observers in the audience.

The Good Pitch organizers have also made changes to help filmmakers better prepare for the event. At the first events, filmmakers first submitted their trailers for review during the Pitch Training Workshop. At more recent events, filmmakers have been asked to submit their trailers two weeks before the workshop so that feedback can be given and changes can be made. In addition, they have steadily increased the amount of written and verbal communication to filmmakers prior to the event in an effort to better prepare them for the event.

Because the recognition of Good Pitch has grown over time, the organizers have been able to make inroads with a greater mix of filmmakers and organizations, outside those previously known to the event's sponsors and producers. The application process has started to attract a greater number of submissions, thereby increasing the range of diversity and caliber of films from which to choose. In the spirit of encouraging new types of strategic partnerships, the Good Pitch team has tried to leverage its growing reputation to attract new constituencies at each of the locations where the event takes place. At Independent Film Week 2009, for example, Good Pitch focused on demonstrating the importance of using film to achieve the United Nations' Millennium Goals, and invited several UN agencies to the event. The next Good Pitch held in New York was hosted at the end of the 2010 Tribeca Film Festival, and incorporated two other local constituencies: corporations, such as PUMA Creative, and branding agencies specializing in large-scale marketing campaigns. The organizers considered both important stakeholders that could help bring new resources to documentary films while also providing strategic benefits to the corporation or agency.

Clearly, each Good Pitch is a resource and staff-intensive undertaking. The question that drove this project and that we remain focused on is what kind of impact the event is achieving, which requires an assessment of the effectiveness of each of its components in maximizing that impact.

ANALYZING GOOD PITCH

In order to assess Good Pitch’s impact on its dual goals of advancing individual film projects and strengthening the social issue documentary film field, we looked at both process and outcome measures. The process measures help us understand whether the various components of Good Pitch have been serving their intended purposes. More specifically, we were interested in the following questions:

- Why do filmmakers apply to Good Pitch?
- Is Good Pitch attracting high quality projects with strong outreach potential?
- Is the Good Pitch team attracting a diverse group of potential partners that are well matched to the needs of the projects?
- How well did the application process, Pitch Training Workshop and pre-Good Pitch activities prepare filmmakers and participants for the actual event? Were their expectations for the event well managed?
- What are their views of the Good Pitch event itself including quality and content of the table discussions and the networking opportunities?

It is important to understand how these activities are viewed given that the organizers believe that they play a critical role in achieving the desired outcomes.

We looked at outcomes in terms of individual projects and in terms of the field overall. More specifically:

- Did participation in Good Pitch bring new resources to projects, including both financial and nonfinancial resources?
- Were new relationships formed or existing relationships strengthened?
- Did filmmakers receive feedback on their project and outreach/audience engagement plans that they viewed as valuable?
- Did the event meet filmmakers’ expectations?
Did the event contribute to participants’ understanding of how they can benefit from working with social issue documentary film and how to establish relationships with social issue documentary film projects?
- Overall, was their experience at Good Pitch valuable?

To determine the answers to these questions we collected data from both filmmakers who had pitched and from those who had participated in table discussions.

Data Collection

After conducting a series of interviews with organizers, filmmakers who had pitched, and past participants to inform our thinking, we designed and implemented two online surveys—one for the filmmakers who had pitched and the other for those who had participated in table discussions. The summary results of the Good Pitch Filmmaker Survey and the Good Pitch Participant Survey can be found in **Appendix B** and **Appendix C**, respectively. In addition, we conducted a series of in-depth follow up interviews with 14 filmmakers.

The Good Pitch Filmmaker Survey. Given our interest in looking at Good Pitch over time, the relatively small number of projects that participate in each event, and most importantly our desire to cross-reference the survey responses with the information contained in the applications to Good Pitch, we requested, but did not require, that respondents provide us with their names as well as the names of the projects they pitched. We assured respondents that none of their individual responses would be attributed to them without permission. Despite this assurance, we recognize that some respondents may have been uncomfortable providing feedback that could be viewed as critical. To alleviate this issue, we used a series of scaled and open-response questions. The 5-point Likert scale questions provided an opportunity for respondents to give more nuanced responses, while the open-response questions were intended to elicit information to provide context to the numerical rankings and also provide an opportunity for respondents to offer additional feedback and suggestions.

This survey was sent to the 97 members of the 53 film teams that have presented at Good Pitch from July 2008 through June 2010. Our goal was to have at least one filmmaker from each project complete a survey. By the end of the survey period we received 53 responses representing 87% (or 46 out of the 53) of projects pitched. There were seven projects that had two filmmakers complete surveys. Because these surveys were independently completed and the responses differed somewhat for the same project, we included all 53 responses in our analysis. As shown in **Figure 1**, there were multiple surveys submitted for each Good Pitch event.

Figure 1. Responses by Good Pitch Event

	Films Pitched	Surveys Submitted
Oxford, UK, July 2008	8	7*
HotDocs, April 2009	5	4
SilverDocs, June 2009	8	9*
London, September 2009	8	9**
Independent Film Week, September 2009	8	6
Tribeca Film Festival, April 2010	8	9*
SilverDocs, June 2010	8	9**
Total	53	53
*Note: 1 project submitted 2 surveys		
** Note: 2 projects submitted 2 surveys.		

Of the filmmakers who responded, roughly 9% had completed their films prior to presenting them, 8% had a rough cut, and the remaining 83% were in earlier stages of production.

The Good Pitch Participant Survey. This survey was sent to 319 individuals who participated in a pitch table during any of the Good Pitch events held from July 2008 through June 2010. Although general observers do attend the events and may, as a result, decide to partner with a film or become more interested in building the field of social issue documentary film, it would have been difficult to survey this population due to inconsistent documentation of their attendance. Thus, we restricted the survey population to individuals who had participated at tables, though we have captured anecdotal evidence of audience involvement where mentioned by filmmakers or table participants.

We received 108 unique survey responses, representing just over one-third of the population invited to take the survey. For purposes of analysis, we classified respondents as follows: 18 funders (15 grantmakers and 3 equity investors); 24 industry participants (16 broadcast & programming organizations and 8 outreach & engagement organizations); 63 NGOs; and 3 that fell into the “other”

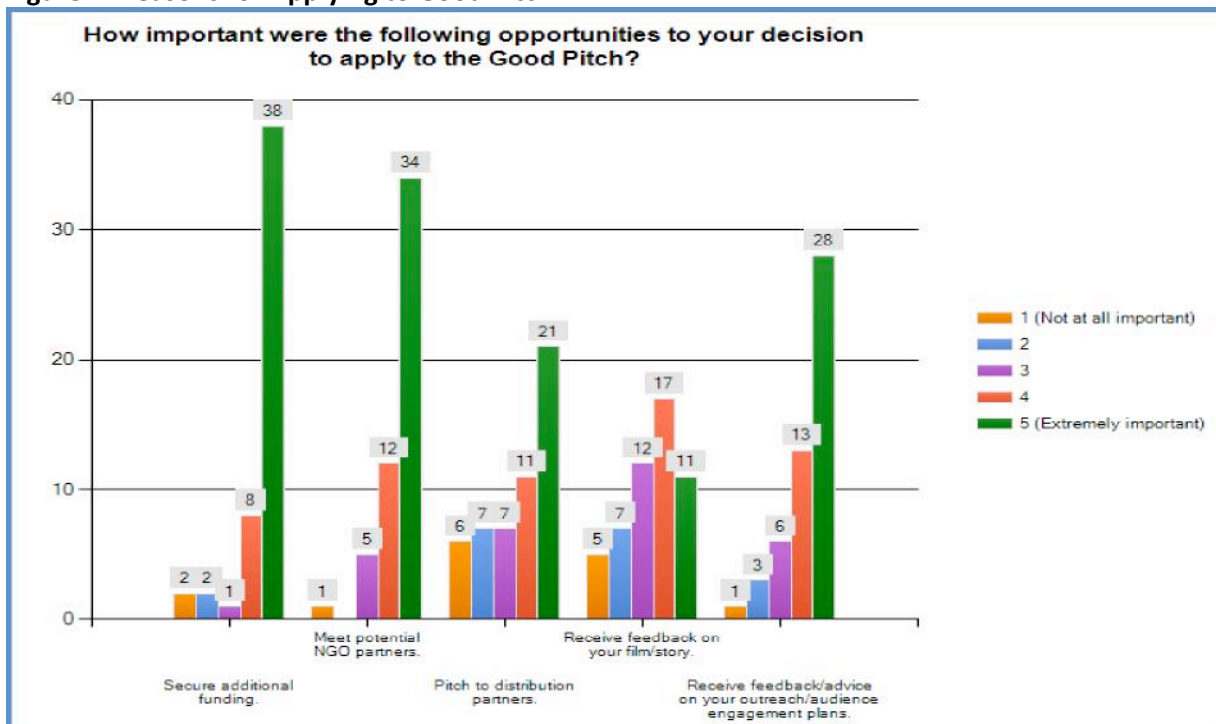
category that were all new to film and came from the corporate world. Among the participant survey respondents, there was a range of Good Pitch attendance. Over 75% of the survey respondents had participated in 1 Good Pitch, though some have participated in as many as 6. Of those who participated in multiple Good Pitches, some come from the film industry, others are funders, while still others are large NGOs. Some members from each of these constituencies have been invited to sit at multiple tables in a given event, and a small core group composed of funders and film industry organizations have participated in anywhere from 5 to 17 tables. As in the filmmaker survey, we used a combination of scaled and open-response questions.

Of the participants who responded, 77% indicated they had previously provided support to social issue documentary film. In asking whether participants had attended a traditional pitching forum before, we gleaned some insight into whether they were familiar with the pitching format of the event. Seventy-three percent had not attended a traditional pitching forum, while 26.8% had.

Motivations for Participating in Good Pitch

A key question for us was why filmmakers applied to Good Pitch. We wanted to understand what their expectations and priorities were entering the event, and determined this by asking how they rated a list of possible priorities from 1 to 5, with 1 as not at all important and 5 as extremely important. As shown in **Figure 2**, 38 respondents indicated that securing funding was extremely important while only 2 indicated that it was not at all important.

Figure 2. Reasons for Applying to Good Pitch



Interestingly, there was some variation in how much of a priority securing funding was when looked at from Good Pitch to Good Pitch. For example, 100% of those respondents who pitched at HotDocs 2009 ranked this as extremely important, versus 33% of respondents who pitched in London 2009. Another interesting variation occurred regarding the opportunity to meet NGO partners. The

percentage of filmmakers who ranked this as extremely important has consistently increased from the first Good Pitch to the most recent event, from 50% at Oxford 2008 to 89% at SilverDocs 2010.

There was strong consensus regarding the priorities of filmmakers applying to Good Pitch and their view of the support they can receive through the event, namely funding and NGO partners. A large number also viewed the event as an opportunity to receive feedback, mainly on their outreach/audience engagement plans but to some extent on their film/story. Overall, 55% indicated that receiving feedback on outreach/audience engagement plans was extremely important, and 21% indicated that receiving feedback on film/story was extremely important. Also, there was a wide spread regarding the interest in pitching to distribution partners. Perhaps this can be explained by the fact that many of the films pitch before they are complete. Ultimately, the graph above demonstrates a range of priorities that should be considered when preparing filmmakers for their pitch, and connecting them with potential partners.

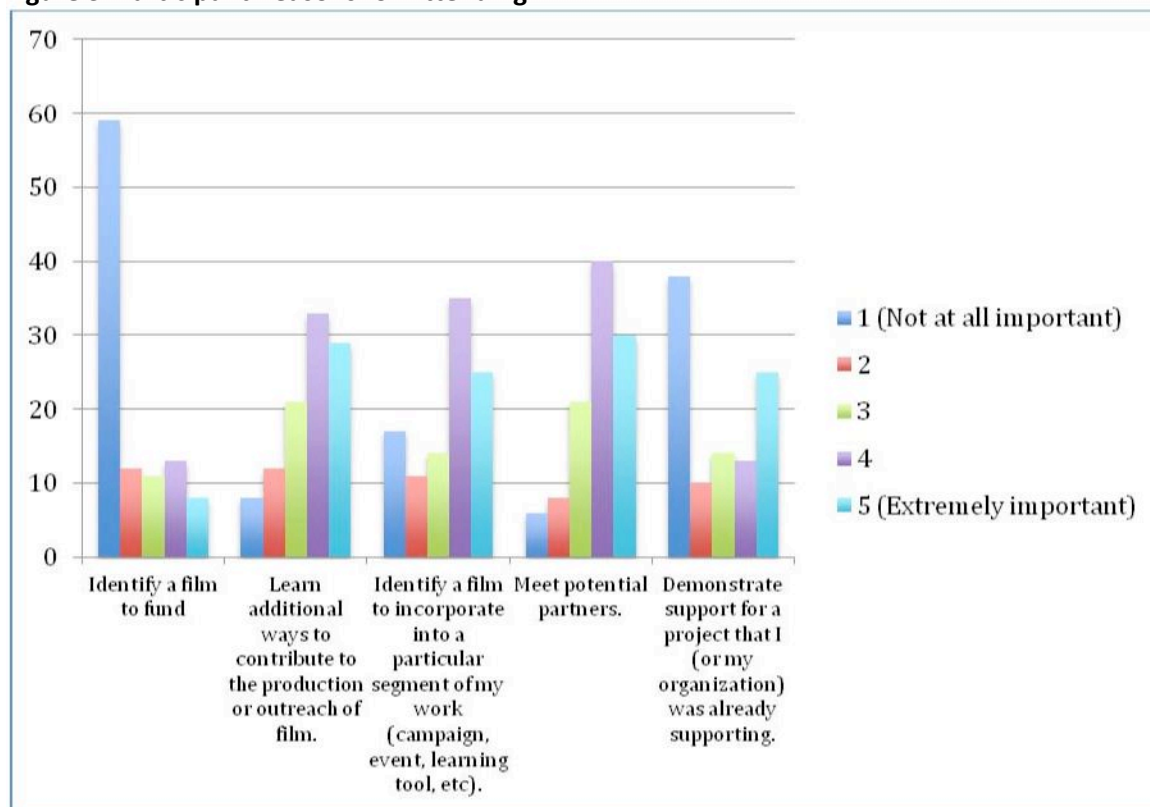
To provide some context to these priorities, it was interesting that 81% of respondents had identified potential NGO partners, and 72% had established relationships with NGOs prior to attending Good Pitch. Moreover, 85% of respondents had begun to consider plans for audience engagement, with just over half (53%) having outlined an audience engagement plan. In terms of funding for outreach/audience engagement, 23% had applied for funding, and 16% had received outreach/audience engagement funding. This suggests that while most of the filmmakers had begun to think about their outreach/audience engagement plans and had taken steps to identify and reach out to NGOs partners and some to funders, they viewed Good Pitch as an opportunity to further these plans and secure more funding, as well as build new and perhaps deeper relationships.

In addition to asking filmmakers to rate the importance of various opportunities, we also provided space for them to more fully explain their motivations. These comments very much confirmed that the two key priorities for applying were to secure additional funding and to begin laying the groundwork for outreach and audience engagement; however as shown above, some filmmakers have other priorities. What we also learned from these explanations was that many filmmakers saw Good Pitch as an opportunity to pitch to broadcasters, and some saw the event as an opportunity to increase the visibility and credibility of their films, noting that Good Pitch had the reach and reputation for this.

Likewise, we were interested in why various participants (NGOs, funders and industry representatives) attend Good Pitch to understand how the event is perceived in the marketplace. The purpose of a traditional pitch forum is well understood as a place for funders and broadcasters to establish relationships with films, but the Good Pitch team has tried to distinguish its event as one that encourages a holistic approach to launching films, which includes a broader range of constituencies who can partner with films in unique ways. A major component of Good Pitch is therefore helping these constituencies understand that they can play an integral role in the film's production and outreach, and can also benefit from partnering with films to advance their own missions.

When asked which opportunities were important to their decisions to attend Good Pitch on a scale of 1 to 5, with 1 as not at all important and 5 as extremely important, 67% of participants said that meeting potential partners was important (marked 4 or 5), and 60% participants said that learning additional ways to contribute to the production or outreach of a film was important (marked 4 or 5). As **Figure 3** shows, by far the least important reason to attend was to identify a film to fund with only 20% rating that as important, and 57% rating this as not at all important.

Figure 3. Participant Reasons for Attending



Based on the survey responses, it appears that many constituencies see Good Pitch as an opportunity for partnerships as well as to learn more about how to get involved with supporting the medium. That so many felt strongly about meeting potential partners demonstrates that Good Pitch is viewed as a forum not only for traditional supporters, but also for nontraditional supporters to find partnerships with film projects.

Interestingly, of those who indicated that they were motivated to demonstrate support for a project they were already supporting, many also indicated other factors in their decision to attend such as meeting potential partners and finding films to use in their work. Thus, many who attend with a pre-commitment to a film believe they can gain something from the event rather than simply cheerlead.

By far, the least motivating factor among these respondents was to identify a film to fund. A closer look shows that 47% of foundation respondents indicated that identifying a film to fund was unimportant (marking 1 or 2), whereas 100% of the equity investors listed identifying a film to fund as important (marking 4 or 5). Compared to the motivations of the filmmakers, there appears to be a mismatch of interests when it comes to funding. Also, of the participants who are in a position to fund, not all come motivated to do so.

A handful of participant respondents listed additional motivations for attending, including NGOs that wished to impart their organization's social message to the film community, and traditional constituencies that wished to learn the perspective of others involved in the social issue documentary film community. This seems to suggest that Good Pitch brings together an important group of people,

which makes the event a compelling platform to showcase one's organization and to learn from others. However, we see motivations from participants that do not always align with those of the filmmakers.

As mentioned earlier, 77% of respondents had come to Good Pitch with previous experience supporting social issue documentary film. A closer look at the constituencies shows that of those with a capacity to fund—foundations and equity providers—83% had previously provided support to social issue films, of industry participants, 86%, and of NGOs, 73%.

From the survey responses, we ascertained the willingness of participants to establish a new partnership with the film projects being pitched at the event. We learned that although the majority of each major constituency came with a general willingness to partner with a film, a lower percentage of funders shared this mindset than NGOs and industry participants. Seventy-five percent of NGOs and industry participants said they were (very or somewhat) willing to partner, while 61% of funders indicated the same.

View of Application Process and Filmmaker Preparation

As described earlier in this report, there is much more to Good Pitch than the public event. Filmmakers first engage with the Good Pitch team during the application process and, once selected, continue to share with the Good Pitch team more information about their projects' needs and their goals for Good Pitch so that the team can help them leverage the event to the greatest extent possible. One major factor in this is confirming the “right” people and organizations for each table. In addition, prior to the public event the pitching teams participate in the Pitch Training Workshop. We were interested in how filmmakers viewed the effectiveness of each of these pre-pitch activities.

The application process can be viewed as having two objectives: first, to provide detailed information to those selecting the films, and second, to provide filmmakers with a sense of what the event entails and what their role would be if they were selected. We therefore asked a few questions about the applications process using the same 1-5 scale as mentioned earlier:

- Did the application process clarify the purpose of Good Pitch?
- Did the application process clarify the role of the filmmaker at Good Pitch?
- Did the application process help filmmakers refine the purpose of their projects?

The responses to the first two questions showed a very similar spread, in which the averages were 3.86 and 3.94 respectively. Outside of this range, 11 strongly agreed the application clarified the purpose of Good Pitch and 15 strongly agreed the application clarified the role of the filmmaker. Two disagreed the application clarified the purpose, and 2 disagreed the application clarified the filmmaker role. The response to the third question was distinctly weaker with an average of 3.29. This may be because filmmakers felt the purposes of their projects were already clear. However, these responses also show that for the 21 respondents who chose 4 or 5, the application process provided a valuable opportunity to refine their projects.

We also asked how useful the interviews and conversations with the Good Pitch organizers were leading up to the event. What we found was that a large majority, 79%, agreed (marked 4 or 5) that these aspects were useful. There appears to be a general consensus here, but it is worth noting that 15% felt neutral and 6% disagreed that these aspects were useful.

Regarding pre-event preparation for filmmakers, we asked whether they felt they had enough information prior to the event to prepare adequately for it. Eighteen percent agreed that they did, 29% felt neutral, and 53% disagreed. Filmmakers did not offer suggestions on the types of additional information they wish had been provided, but these results indicate that within the group of filmmakers chosen for Good Pitch, there are some who require greater preparatory materials and guidance than others. In looking at this data by venue, the highest percentage of those who felt they did not have enough information came from SilverDocs 2009, London 2009, and SilverDocs 2010.

Finally, we asked filmmakers to comment on whether they would have liked more information on the composition of their pitch tables prior to the event. In speaking with members of the Good Pitch team, we know that a number of obstacles prevent tables from being solidified in advance of the event, so we wanted to determine whether these obstacles were having a detrimental impact on the filmmakers' experiences. We asked filmmakers to comment on the following statement: "I would have benefitted from knowing more about the participants at my table discussion prior to pitching." On the same 5-point scale, 44% agreed (marked 4 or 5), 21% felt neutral, and 35% disagreed (marked 1 or 2), indicating that the advanced provision of this information is important to think about. For example, a few filmmakers suggested that advanced notice of their table participants would be particularly helpful in brainstorming how they could build multi-pronged partnerships prior to the event, particularly given how difficult these kinds of coalitions are to facilitate.

Filmmakers also commented on the importance of preparing participants for the event ahead of time. Through open-ended responses, a number suggested helping NGOs understand prior to Good Pitch how they can benefit from using film projects, in order to increase the number of partnerships that result from the event. Others also noted that educating participants on how to provide support during production could encourage partnership building after the event.

Pitch Training Workshop

A key component of the preparation for Good Pitch is the Pitch Training Workshop. We were interested in the filmmakers' view of this component and how it contributed to their experience at the event.

Overall, the responses showed that filmmakers felt very positively that the Pitch Training Workshop was valuable. To protect from survey response fatigue, we asked about the workshop in the negative form, requesting that participants state their level of agreement with the following statement: "Pitch Training Workshop was not useful to me." Eighty-two percent of respondents strongly disagreed, and an additional 4% disagreed with the statement. While this suggests that many are finding the Pitch Training Workshop to be valuable overall, 6% had a neutral response to the statement and 8% strongly agreed, indicating that the workshop has not been valuable to all who attend it.

More specifically, we asked filmmakers to answer a number of questions on what they gained from the Pitch Training Workshop to better understand its strengths. **Figure 4** shows the filmmakers' responses to these questions:

Figure 4. Filmmakers' Views on Pitch Training Workshop

	1 (strongly disagree)	2	3	4	5 (strongly agree)
Pitch Training Workshop helped me gain confidence in pitching.	1.9%	7.7%	7.7%	23.1%	59.6%
Pitch Training Workshop enabled me to better articulate my project's goals and needs.	1.9%	3.8%	9.6%	25.0%	59.6%
Pitch Training Workshop generated new ideas for audience engagement.	7.7%	17.3%	15.4%	28.8%	30.8%
Pitch Training Workshop helped strengthen and refine my audience engagement plans.	7.7%	15.4%	21.2%	28.8%	26.9%
Pitch Training Workshop increased my ability to connect with potential partners.	5.9%	5.9%	13.7%	37.3%	37.3%
Pitch Training Workshop helped me address my pitch to audiences I had not previously engaged with.	5.8%	9.6%	17.3%	32.7%	34.6%

This data tells us that the training has a positive impact on the filmmakers' pitching skills, and that overall, the filmmakers gain more with regard to general presentation skills than they do with regard to targeting the unique Good Pitch audience or strengthening ideas for Good Pitch's unique audience engagement component. The range of responses also shows a diversity of experiences with the Pitch Training Workshop, which may be reflective of the pre-existing strengths of the filmmakers and film projects; however, this range may help inform the current emphasis of the training and how it may be tailored in the future.

We also looked at filmmakers' responses based on the Pitch Training Workshops they attended to determine whether opinions had changed over time. The data suggests that in general, the percentage of filmmakers who found the workshop useful increased over time. Fifty-seven percent of respondents at Oxford 2008 disagreed with the statement "Pitch Training Workshop was not useful to me," while 100% of respondents at Tribeca 2010 indicating the same. However, the exception seems to be at SilverDocs2010, where 75% disagreed with statement. Responses to the other questions on the workshop show a general improvement of the experience over time, with the exception of SilverDocs 2010.

Open-ended survey questions and follow-up interviews provided more details on the filmmakers' experiences with the Pitch Training Workshop. As the rating portion of the survey showed, the training is clearly providing some important benefits for a large number of filmmakers. However, we thought it would be helpful to highlight the main themes, areas of disagreement, and interesting individual anecdotes that emerged from the open-response questions and interviews.

- **Length.** Some filmmakers indicated that the training was too long, requiring extra hotel costs for those participating and felt that it was very possible to streamline the training and make it one day. Some of the more experienced filmmakers said they felt in retrospect that the training was not necessary for them.

- **Timing.** There seemed to be two views on the timing of the Pitch Training Workshop. Some suggested hosting it a week before Good Pitch in order to allow time to adjust pitches. Others suggested that it be held the day before to make travel more efficient.
- **Advance Work.** Some filmmakers suggested that they be asked to submit a written pitch prior to the training. This would require them to really think about their pitch beforehand and also give the trainers a chance to think through their feedback. One team made an interesting observation about the guidelines for the film trailer, citing that a "teaser" rather than a traditional trailer would ultimately be a stronger piece for the event. A "teaser" explores the storyline further and provides a greater understanding of a film's characters. In a similar vein, another respondent suggested that materials be provided beforehand that outline what constitutes a strong pitch so that filmmakers can dedicate more time to preparing and making the most of the Pitch Training Workshop.
- **Format.** Some filmmakers thought that more one-on-one time with the trainers would be useful, and some questioned the importance of the peer review portion. One articulated that the peer review portion left the filmmaker somewhat overwhelmed and confused given that feedback was conflicting. Interestingly, multiple respondents suggested filming the pitches so that filmmakers could watch and critique themselves.

One conclusion from the feedback we received on the Pitch Training Workshop seems to be that it could better prepare filmmakers either by individualizing the experience to a greater degree, taking into consideration the pitching experience, stage of production, and particular project needs, or by sending clear guidelines in advance that enable filmmakers to better understand their own areas of strength and weakness in preparation for the workshop.

Participant Pre-Good Pitch Preparation

As with the filmmakers, the table participants require preparation prior to Good Pitch so that they understand the event's purpose and the role they are intended to play. Before the event, table participant are prepped through a combination of written materials and direct communication with the Good Pitch team. We asked participants how well they understood both the purpose of the event and their role. **Figure 5** indicates that there is a reasonably strong understanding of both, however a discrepancy exists between how well each is understood—the purpose of the event being clearer than the participant' roles.

Figure 5. Clarity of Event's Purpose and Participants' Roles

	1 (strongly disagree)	2	3	4	5 (strongly agree)
The purpose of the Good Pitch was clear before I attended the	1.9%	6.7%	19.2%	31.7%	40.4%
My role as a Good Pitch participant was clear before I attended the event.	1.9%	10.7%	25.2%	32.0%	30.1%

A closer analysis reveals that this discrepancy has existed since the event's inception. The responses point toward a positive overall conclusion but the spread shows that there is room for improvement.

We also asked what additional information, if any, would have improved their experience at Good Pitch. While many said they felt adequately prepared, a number requested more details on the format

and structure of the event, as well as background information on the films and other participants. Common suggestions included:

- **More Information on Film Projects.** This included requests for the trailers of the selected films; the details of their audience engagement plans; the immediate, short-term, and long-term needs of the projects; a list of the films that applied but were not selected. Additionally, one participant from a large NGO noted that the projects' timelines would have been informative given that the organization plans and crafts budgets for advocacy projects months in advance.
- **Information on the other Participants.** This included requests for information on who they were; which discussions they would participate in; and how they could be contacted before and after the event.

While a pitch booklet is provided the day of the event, these suggestions indicate that providing more specific information and earlier may strengthen the event's facilitation of partnerships.

Strength of Selected Films

As mentioned above, the film selection team seeks out compelling narratives first and foremost, and then populates the participant table with organizations whom they feel will find the films compelling and will be inspired to invest time or resources in them. Therefore, we posed two questions to determine participants' perceptions of the selected films—whether they thought the films were of the highest quality, and whether they thought the films had high commercial value, recognizing that the latter, while not a core criteria for the Good Pitch organizers, would be more applicable to equity providers as well as broadcasting and programming organizations.

We found that on a 5-point scale, 79% agreed (marked 4 or 5) that the films selected for Good Pitch were of the highest quality, 17% felt neutral, and 4% disagreed. These results suggest that the films selected for Good Pitch, which are generally still in production, demonstrate high quality to the various constituencies for the most part. However, it should be noted that there was a noticeable discrepancy between the views of equity providers compared to the rest of the respondents, with 100% of equity providers feeling neutral.

In eliciting responses on the commercial value of the selected film, we used the same scale method. Though equity providers and broadcasting and programming organizations were the primary constituencies we had in mind when incorporating this question, we later realized that this feedback from all constituencies could be valuable for considering field building as Good Pitch continues to attract new for-profit constituencies to its event. While it is difficult to draw firm conclusions given the relatively small number of respondents in each category, it is interesting that 100% percent of equity providers disagreed (marked 1 or 2) that the films were of high commercial value, whereas 45% of broadcasting and programming organizations agreed (marked 4 or 5) that the films *were* of high commercial value. Overall, 39% of respondents agreed that Good Pitch featured films of high commercial value, 46% felt neutral, and 15% disagreed. The overall impression left by these results is that Good Pitch selects films of high quality but not necessarily of high commercial value.

There were a couple of other issues that are important to note that were mentioned in the open-ended responses related to film selection and curation. One participant from a single-issue advocacy organization indicated that the event would be more relevant if there were more films on its

organization's issue, and would make taking a day to attend the event more worthwhile. An industry participant cautioned against inviting the same films back to pitch a second time as that seems to be unfair to other filmmaking teams and a disservice to industry representatives who come to hear about new projects. These speak to how critical the film selection process is in terms of attracting participants to the event.

Table Composition and Discussion

In most cases, the facilitation of partnerships begins around the pitch table. To assess this component of the event, we asked several questions to filmmakers and participants about the composition of the table, as well as the format and content of the discussion.

First, we asked both filmmakers and participants whether they agreed that the table participants were well matched to the film projects. Of the filmmakers, 73% agreed, 21% felt neutral, and 6% disagreed. Participants on the whole felt slightly more strongly that the organizations were well matched to the film projects. When asked the extent to which they agreed that the mix of table participants "seemed appropriate" for the pitched films, 83% agreed, 13% felt neutral, and 4% disagreed. As the responses from participants were based on their impressions of the filmmakers' needs, we did not expect them to speak directly to the strength of table compositions; however, they do tell us that participants believe overall that the event is doing a good job on one of its most critical, time consuming, and public components.

We also asked filmmakers whether they felt the individuals selected to represent the organizations were appropriate for the pitch table, in case there was a discrepancy. The responses shown in **Figure 6** indicate that there was in fact a small discrepancy here, with 73% agreeing that the organizations were well matched, and 62% agreeing that the representatives from those organizations were well matched.

Figure 6. Table Composition’s Fit with Project Needs

	1 (strongly disagree)	2	3	4	5 (strongly agree)
The organizations at my table were well-matched to the needs of my project.	0.0%	5.8%	21.2%	46.2%	26.9%
The representatives of the organizations at my table were well-matched to the needs of my project.	0.0%	5.8%	32.7%	38.5%	23.1%

While this variation is small, it nevertheless suggests that the organizations and their representatives are both important to consider when selecting table participants.

We also asked participants whether they saw obvious opportunities for partnership with the films pitched at the event. On the same 5-point scale, 74% expressed agreement by marking 4 or 5. This suggests that on the whole the Good Pitch organizers are successfully identifying potential partnerships. However, it should be noted that 11% expressed disagreement by marking 1 or 2.

As one of the event's goals is to help build a comprehensive support network around each film, we sought to determine whether the event was ripe for inspiring partnerships not just between an individual participant organization and a filmmaker, but also among multiple participant organizations and the filmmaker. We therefore asked whether participants saw obvious opportunities for partnership

with other table participants to better understand the potential for coalition building. On the same 5-point scale, 66% expressed agreement. While we cannot ensure whether this number reflects the potential for coalition building around the films or coalition building in general, it does suggest that the organizers are composing tables with relevant intersections that could be ripe for multi-pronged partnerships.

Before designing the survey, we had learned that some filmmakers saw Good Pitch as an opportunity to gain feedback on their films and audience engagement plans from a powerful and diverse group of people, and so we asked two questions to determine whether other filmmakers had similar views and whether they were receiving this type of feedback through the Good Pitch format.

Figure 7. Filmmaker Views of Table Discussion

	1 (strongly disagree)	2	3	4	5 (strongly agree)
Not enough of the table discussion was devoted to editorial feedback.	34.6%	36.5%	17.3%	7.7%	3.8%
Not enough of the table discussion was devoted to discussing or developing my audience engagement plan.	17.0%	30.2%	28.3%	22.6%	1.9%

As **Figure 7** shows, filmmakers are mostly satisfied with the current amount of editorial feedback provided through the table discussions; however, that 25% agreed with the second statement indicates that a number of filmmakers desire that a greater emphasis be placed on their audience engagement plans.

In both surveys, we provided a space for feedback and suggestions on the table composition and pitch/discussion format. Regarding the table composition, the suggestion that was made the most from both filmmakers and participants was to bring more funders to the table. In addition, many filmmakers emphasized that the table should consist only of participants who had expressed an interest in a potential partnership. Regarding the pitch/discussion format, there was less consensus. Below is a summary of feedback some of the respondents and interviewees provided:

- **Length of Discussion.** Some filmmakers and participants felt the length was just right. Others suggested that the table discussion be more substantive to better address possibilities for partnership.
- **Pitch Format.** Some filmmakers and participants felt the pitch format worked extremely well. However, some participants noted that the pitching format did not provide a good enough opportunity to determine whether the films were high in quality or had outreach potential, particularly given that most films pitched are not yet completed.
- **Format of Table Discussion.** Some filmmakers and participants felt the format of the table discussion worked extremely well. Others felt the format could be made more effective to better leverage the diverse constituencies contributing to the discussion. Some felt that the NGOs and funders should have been split up into different table discussions to create more in depth discussions about the ways in which these constituencies could build coalitions around the pitched films, and some suggested organizing more general discussions to brainstorm the different roles each constituency could play in supporting the film projects.
- **Focus of Table Discussion.** Both filmmakers and participants commented on the moderator’s strength and her ability to move the conversation around the table and bring energy to the room. Some filmmakers and participants felt the focus of the table discussion should remain as

it currently is. Others suggested refocusing the table discussions around advice on partnerships rather than using the discussion to establish these partnerships. In addition, some respondents suggested that more critical feedback on the films be encouraged.

- **Table Composition.** Some filmmakers and participants felt the mix of participants was strong. Others identified gaps, and suggested bringing more funders (as mentioned above) into the mix (including small family foundations), new NGOs that the filmmaker might not be able to access in other ways, and more broadcasters and distributors. Additionally, multiple filmmakers commented on the overpopulation of organizations that were already supporting them. While they agreed it was useful to have some existing supporters there to jumpstart the discussion, they cautioned that too many of these left little room for others.

These comments help to provide more context to the scaled responses. They also illustrate the difficulty of having an in-depth substantive discussion within the 13 minutes that the model allows.

Networking Opportunities

At Good Pitch, there are specific time slots carved out to encourage networking among filmmakers and participants, but the opportunity to network also exists outside these particular events—before the event, during meals, between pitches, and after the event. Thus, we sought to determine how filmmakers and participants felt about the individual networking events and the opportunity for networking at Good Pitch overall. From the data, it seems the individual networking opportunities have been insignificant for some but valuable for others. For example, when asked to comment on whether "There were enough networking opportunities at the Good Pitch," 19% of filmmakers disagreed (marked 1 or 2), 25% felt neutral, and 56% agreed (marked 4 or 5). To participants, we asked how they felt about the following statement: "I made valuable connections through the networking opportunities at the Good Pitch." In responding, 11% disagreed (marked 1 or 2), 32% felt neutral, and 57% agreed (marked 4 or 5).

Good Pitch's Role in Advancing Individual Projects

Clearly, one of the key questions that drove this project was that of the impact on the projects that pitched. Did filmmakers secure additional support? Did they establish new partnerships or strengthen existing ones? Did they believe that their participation advanced their project? It is sometimes difficult to attribute a grant directly to the Good Pitch experience given that some projects have applications pending at the time of the pitch and we know that funders consider a multitude of factors in their decision making processes. Another factor that complicates the attempt to determine the extent to which Good Pitch advanced film projects is that a number of organizations have pre-existing relationships (of varying degrees) with

CASE SNAPSHOT

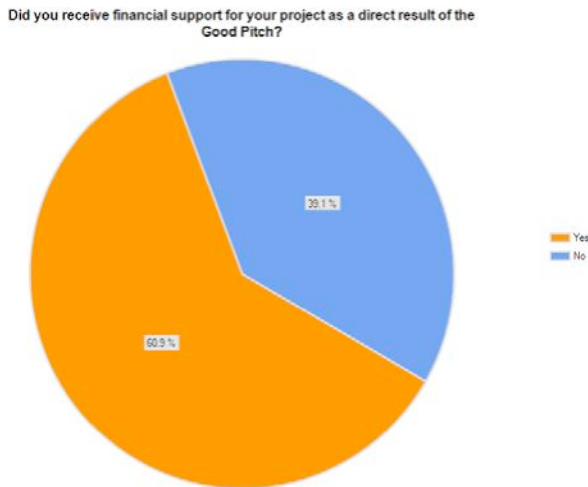
The Interrupters: Tells the story of a group of men and women, many former gang members, committed to stopping the flow of violence in Chicago neighborhoods through interventions.

Prior to pitching at SilverDocs 2010, the filmmakers of *The Interrupters* submitted a grant application to a foundation. Their application was under active consideration when the foundation listened to their pitch. After the event, the foundation awarded the project a \$200K production completion grant. Another organization that sat at their pitch table requested an application and awarded the project a \$17.5K seed grant. The Good Pitch was the first opportunity the filmmakers had to engage with this organization, and as a result of receiving the grant, were able to hire an Outreach Director. The event also introduced them to two social media organizations and an NGO with which they have followed up with and brainstormed outreach plans. They have already received valuable ideas from the social media organizations, and anticipate further collaboration with them and others they met at Good Pitch.

filmmakers. To get a general sense of how common these pre-existing relationships were, we relied on the perspective of participants. Of the survey respondents, 34% indicated that they had pre-existing relationships with a pitched film, and 66% indicated that they did not. Drawing from open-ended responses, the definition of "pre-existing relationship" was used to describe a range of relationship types, including (to represent the range): funding, editing, consulting, and outreach strategy.

We tried to determine the amount generated from the event to the best of our ability by letting filmmakers decide which funding was generated from Good Pitch. Based on their responses, 61% of the projects that completed surveys (28 of the 46 projects) received funding as shown in **Figure 8**.

Figure 8. Percent of Projects Receiving Funding

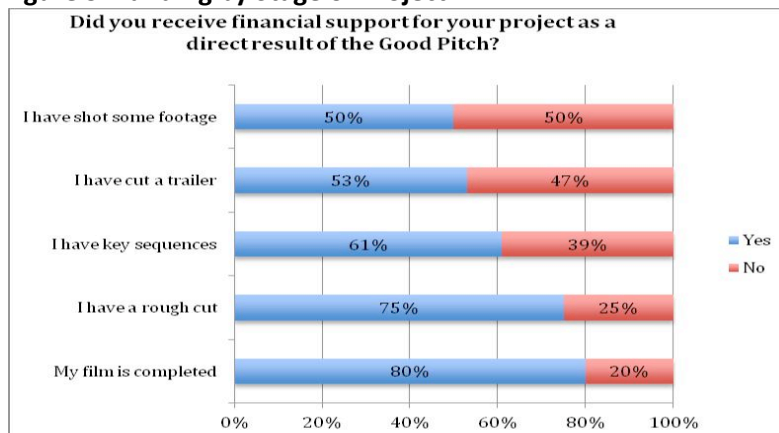


From the numbers shared with us through previously collected data as well as the survey, we learned that Good Pitch has leveraged close to \$1.9 million in funding for the projects that have pitched. This funding has ranged from small travel grants in the range of \$2.5K to large production grants. A small handful of projects reported that after Good Pitch they received over \$100K in funding, and a few others reported that they received over \$200K. However, the majority of funding came in the form of grants in the \$10-\$20K range. Importantly, while some grants were made on the spot both by experienced funders and nontraditional film funders, these were

the outlying cases. Most funding was given months after the event, and in many cases, after multiple steps, including phone calls, meetings, and formal application submissions.

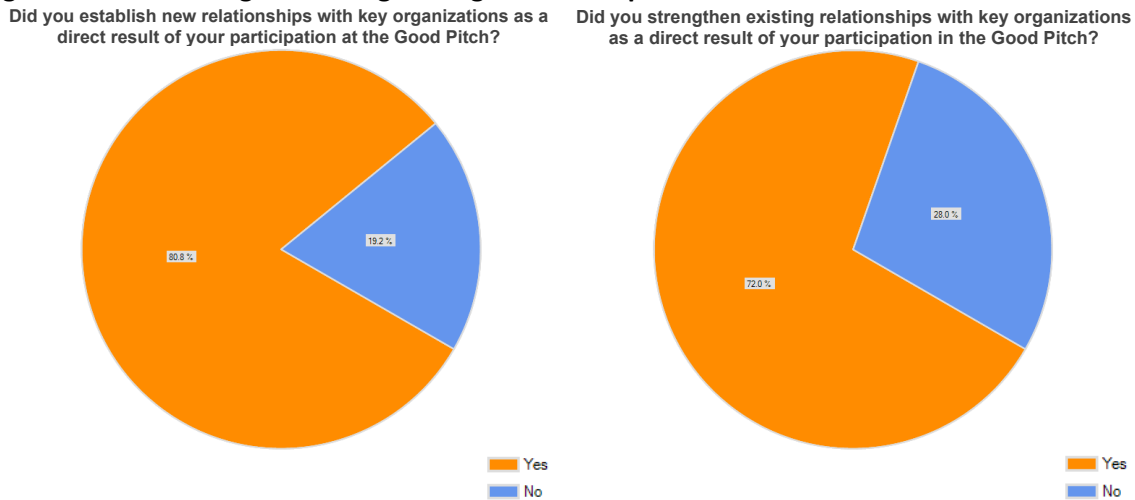
We looked more closely at the cases in which financial support was given to film projects, and found trends relating to the stage of production. As **Figure 9** indicates, the percentage of films funded at later stages was higher than at earlier stages. 80% of films that were completed before Good Pitch received funding, 75% of films at rough cut stage received funding, 57% of films pitched prior to rough cut stage received funding, and 57% of films pitched prior to rough cut stage received funding.

Figure 9. Funding by Stage of Project



In addition to channeling financial resources toward films, one main goal of Good Pitch is to catalyze other types of relationships through which less traditional and more creative forms of support can be provided to filmmakers, ranging from logistical support to referrals to new audiences. As it is difficult to categorize these less traditional support structures and to ask filmmakers about them specifically, we asked whether Good Pitch helped them establish new relationships in general, the idea being that filmmakers can only receive support if relationships are developed in the first place. Realizing that a number of participants had ties to the pitched film projects before the event, we also asked whether the event strengthened pre-existing relationships. As **Figure 10** indicates, 81% of filmmakers established new relationships, and 72% strengthened pre-existing relationships.

Figure 10. Establishing and Strengthening Relationships



This data tells us that Good Pitch has successfully catalyzed new relationships for the majority of filmmakers and helped them strengthen pre-existing relationships.

This feedback seems to favor the current approach, which is to invite organizations to listen to the pitches of filmmakers they already support in addition to inviting new organizations. However, that 28% of filmmakers did not feel these

CASE SNAPSHOT

Town of Runners: Tells the story of a group of young people from the rural Ethiopian town of Bekoji who hope to change their futures and those of their families by becoming professional athletes.

The filmmakers of Town of Runners solidified a partnership with an NGO through presenting at Good Pitch. The NGO, which operates programs in Africa, is supporting the film's outreach campaign in Ethiopia, and will use the film to generate the resources to establish an athletic training camp in Bekoji, creating new sporting and educational opportunities for the town's young people.

relationships were strengthened means this approach is not beneficial to all. One filmmaker suggested that organizations with strong pre-existing relationships to films be dealt with carefully during the table discussion. In this filmmaker's experience, a pre-existing relationship with a funder was strained because the funder felt it being pressured to contribute more to the film.

Though less tangible, many filmmakers shared what can be considered “non-financial” benefits. For example, several filmmakers noted that being invited to present at Good Pitch had an important impact on their credibility and visibility within the field. More specifically, a number

commented on the prestigious nature of the event, and said that being selected was a stamp of approval for the projects within a competitive marketplace. One filmmaker noted that he adds this "front and center" when applying for grants, as he believes it will improve his chances of receiving funding.

CASE SNAPSHOT

Mass e Bhat: Explores the social changes taking place in Bangladesh through the eyes of its children living in slums, villages, factories and on the streets.

The filmmakers of Mass E Bhat established multiple new relationships at Good Pitch that have brought momentum to the film and to the issue covered in the film. A foundation seated at their table has been in close contact since sitting at their table and is working with them to change working conditions in Bangladesh. An NGO has offered to support the film's distribution after its completion. They also strengthened their existing relationship with an NGO, which has become involved with the media production and on the ground activities in Bangladesh. This NGO granted them unique access into the trade unions in Bangladesh, which has allowed them to strengthen their outreach plan in the country, and also capture footage to produce a film for a news network.

With regard to increasing visibility, a number of filmmakers noted that Good Pitch provided a marketing opportunity for their film projects. Many felt the event put them on the radars of influential organizations within the film and funding world who did not sit at their tables but who sat in the audience. In a handful of cases, funding opportunities were created between audience members and filmmakers. For example, a large foundation that had observed a film pitch from the audience followed up a few weeks after the event to discuss a possible grant opportunity, which ultimately resulted in funding toward production.

Other filmmakers noted that showcasing their films in front of a wide and diverse audience generated a grassroots buzz around their films.

For example, a few filmmakers noted that audience members as well as participants promoted their film projects through email blasts and word of mouth after the event, building anticipation for the films. One filmmaker who had already finished the film project prior to attending Good Pitch noted that presenting the completed film to a large audience enabled grassroots marketing efforts to materialize in real time and, the filmmaker believes, increase viewership and engagement quickly. In addition, some filmmakers said that showcasing their projects produced unexpected introductions to third parties. For example, one film team connected with an organization at Good Pitch that afterward introduced the filmmakers to policy makers and activists.

In addition to help with their outreach and audience engagement, some filmmakers received assistance that would help them during production. One filmmaker found his executive producer at Good Pitch. Others received feedback and assistance during the production. For example, several received help identifying subjects as well as expert contributors. In one case, a participant agreed to be interviewed for a film. In another, the filmmakers gained access to a film archive, while still others were offered in-kind assistance, such as translation services and office space.

CASE SNAPSHOT

Erasing David: Follows one man as he tests the limits of his country's surveillance capabilities by trying to disappear completely.

Through Good Pitch, the filmmakers of Erasing David met editors who helped them plan the shooting of their film. They also met an NGO which offered to write an educational guide to privacy for parents that was then posted on the film's website. The organization also appeared in the film. In addition, a news organization that was sitting at their pitch table provided Public Relations assistance at the film's launch.

A number of filmmakers also mentioned that preparing a pitch and presenting their projects gave them a unique opportunity to reflect on their projects, and hone them. These filmmakers felt that this

enabled them to better direct their projects after the event. Though these less tangible benefits come only from anecdotes, they show that attending Good Pitch can be a boost in and of itself to film projects.

In the survey, we asked filmmakers to reflect on whether attending Good Pitch fundamentally catalyzed opportunities that they would not have been able to otherwise access themselves. We elicited this feedback by asking them to express agreement on the 5-point scale to the following statement: "The Good Pitch opened important doors that would not have been opened otherwise." In response, 85% agreed (marked 4 or 5), 7% felt neutral, and 8% disagreed (marked 1 or 2), suggesting that Good Pitch is, in most cases, opening doors to unique opportunities for filmmakers. We also found through the filmmaker survey that Good Pitch was playing a role in connecting filmmakers to new organizations of which they had not previously been aware. When asked whether the table discussion introduced filmmakers to organizations they had not previously been aware of, 71% agreed (marked 4 or 5), 17.3% felt neutral, and 12% disagreed.

CASE SNAPSHOT

Moving to Mars: Follows the journey of two Burmese families from a refugee camp on the Thai/Burma border to their new homes in the United Kingdom.

The filmmakers of *Moving to Mars* met a number of NGOs through the Good Pitch that have screened the film at many events. One of these NGOs also selected the film for an online film festival, and in addition, there have been global screenings of the film. The Good Pitch also strengthened a budding relationship started prior to the event. As a result, *Moving to Mars* will be screened as the center piece of a refugee festival hosted by the United Nations in Japan.

The data collected from participant surveys provides even more information on funding and partnerships. While 45% chose to partner with or fund a film, the majority did not. In looking more closely at the details of these partnerships, those who indicated that they chose to partner include those who succeeded in establishing a partnership and those who attempted to partner but did not succeed for various reasons. It should also be noted that of those who indicated that they chose not to partner, some took initial steps toward partnering, including initiating contact with the filmmakers, and some are still in discussion regarding a potential partnership. The majority of

NGOs respondents chose to establish partnerships with film, while the minority of funders and industry participant respondents chose to establish partnerships. However, a small handful indicated that despite not partnering with a film, they did promote films to their constituencies informally.

Collaboration on outreach was the primary form the partnerships took on, ranging from screenings to mass email promotions, to incorporating the film into an inaugural event at a museum. In some instances, participants played the role of advisor on the film's subject matter and provided connections to communities of support, including foundation officers and academic circles.

To better understand how successful partnerships progress after Good Pitch, we asked participants to tell us which steps were taken. The responses indicate that most relationships were moved forward by the filmmakers initiating follow-up, although a significant number of respondents also said that they initiated follow-up with the filmmakers. Far fewer said that someone else in their organization initiated contact with the filmmakers, implying that the direct connections made at Good Pitch form the basis of the relationships. Participants also noted that a number of relationships were progressed as a result of filmmakers submitting formal applications. One respondent credits BRITDOC Foundation for connecting the respondent to the filmmaker. It is interesting to note that when we asked participants why they did not partner with a film, 16% of respondents indicated that one reason was that the filmmaker did not follow up with them.

Given that Good Pitch expects partnerships to progress through filmmaker follow-up, we asked filmmakers how confident they felt initiating contact with table participants after the event. **Figure 11** shows that a majority of respondents did not feel confident following up.

Figure 11. Filmmaker Confidence Following Up with Participants

	1 (strongly disagree)	2	3	4	5 (strongly agree)
I felt confident following up with the table participants after the Good Pitch.	9.6%	19.2%	34.6%	28.8%	7.7%

This information is critical because the event relies heavily on filmmakers to follow up with the participants invited to the event, and without the confidence to do this, a number of opportunities could be missed. Given the feedback collected on the pre-event preparation and the event itself, there may be a number of areas where modifications could be made toward this end. In fact, a few filmmaker respondents provided suggestions to better facilitate partnerships after the event, including designing an online forum for each table so that ideas can be shared, and more assistance from Good Pitch in screening prospective partners given that organizers are more familiar with the participant organizations.

In cross checking the data, we learned that 62% of participants who came "very willing" to partner ended up partnering, 41% of those who came "somewhat willing" to partner ended up partnering, and 24% of those who felt "neutral" about partnering ended up partnering. To some extent this shows that the event does not simply connect interested participants to film projects, but also plays a role in motivating less interested participants to commit to partnerships. On the other hand, it should be noted that over 1/3 of those who came very willing to partner did not end up partnering, and none of the participants who came "somewhat unwilling" to partner ended up partnering.

Good Pitch's Role in Strengthening the Field

In addition to assessing how Good Pitch advanced individual projects, we also focused on the role that it plays in strengthening the field. Clearly, this is difficult to assess given the changing nature of the field and the many factors that contribute to systemic change. Nevertheless, there are ways to begin to assess its role. We looked at whether Good Pitch strengthened overall interest in supporting social issues films, whether it changed perceptions in terms of partnering with social issue films, whether it facilitated collaboration within the field, and whether filmmakers and participants valued the experience.

Strengthening Overall Interest in Supporting the Social Issue Films

In addition to helping to advance the films pitched at the event, the Good Pitch organizers hope that the event plays an educational role by providing examples of highly compelling films to showcase the medium's power to create social change. The organizers also hope that through the event, participants from a wide range of constituencies see a place for themselves in the support structure around these films so that they can maximize their social impact. To determine if and how the event has played this role, we posed a number of questions to participants on their perceptions of supporting films as a result of attending Good Pitch. We asked participants to indicate on the 5-point scale whether Good

Pitch strengthened their interest in supporting social issue documentary film. From the responses we learned that 67% felt the event did strengthen their interest, while 26% felt neutral, and 7% felt the event did not strengthen their interest.

In looking more closely at the background of these respondents, we learned that of those who had not previously provided support to the medium, 61% indicated that the event strengthened their interest. On the whole, this suggests that Good Pitch is making progress towards its goal of strengthening the interests of newcomers to the field, but the data also reflects an opportunity for improvement.

Changing Perceptions around Partnering with Films

An important function of Good Pitch is to help participants understand that there are many ways to establish partnerships with films. To that end, we asked participants whether the event changed their perceptions of the ways in which they could partner with films, and asked them to explain how. Overall, 50% of participants responded that Good Pitch did change their perception of this. Of those who indicated that they had provided support to the medium prior to the event, 47% said that their perceptions changed, and of those who indicated that they had not, 61% said that their perceptions changed. This seems to show that the event has broadened the perspective of many veterans in the film community, but plays a more powerful role informing the perspective of newcomers.

When asked to comment on how their perceptions changed, a number of interesting observations were made that reflect the lessons Good Pitch seeks to impart. While these were made by individuals and therefore cannot be taken as representative of all participants, they are worth noting:

- The extent of a film's reach could be greatly enhanced by the inclusion of multiple stakeholders, and that broader alliance with these stakeholders should be formed.
- Partnerships could be made so as to benefit both the filmmaker and the participant.
- There are opportunities for partnership at earlier stages in a film's development, rather than in the distribution or promotion of a completed film.

In addition to whether their perceptions of partnering with films changed, we also sought to determine whether the event was helping to refine participants' understanding of the kinds of films that have high potential for social impact. To do this, we asked whether the event contributed to their understanding of what makes for "a strong and effective film." Fifty-seven percent indicated that the event had. In looking at the responses by constituency, we see that 60% of NGOs, 57% of funders, and 50% of industry participants agreed with this statement.

As Good Pitch brings a range of groups to build partnerships with specific film projects, we were curious to learn whether the experience helped participants broaden their perspective on the types of films that could be relevant to their social missions or other aspects of their work. We therefore asked if and how the event changed participants' perceptions of the storylines they wished to support. While the majority of respondents, and the majority within each core constituency, indicated that their perceptions did not change as a result of Good Pitch, 22% indicated that they did. Of those whose perceptions did change, the majority were NGOs, and a number of them elaborated on what they learned. Overall, it seems the event broadened the scope of projects they are interested in supporting, and a few key storylines mentioned in the responses are highlighted below:

- Films without an overt human rights message
- Films that illustrate problems and solutions, rather than a policy narrative
- Films that look through an individual's or community's lens to convey systematic societal problems, rather than confronting the problems directly
- Films that present an issue in an unusual or clever way to get viewers thinking about bigger problems than the focus issue
- Films that relate only tangentially to an organization's work but which allow the organization's work to be discussed

This information is important because the Good Pitch films are selected for their narrative strength and compelling treatment of subject matter, as these components are believed to inspire audiences to react. The Pitch Training Workshop also emphasizes the importance of these components, and encourages filmmakers to lead with the human element of their story rather than the social issue covered in the film.

We were also interested more generally in whether the participants and filmmakers found it useful to listen to other table discussions as it helps us understand the value of a public event rather than, for example, one-on-one meetings. Seventy-nine percent of participant respondents indicated that they benefitted from listening to comments made by other table participants. It appears that for many participants, the table discussions are providing an important peer-to-peer learning opportunity. Likewise, close to 80% of filmmakers respondents agreed that listening to other pitches and table discussions gave them new ideas for prospective partnerships.

Facilitating Collaboration within the Field

To better understand participants' perceptions of the overall partnership building opportunity provided by the event, we asked whether they felt that "The Good Pitch effectively facilitates collaboration in the field of social issue documentary film." The majority of participants responded in agreement, with 82% agreeing (somewhat or strongly), 15% indicating a neutral feeling, and 3% disagreeing (somewhat or strongly).

Finally, we considered the role of Good Pitch in connecting filmmakers not just to participants, but also to other filmmakers, and were curious to learn whether these connections were valuable. When asked to comment on whether they developed valuable relationships with the other filmmakers at Good Pitch, 77% agreed (marked 4 or 5).

While strengthening relationships with filmmakers is not a widely advertised perk of Good Pitch, it seems the event has played an important role in this way to the majority of filmmakers. Anecdotes from interviews and open-ended survey responses provide some context to this role, and from these we learned that a number of filmmakers had benefitted from the trading of audience engagement ideas, suggestions for resources and commissioning editors, and had been mentored by veteran filmmakers at Good Pitch.

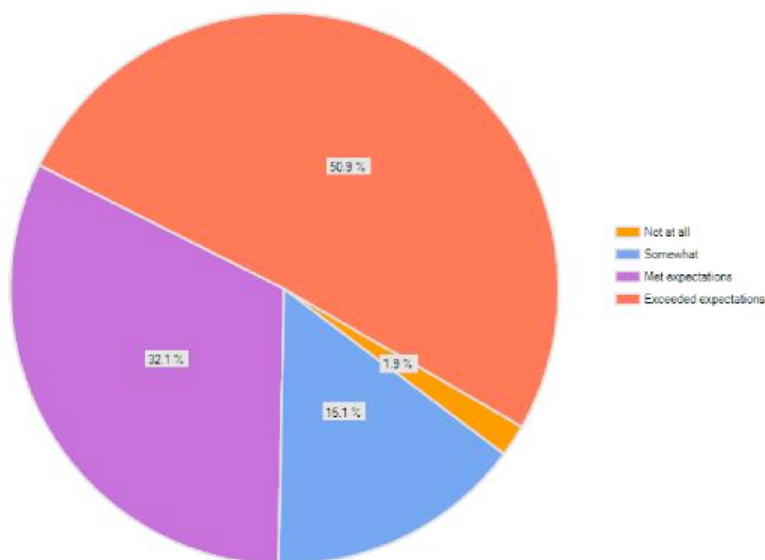
Value of the Experience Overall

In addition to probing their views on specific components of the Good Pitch experience, we wanted to know at a macro level whether the experience was valuable to both filmmakers and participants.

We asked filmmakers whether the event met their expectations, whether they would apply again, and whether they would recommend the event to colleagues. As shown in **Figure 12**, 83% of filmmaker respondents indicated that Good Pitch either met (32%) or exceeded (51%) their expectations.

Figure 12. Filmmaker’s View of Good Pitch

Overall, how well did the Good Pitch meet your expectations?



Moreover, 98% of respondents said they would apply again with another project and the same percentage would recommend Good Pitch to colleagues making social issue films or have already.

Likewise, participants were asked whether they found the event valuable. Based in the 5-point scale, 86% agreed that Good Pitch was valuable with 49% marking 5, and 39% marking 4. Ninety-seven percent of these respondents would attend another Good Pitch.

In addition, we asked filmmakers and participants if they had attended a traditional pitching forum before to assess their familiarity with the pitching format. About 46% of filmmakers and 27% of participants had done so. Of those who had attended, we asked about the pros and cons of each forum. Of those who responded there was general consensus that Good Pitch is a forum that is focused on the needs of the filmmaker rather than on the broadcaster and that Good Pitch’ ability to bring in more diverse groups can help films both financially but also in terms of outreach and audience engagement. However, many also noted the flip side of this was that in a traditional pitch forum, the broadcasters sitting around the table have a lot of authority to make on the spot commitments while at Good Pitch this is a longer process.

KEY FINDINGS

As indicated above, Good Pitch is playing an important role in both advancing individual projects and strengthening the field. It has brought new financial resources to a majority of projects that have participated. While it is difficult to attribute funding solely to Good Pitch, it important to note that the filmmakers’ themselves credit Good Pitch with helping to secure funding. Moreover, the event has provided an opportunity to strengthen existing relationships and build new ones with a range of stakeholders that can help advance individual projects. Clearly, one of the challenges in assessing the impact is that the value of some of these connections will be determined over the life of a project.

Good Pitch is also playing a key role in strengthening the field of social issue documentary films by providing an opportunity for a diverse set of stakeholders to come together and explore how social issue films can advance the work of NGOs and how partnerships can evolve at various stages in the process. That so many participant respondents indicate that they would attend future events and filmmakers would apply with future projects also speaks to the value of the event.

These outcomes are achieved through a set of activities that provide filmmakers with an opportunity to hone their projects and present them in a way that is compelling to a range of stakeholders. In examining the Good Pitch model according to goals it has set out to achieve, we found a number of areas that should be considered if the model is to be maximized going forward. These include:

- **The Tension between Advancing Projects and Strengthening the Field.** While in many ways these goals support one another, there are times when they come into conflict. For building the field, it makes sense to experiment with the role of a wide range of constituencies, and provide a formal face-to-face opportunity to watch compelling films in a staged way that builds excitement for their potential and for the social issue documentary film community at large; however, this means inviting some participants who may be more interested in exploring the field than contributing concretely to advancing film projects. Filmmakers seeking to advance their film projects are looking to pitch to interested parties only, and specifically to those who can provide them with financial and outreach resources.
- **The Diverse Needs of Table Participants.** Those who have experience with other pitching forums are more comfortable evaluating the potential of a film based on a concise pitch. Others who are less familiar with the role of film may need a longer discussion to explore the range of ways that the film could achieve social impact, and the range of ways to partner with the film, especially if the film is pitched prior to completion.
- **The Diverse Needs of Filmmakers.** Like table participants, filmmakers come to Good Pitch with different levels of experience with filmmaking and outreach/audience engagement, as well as different needs for their projects. In order to leverage the opportunity in a way that will meet these needs, filmmakers may require a more tailored preparation process, pitch training, and post-Good Pitch approach to help them maximize the opportunity.
- **The Importance of Clarifying and Managing Expectations.** Filmmakers and participants seem to have somewhat different ideas of what Good Pitch is intended to accomplish, their role in the process, and how the event can be maximized most effectively. There is therefore a need to provide more clarity on the event's model and mission to help set and manage the expectations of filmmakers and participants prior to their attending the event.

Key Lessons on Tracking Impact. There are also a number of lessons related to the challenge of assessing Good Pitch that we believe are important to share to inform the tracking of impact going forward:

- **Need for Observer Input.** For the purposes of this project we did not survey observers, although their role is clearly something that the Good Pitch team thinks about both in terms of advancing individual projects and strengthening the field. The impact of the event on projects and the field could be better assessed if observers were surveyed in the future.
- **Need for Anonymous Feedback.** One filmmaker specifically requested that their feedback be kept anonymous and we heard that another filmmaker was somewhat concerned about providing negative feedback underscoring the concerns that some respondents may have in sharing critical information that can help improve the event.

- **Challenge of Pinpointing Financial Impact.** It is incredibly difficult to track the financial impact on projects. Many grants or funding sources materialize during the normal funding cycles of foundations, creating a lag time. It is quite possible that additional funding will come through for some of the pitched projects in the next 12 months. In addition, we realize that many factors go into the decision making process and it is difficult to attribute true causality. It should also be noted that some filmmakers and participants can be hesitant in conveying this information.
- **Challenge of Tracking Non-Financial Impact.** It is perhaps even more difficult to track nonfinancial impact on the both projects and the field. We chose to look at this through the lens of building relationships among the diverse set of stakeholders that participate, as well as the learning that can take place through this kind of event. However, often the true impact of these relationships on both project and the field more broadly is not known immediately. Moreover, while benefits like marketing assistance, assistance during production, and feedback and help designing and implementing outreach and audience engagement campaigns are extremely difficult to quantify, they do have a financial impact on filmmakers.
- **Need to Clarify Different Levels of Relationships and Partnerships.** Responses to “open-response” questions suggest that filmmakers and table participants define relationships differently. Filmmakers tend to think of relationships in terms of whether financial or significant outreach assistance was provided. Participants tend to think of relationships in terms of any contact made with filmmakers after the event or general support provided. In order to determine the strength of these relationships, questions should be very specific and clearly define what is meant by relationship.

RECOMMENDATIONS

Based on our analysis of Good Pitch and what we learned about both the event and challenge of assessing the impact overtime, we offer a number of recommendations for the Good Pitch organizers:

- **Continue to Clarify Roles and Expectations.** The Good Pitch organizers should continue to clarify expectations for both filmmakers and participants so that they can properly prepare for the event. Particularly important is communicating with new constituencies about their role in table discussions, and helping them to understand the needs and expectations of filmmakers so that the table discussion remains focused and relevant. It should be continually emphasized that the table discussion provides an opportunity to *start* a conversation but that follow up is needed. Similarly, filmmakers must understand that the participants represent a range of experience with film, and that effective partnership building requires consideration of this.
- **Review the pros and cons of the existing pitch training workshop format and structure.** Consider whether the current format maximizes everyone’s time and expertise. Specifically, it would be worth exploring whether the trainer could do some advance one-on-one work with each participant and then have the workshop itself be one day.
- **Experiment with Different Ways of Structuring the Table Participants.** It may be worth testing some new models of table composition. For example, the organizers could try modifying the

participation of organizations that have pre-existing relationships with projects, either by limiting their presence at the table, or having them speak to the film's potential before the table discussion.

- **Continue to Incorporate Lessons from Previous Tables to Compose Future Tables.** It is important to understand which table participants provided particularly useful feedback and whether they followed through on offers of assistance. This could inform the selection of future table participants.
- **Consider Ways to Further Facilitate Partnership Building Post-Good Pitch.** There are any number of ways to do this, depending on the amount of time and resources available. One idea would be to leverage Goodfilm.org to connect filmmakers to participants after the event. Filmmakers could communicate changes in their projects and project needs to prospective partners, and prospective partners could have a direct link to respond to filmmakers. If structured correctly, it could also provide some additional benefits such as facilitating stronger linkages among table participants and ultimately coalition building as well as help document the ways in which NGOs are working with the films over time.

Recommendations for Tracking Impact

- **Continue to Solicit Observer and Participant Feedback.** This allows for an expanded and more nuanced understanding of Good Pitch's role in strengthening the field and bringing knowledge about working with social issue documentary films to those who may less experienced working with the medium. A sample survey is included in **Appendix D** that could be used going forward with both participants and observers.
- **Continue to Assess Financial and Non-Financial Outcomes Periodically.** Given that funders indicated that grant decisions were often made within their formal application process, it is important to survey pitched projects every 4-6 months asking them about recent funding for their project for about 18-24 months after they pitch. Likewise, it is important to also track the status of partnerships that may have emerged as a result of Good Pitch, and perhaps grown in importance over time. A survey tool for filmmakers is included in **Appendix E**, which includes questions that could be used overtime. Continued and periodic tracking overtime serves the dual purpose of keeping filmmakers engaged with securing resources and partnerships as well documenting the role of Good Pitch in advancing projects over time. Filmmakers could be told about it when they are selected to pitch, so they understand it as integral to their role at the event. Another tool that could be used to track the evolution of partnerships, and more specifically, their roles in advancing projects and the goals of the partner organizations, is the online forum discussed above.

CONCLUSION

Social issue documentary filmmakers face many challenges as they set out to create compelling films that create social impact—not the least of which is securing sufficient financial resources. Many also recognize the value in establishing and building partnerships early in the process that will allow them to not only create powerful films but also craft innovative and impactful audience engagement campaigns. Similarly, many NGOs and other stakeholders recognize the power of these stories and their importance in moving and engaging audiences around key issues of social justice. Good Pitch provides a forum that

seeks to support these filmmakers as well as build a stronger network of support within the field. While there are areas that could be strengthened as described above, and there is sometimes tension between supporting filmmakers and building the field, at this point in time, this assessment shows that in many ways Good Pitch is providing a unique venue for both filmmakers and other stakeholders interested in the intersection of film and social change. The challenge going forward is to continue to strengthen the model to maximize its impact and ensure it remains relevant within a rapidly changing field.

APPENDIX A

List of Pitched Films by Venue

Good Pitch at BRITDOC Film Festival 2008

July 25, 2008, Oxford, United Kingdom

(69 applications, 8 films selected)

Day After Peace

Jeremy Gilley (Director)

Pig Business

Tracy Worcester (Director), Christopher Hird (Producer)

Burning Needs

Adam Wakeling (Director)

The Road to Bethlehem

Leila Sansour (Director)

The Reckoning: The Battle for the International Court

Pamela Yates (Director), Paco De Onis (Producer)

Erasing David

David Bond (Director), Ashley Jones (Producer)

Vanishing of the Bees

James Erskine (Director)

Resist

Marc Silver (Director)

Good Pitch at Hot Docs Canadian International Documentary Festival

May 7, 2009, Toronto, Canada

(139 applications, 5 films selected)

Burma Soldier

Annie Sundberg (Director), Nic Dunlop (Producer)

Untitled Immigration Project

Marco Williams (Director)

Our School

Miruna Coca Cozma (Director), Mona Nicoara (Producer)

The Promise of Freedom

Beth Murphy (Director)

Resilient

Sean Fine (Director), Andrea Nix Fine (Producer)

Good Pitch at AFI Discovery Channel SilverDocs Documentary Art Festival
June 16 2009, Silver Spring, Maryland
(303 applications, 8 films selected)

Split Estate

Debra Anderson (Director), Christian Leahy (Producer)

Budrus

Julia Bacha (Director), Avni Ronit (Producer)

Green Shall Overcome

Megan Gelstein (Director), Rick Butler (Director)

Out in the Silence

Joe Wilson (Director), Dean Hammer (Director)

Cape Wind

Robbie Gemmel (Director), Joshua Ray Levin (Producer)

Hungry in America

Kristi Jacobson (Director), Lori Silverbush (Director)

The Market Maker

Hugo Berkeley (Director), Eli Cane (Producer)

High Tech, Low Life Stephen Maing
(Director)

Good Pitch at Amnesty International (stand alone event)
September 8, 2009, London, United Kingdom
(Out of 132 applications, 8 films selected)

Moving to Mars

Mat Whitecross (Director), Karen Katz (Producer)

Mass E Bhat

Richard York (Director), Hannan Majid (Director)

After the Apocalypse

Antony Butts (Director), Sarah Tierney (Producer)

Seventeen

Morgan Matthews (Director), Ruth Kelly (Producer)

A Very Dangerous Man

Tim Rich (Director), Lesley Katon (Director)

Casablanca Calling

Rosa Rogers (Director), Hilary Durman (Producer)

Town of Runners

Jerry Rothwell (Director), Al Morrow (Producer), Dan Demissie (Producer)

How to Reestablish a Vodka Empire

Daniel Edelstyn (Director), Hilary Powell (Producer)

Good Pitch at Independent Film Week
September 24, 2009, New York, New York
(Out of 175 applications, 8 films selected)

25 to Life

Mike Brown (Director), Yvonne Shirley (Producer)

What Tomorrow Brings

Beth Murphy (Director), Sean Flynn (Producer)

To Catch a Dollar

Gayle Ferraro (Director), Muhammad Yunis (Producer)

Garbage Dreams

Mai Iskander (Director and Producer)

Brutal Youth

Annie Sundberg (Director), Ricki Stern (Producer)

Easy Like Water

Glen Baker (Director), Steve Sapienza (Producer)

Zhinan: Architects of the New Iraq

Francis Tarlton Farenthold (Director), Mary Ann Bruni (Producer)

Rose & Nangabire

Beth Davenport (Director), Angela Tucker (Producer)

Good Pitch at Tribeca Film Festival
April 27 2010, New York City, New York
(232 applications, 8 films selected)

Monica & David

Alexandra Codina (Director)

Moving Windmills: The William Kamkwamba Story

Tom Rielley (Director), Ben Nabors (Producer)

An American Promise

Joe Brewster (Director), Michelle Stevenson (Director)

The Anderson Monarchs

Martin Eugene (Director), Chris Romano (Producer)

A Small Act

Jennifer Arnold (Director)

Give Up Tomorrow

Michael Collins (Director), Marty Syjuco (Producer)

The Bully Project

Lee Hirsch (Director), Cynthia Lowen (Producer)

Detroit Hustles Harder

Heidi Ewing (Director), Rachel Grady (Director)

Good Pitch at AFI Discovery Channel SilverDocs Documentary Art Festival
June 23 2010, Silver Spring, Maryland
(142 applications, 8 films selected)

\$H*T!

Annika Gustafson (Director, Producer), Phil Jandaly (Director)

The House that Herman Built

Angad Bhalla (Director), Lisa Valencia Svensson (Producer), Loring McAlpin (Producer)

Hell & Back Again

Danfung Dennis (Director), Mike Lerner (Producer)

The Truth Will Set You Free

Danfung Dennis (Director), Mike Lerner (Producer)

The Interrupters

Steve James (Director, Producer), Alex Kotlowitz (Producer)

Dear Mandela

Dara Kell (Director, Producer), Christopher Nizza (Director)

A Whole Lott More

Victor Buhler (Director)

Higher Ground

Jon Shenk (Director), Bonni Cohen (Producer)

APPENDIX B

SUMMARY OF FILMMAKER SURVEY
(Attached as separate PDF)

APPENDIX C

SUMMARY OF PARTICIPANT SURVEY
(Attached as separate PDF)

APPENDIX D

SUGGESTED PARTICIPANT SURVEY
(Attached as separate PDF)

APPENDIX E

SUGGESTED FILMMAKER SURVEY
(Attached as separate PDF)