



safe+secure

Checklist

Developed on behalf of the Documentary Funders Network by DOC SOCIETY

Made possible by the Ford Foundation and the Perspective Fund

Getting to the heart of stories by tackling the people others avoid, asking the really tough questions and going places where no one wants to go. That's documentary at its best. This checklist has been designed to help filmmakers get there — and back — as safely as possible.

This checklist is designed to anticipate the risks film teams and subjects face - physical, digital, journalistic, reputational and legal - and prompt early awareness and planning. It will help you determine whether or not you need to create a full **Hostile Filming Protocol**. These documents are accompanied by the **Safe+Secure Handbook**, which contains downloadable resources and checklists sourced from the best organisations in the world working in this area. These materials are intended for filmmakers and their teams to use and revisit at different stages of a production.

The Documentary Funders Group is a network of independent media funders including *A&E, Bertha Foundation, Catapult Fund, Chicken & Egg, Chicago Media Project, Compton Foundation, Doc Society, Field of Vision, Filmmaker Fund, First Look, Fledgling Fund, Ford Foundation, Hartley Film Fund, HBO, IDA, Impact Partners, ITVS,, Media Impact Funders, Perspective Fund, POV, Tribeca Film Institute, Sundance Institute, Wyncote Foundation.*

We will be using this checklist and the separate hostile filming protocol with filmmakers to help remove unnecessary risk and minimise identified risk, so that you can film as safely and securely as possible within the parameters you and your team have agreed on.

What's covered in this checklist?

DIGITAL SECURITY

Are a project's communications and materials safe?

JOURNALISTIC ACCOUNTABILITY

Is the content accurate, fair and protected?

LEGAL SAFETY

Is a film team and its project adequately advised and defended?

HIGH RISK LOCATIONS

Is the physical safety of those making the film optimised?

SUBJECT SECURITY

Are a film's subjects aware of the risks they may face? What's the responsibility of the film team and funder?

PR SAFETY

Is the film team ready for the battle?

This checklist can help filmmakers to:

- + Determine whether or not they need a separate, specific [Hostile Filming Protocol](#)
- + Keep safe and secure on location
- + Look after themselves and their people better
- + Tell a story without getting sued for it
- + Get better legal help earlier, which helps keep legal bills lower overall
- + Get better E&O advice earlier, which helps with cheaper E&O insurance
- + Get the training that is needed and deserved
- + Get the additional funding you need to pay for security needs
- + Have a wider team of funders and partners around a project sharing the risk

What this checklist is most definitely not:

- + It is not a test or exam. In many cases there are no right answers. Funders and film teams using this checklist will be learning together
- + A way for funders to avoid risky projects - It's designed to kick in after a grant is given and enable funders to help film teams reduce risk through smart practice
- + A way to label teams as too inexperienced - We want to bolster teams with the assistance and training they need to become experienced
- + A [Hostile Filming Protocol](#) (for which there is a specific, separate document). See the section "High Risk Locations" and, in particular, section 4 of the [Safe + Secure Handbook](#)

How filmmakers should use this checklist

This Safe+Secure checklist should be completed ahead of a film project going into production. It should be revisited throughout the production process as the project evolves, gains new funders and its operating contexts change.

Sharing them and the issues they raise with funders as they come on board should help as a conversation starter to securing funding for particular aspects of the production that the framework has helped identify. Funders are also encouraged to initiate using the checklist with new grantees to help identify risks and to be part of ongoing conversations with film teams about how these risks can best be mitigated.

A project's producer or director should walk through the Safe+Secure checklist with key members of the film team face to face or using a secure means of communication. From experience so far, it is helpful to have a two-person team sharing the responsibility of holding the conversation *and* taking notes. Alternatively, this conversation could be held between a filmmaker and a project's funder.

Having used this method to establish any safety and security issues relating to a film project, at the end of each section under 'training needs', the filmmaking team should together (or with a relevant funder) evaluate what additional resources might be required to enable a film to be made as safely as possible.

It is of course common for a film to have many different kinds and sizes of funder over the course of the production. And some of these funders will have more infrastructure than others, or more experience with risky projects than others. So as projects continue, it may naturally make sense for one funder to take the lead on risk issues on behalf of others, or for safety consultants to be engaged.

Challenging and bring to account powerful states, institutions and individuals can be fraught with all manner of risk. It is therefore essential that organisations that fund such films accept their ethical and legal responsibility to ensure that the filmmakers are equipped with the necessary tools to safeguard themselves, their contributors and sources from both physical, legal and reputational harm. It is fallacy to believe that documenting such a framework and working collaboratively with filmmakers on mitigating such risks exposes funders to greater liability.

Documenting such a framework and working collaboratively with filmmakers on mitigating such risks can reduce the liability of risk that funders take on. Funders who engage and work with filmmakers have a better understanding of the risks and how to mitigate against them, will be better informed and prepared if problems arise later. This level of engagement can and does reduce costly and protracted litigation against filmmakers and funders, ensures a cohesive approach to risk management and avoids serious injury and harm. Ignorance is no defence and failing to engage with these issues in the hope that problems won't arise is short-sighted and dangerous. By standing together as funders, filmmakers and partners, we are a formidable force to be reckoned with.

To note: This process has been designed with both experienced and inexperienced filmmakers in mind. It is relevant to ANYONE making a documentary film to help mitigate the risks that a project may face- including the most experienced of filmmakers.

Consider a project's privacy needs

For some projects, there is risk in committing the details of the project to writing, especially if the form will be emailed between filmmaker and the film team, or filmmaker and funder. Please discuss the best approach for filling out the form according to the needs of the film team and always follow the appropriate data and communications security protocols.

With this in mind, please do not:

- + Share these completed documents with anyone who could compromise your own or their safety and security
- + Email this protocol unencrypted if a data security threat has been identified
- + Take or send these completed documents to the location in which you will be filming in **any** form, physical or digital

While rare, some projects require the most heightened digital security methods. In those cases, where a specific threat has been identified, there are additional ways to fill in and share this form, which can be used in combination:

- + The checklist can be filled in by hand and filed in a secure place for future reference / revisiting
- + The checklist could be typed up and sent by encrypted email, housed on an encrypted and passworded project management site (such as TrueCrypt)
- + The checklist can be filled in using code names for the team and the project
- + It can also be printed and posted to other funders of a project to keep it securely and off the internet entirely (preventing identity theft)

Consider what is discoverable evidence

It is best practice to assume that any paperwork attached to a project could be used in evidence against it. If a court case is brought against a film, such paperwork may be deemed discoverable evidence and have to be shared with the other side (this also applies to proposals, emails, notebooks, sizzle/development reels and rushes). Discoverable material can be used to substantiate that a film project was not conducted in a fair and balanced way if the language used in any of these places is loose and prejudicial.

For example, whilst filling in your risk assessment forms it is fine to say:

"X company has a track record of bringing court cases against journalists writing about their operations. Given that we are investigating whether or not there has been corruption in their supply chains, we are at an increased risk of legal action".

It is not advisable to write:

"Given we are going to expose these scoundrels as corrupt, they will probably try to silence us with a court case".

With this in mind, please:

- + Stick to neutral, factual and non-pejorative language
- + Do not write anything in the form that could be legally prejudicial



Ready for
the checklist?

Part 1.

Safe+Secure

Filmmaker Checklists

Digital & Ruses Security

It is possible to make a film without going anywhere, but it's pretty hard to do so without communicating with anyone. To make your film, you're going to co-ordinate with your team and then some combination of advisors, suppliers, subjects, funders, festivals etc. And in some contexts, unless you opt for having your communications under surveillance, you will need a digital security plan! That's why we've put this section first, to start assessing together whether your communications are sufficiently secure to protect yourself, your subjects, your team and ensure that your important work can reach the public and be as influential as possible.

Can you currently foresee any reason why you might be targeted for surveillance by national governments or international organisations, law enforcement, hackers, corporations or other actors?

- Yes - Definitely
- Yes - Possibly
- No - Unlikely
- I can't assess this

If yes or possibly, please provide details of why and outline the current status of your digital security: (please refer to and fill in the Digital Security Tools table, below)

What digital security tools do you use?

- Email *e.g. gmail*
- Web browser *e.g. chrome*
- Messaging apps *e.g. whatsapp*
- Computer drives *e.g. USB sticks*

Please provide details:

How often do you use them?

- Daily
- Weekly
- Monthly
- Occasionally

What additional security tools beyond digital are already in use to assist with the safety of this film project? (e.g. a burner phone etc)

- e.g. PGP encrypted email when needed*
- e.g. a burner phone (see [S+S Handbook](#) section 1.2)*

Please provide details:

Beyond your immediate project team, are there other contractors, advisors/consultants or co-producers who have access to sensitive project data?

Yes
No

If yes, please provide details: How would you rate their current level of experience with digital security?

Total newbies
Basic knowledge
Proficient
Ninja

2: Rushes Security:

Are there risks in getting your material out of this country/location without it being confiscated, copied or incriminating you, your local team or subjects?

Yes
No

If yes:

1. What are the risks in doing this?

2. How likely are the risks?

3. What measures are you taking to reduce the chances and severity of the risks?

Digital Security
Training Needs And Levels Of Urgency

<i>The Team</i>	<i>Team Member 1</i> <i>E.g. Producer</i>		<i>Team Member 2</i> <i>E.g Director</i>		<i>Other team members</i> <i>E.g. fixer, driver, production manager</i>	
Name						
Role						
Going on location	Yes	No	Yes	No	Yes	No
Digital Security Training/ Experience <i>E.g. Basic training and professional interest.</i>						
Team digital security training needs and level of urgency						

Journalistic Accountability

Documentary filmmakers may see themselves as journalists, and may have previous work experience or training in journalism. Equally, a documentary filmmaker may regard themselves as fulfilling a totally different role. It's true that docs are often made with different goals in mind than traditional journalism. But regardless of whether you regard your work as journalism or not, if your film puts forward facts that are inaccurate—either because they didn't seem important to you or were not properly checked—that can have repercussions for you, the film and those involved.

How are you intending to fact-check your film?

Please provide details:

Are you reliant on a single (potentially anonymous) source for your story? If so, how will you check the veracity of their story?

Please provide details:

If any of your sources are anonymous, is the information or evidence they provide corroborated by any other information or evidence that is not anonymous?

Please provide details:

Yes
No

Will you be using leaked documents at any point during filming?

Please provide details:

What are the journalistic implications of
a) quoting these documents (have they been verified)?
b) holding these documents (will it threaten the security of your project)?

The legal considerations are equally as serious as the journalistic ones. Go to the legal section to reflect on how best to mitigate.

Would your project benefit from having a journalist assist with research (helping to strengthen the journalistic content of your film project)?

Please provide details:

Yes
No
Maybe

<p>Would you be interested in a partnership with journalism organisations such as a newspaper, or non-profit organisation, to provide strengthened journalistic standards to your film?</p>	<p>If so, do you have one in mind? Please provide details:</p>
<p>Are you intending to do undercover filming or listening?</p> <p>Yes No Maybe</p>	<p>If yes or maybe, please provide details:</p>
<p>Are you aware of the laws around undercover filming in different US states and different countries that you may be recording in?</p> <p>Yes No</p>	<p>Please provide details:</p>
<p>Have you engaged a lawyer to work with you to ensure the undercover filming has been set up in a legal way?</p> <p>Yes No</p>	<p>If yes, please provide details:</p>

Journalistic Accountability
Training Needs

<i>The Team</i>	<i>Team Member 1</i> <i>E.g. Producer</i>	<i>Team Member 2</i> <i>E.g Director</i>	<i>Other team members</i> <i>E.g. fixer, driver, production manager</i>
Name			
Role			
Going on location	Yes No	Yes No	Yes No
<p>Journalism Training / Experience <i>E.g. No formal training but involvement in many projects over the years and worked with many journalists over that period</i></p>			
Team journalistic training needs and level of urgency			

Legal Security

We encourage all film teams to think about their legal needs early on in a production and engage a lawyer to advise as the production unfolds, rather than waiting until deep in the edit to consult, at which point it may be too late or very expensive to get the film legally safe and the Errors & Omissions (E&O) insurance in place. An E&O policy is usually a mandatory requirement for many funders and distributors who will require evidence of such a policy being in place before a film is published or otherwise exploited.

Use this document as a guide and discussion point and, in particular, section 3 of the **Safe + Secure Handbook** to complete it.

Prior to this film project being granted, do you have an development materials (such as proposals, recce tapes, rushes or sizzlers) that could be seen as unfair to the subject matter and therefore legally prejudicial?

Yes
No

If yes, please provide details:

If you have a lawyer, are they advising on all aspects of the project or only on some - and are there aspects of the project that you really need advice on that they don't cover?

Yes
No

If yes, what is their name, their field of expertise and is this adviser formal (paid), informal or pro-bono?
If you need legal advice, on what particular aspects of the project?

Do you know where to seek pro bono legal advice?

Yes
No

If yes, please provide details:

Have you identified the jurisdiction - and do you understand the relevant aspects of its laws - in the areas or countries where filming and production activities are taking place?

Yes
No

If yes, please give details:

Does your film contain any accusations/offer any potentially defamatory portraits of any individuals, corporations, public authorities or other organisations?

Yes
No

If yes, please give details:

If yes, are they aware of the film:

<p>Are any of the above already hostile towards the film?</p> <p>Yes No</p>	<p>If yes, please give details:</p>
<p>Does your project potentially interfere with anyone's right to privacy (for example, are you disclosing private information that could be seen as private, such as medical information; are you filming in a location that could be considered private; or are you using long lens photography to film your subjects)?</p> <p>Yes No</p>	<p>If yes, please provide details:</p>
<p>Are you holding any leaked or controversial documents that could pose a threat to the legal safety of you, your team or the production?</p> <p>Yes No</p>	<p>If yes, how will you mitigate these risks?</p>
<p>Are you aware of the laws around undercover filming in different countries and jurisdictions that you may be recording in (be aware that in countries like the United States, the law on this varies from state to state)?</p> <p>Yes No</p>	<p>Please provide details:</p>
<p>Have you engaged a lawyer to work with you to ensure the undercover filming has been set up in the best possible way?</p> <p>Yes No</p>	<p>If yes, please provide details:</p>
<p>Has any person or entity threatened to take legal action against you or the production?</p> <p>Yes No</p>	<p>If yes, please give details:</p>

<p>Is there a risk that you might get caught up in any public order disturbances (for example, will you be filming during protests or demonstrations) or in a war zone?</p> <p>Yes No</p>	<p>If yes, please give details:</p>
<p>If there is a risk of getting caught up in public order disturbances, or if you are filming in a war zone, do you know your rights and have you identified a lawyer you can call?</p> <p>Yes No</p>	<p>Please give details:</p>
<p>Do you foresee any other reasons why your film might be at heightened risk of legal challenge, during filming, production or after publication?</p> <p>Yes No</p>	<p>If yes, please give details:</p>
<p>Do you need legal advice in any of the countries you are filming in?</p> <p>Yes No</p>	<p>If yes, which countries and broadly on which issues?</p>
<p>Do you intend to get release forms (or on-camera releases) for everyone you are filming?</p> <p>Yes No</p>	<p>If no, why not?</p>

<p>Do you intend to clear all the rights to media (music, archive, sound recording, photos etc) you are using?</p> <p>Yes No Does Not Apply</p>	
<p>If not, are you intending to apply copyright exceptions, such as the U.S. fair use doctrine, fair dealing clauses in Commonwealth countries' law, or right of quotation?</p> <p>Yes No</p>	<p>If yes, please give details:</p>
<p>Have you obtained E&O insurance on a film before?</p> <p>Never Once Few Times Many Times</p>	
<p>Have you started talking to the E&O insure yet? Do you know which E&O insurer or broker you will be using?</p> <p>Yes No</p>	<p>Please give details:</p>
<p>Do you need any help ensuring that you can get E&O in time for distribution at a reasonable price?</p> <p>Yes No</p>	

High Risk Locations

The definition of ‘Hostile environment’ is often taken to be an overseas location that presents unique challenges such as conflict and /or violence. However it should be underlined that hostile environments can occur in any country. Hostile environments do not necessarily entail traditional war and conflict. Filming in a ‘deep state’ where surveillance may be prevalent, or filming a volatile and violent domestic protest or civil unrest, where tensions can run high, especially if you are in a vulnerable demographic, presents similar risks and benefits from similar planning.

If you are planning on filming in a hostile environment you will need to complete a full, separate, **Hostile Filming Protocol**.

So what is a hostile (or dangerous) country?

A hostile or dangerous country will vary according to the nature of the project and the proposed country to be visited.

It is not possible to provide a definitive list of all countries which may be hostile, but a helpful starting point is the Foreign and Commonwealth Office website, which has an up-to-date list of countries where it advises against travel to (in whole or in part) or save for all but essential travel.

<http://www.fco.gov.uk/en/travelling-and-living-overseas/travel-advice-by-country>

Your own country’s foreign affairs ministry is likely to have a similar list, which may list specific risks for nationals of your country.

If you are still unsure what constitutes a hostile environment, please keep reading and filling out this section.

If you have answered “yes” to any number of questions 1-8 in this section you will almost certainly need to complete a full, separate, **Hostile Filming Protocol**.

Use this document as a guide and discussion point and, in particular, section 4 of the **Safe + Secure Handbook** to compete it.

1. Please list high risk locations, activities or events where you are considering filming:

Please give details:

2. Your own physical risk.

Tick any of the following risks you are already aware that you may face in any of your locations:

- | | | | |
|----------------------------|-------------------------------|-------------------------|------------------------|
| Cultural Hostility | Organized Crime | Roadside Bombs / IEDS / | Militia |
| Harassment | Gangs | Booby Traps | Abduction / Kidnapping |
| Riots / Demonstrations | Terrorist Attack | Landmines and | Physical Surveillance |
| Crossfire / Stray Bullets | Carjacking | Unexploded Ordnance | Digital or other forms |
| Road and Other Transport | Abusive State Security Forces | (UXO) | of surveillance |
| Accidents (Aircraft, Boat) | Corruption (Bribery) | Low Intensity Warfare / | Infectious Diseases |
| Separation (Lost) | Political Instability | Guerrilla War | Gastro Intestinal |
| Bodily Harm | Armed Conflict | Outbreak of Hostilities | Illnesses |
| Sexual Assault | Landmines | Death Squads | Tropical Diseases |

3. Risk to others (e.g. fixers, crew, bystanders):

Tick any of the following risks you are already aware that you may face in any of your locations:

Cultural Hostility	Organized Crime	Roadside Bombs / IEDS /	Militia
Harassment	Gangs	Booby Traps	Abduction / Kidnapping
Riots / Demonstrations	Terrorist Attack	Landmines and	Physical Surveillance
Crossfire / Stray Bullets	Carjacking	Unexploded Ordnance	Digital or other forms
Road and Other Transport	Abusive State Security Forces	(UXO)	of surveillance
Accidents (Aircraft, Boat)	Corruption (Bribery)	Low Intensity Warfare /	Infectious Diseases
Separation (Lost)	Political Instability	Guerrilla War	Gastro Intestinal
Bodily Harm	Armed Conflict	Outbreak of Hostilities	Illnesses
Sexual Assault	Landmines	Death Squads	Tropical Diseases

4. Do you face any other risks that are not listed that potentially pose a risk to life?

Yes
No

If yes, please give details:

5. Are there risks in getting your material out of this country/location without it being confiscated, copied or incriminating you, your local team or subjects?

Yes
No

If yes:
1. What are the risks in doing this?

2. How likely are the risks?

3. What measures are you taking to reduce the chances and severity of the risks?

6. Is there a possibility that filming could generate serious medical risks for you and your team?

Are the medical facilities on location limited/basic to the extent that even a relatively minor injury could become serious?

Is it very difficult, dangerous or impossible to be evacuated from where you will be filming in order to receive proper medical care?

Please give details:

<p>7. Do you require insurance that covers you for illness, accidents, injury, psychological help, evacuation, medical evacuation, death and kidnap while filming?</p> <p>Yes No</p>	<p>If no, for what reason?</p> <p>Too expensive/ not required/ not possible / other:</p>
<p>8. Is there a threat of kidnap of location?</p> <p>If “yes”, have all team members created a proof of life document? (see S+S Handbook section 4.9)</p>	<p>Please provide details:</p>
<p>9. Are you or your team covering a story where you could be at risk of psychological trauma?</p>	<p>Please provide details:</p>

High Risk Locations

Training Needs

If you have answered “yes” to any number of questions 1-8 in this section it’s more than likely that you will be filming in a hostile environment and that you will need to complete a **Hostile Filming Protocol**.

ALL team members who will be traveling to a hostile environment require up to date hostile environments and medical training and should have attended a medical refresher course within the last 12 months.

The Team	Team Member 1 <i>E.g. Producer</i>	Team Member 2 <i>E.g Director</i>	Other team members <i>E.g. fixer, driver, production manager</i>
Name			
Role			
Going on location	Yes No	Yes No	Yes No
General training for risky and dangerous situations <i>E.g. No training and no field experience but has had responsibility for many such projects including for 5 years as TV commissioning editor</i>			
Medical Training/ First Aid Experience <i>E.g. First aid training</i>			
Additional Relevant Training/ Experience <i>e.g defensive driving, rape prevention, emotional resilience/ trauma training</i>	<i>E.g None</i>		

Subjects & Security

A filmmaker may have many different kinds of relationships with the subjects of their films. They may be the very people you are investigating and whose actions you are exposing; they may be people whom you have grown close to over many years; or, they may play an incidental role in the your film, providing a single interview or being caught on camera during a scene. At the very minimum, all filmmakers have legal obligations to the subjects of their films to ensure that they are both appropriately and fairly represented in the documentary. But in the case of subjects who are made vulnerable as a result of filming, most filmmakers want to consider their ethical responsibilities too (or a 'duty of care'). This may include protection to their identity and location, or offering practical help and reassurance through the film's release and beyond.

Are already aware that your subjects may face any of the following threats and risks in any of your locations?

Cultural Hostility	Organized Crime	Landmines	Death Squads
Harassment	Gangs	Roadside Bombs / IEDS /	Militia
Riots / Demonstrations	Terrorist Attack	Booby Traps	Abduction / Kidnapping
Crossfire / Stray Bullets	Carjacking	Landmines and	Physical Surveillance
Road and Other Transport	Abusive State Security	Unexploded Ordnance	State Surveillance
Accidents (Aircraft, Boat)	Forces	(UXO)	Infectious Diseases
Separation (Lost)	Corruption (Bribery)	Low Intensity Warfare /	Gastro Intestinal
Bodily Harm	Political Instability	Guerrilla War	Illnesses
Sexual Assault	Armed Conflict	Outbreak of Hostilities	Tropical Diseases

If you have answered "yes" to any of the above scenarios you will almost certainly need to complete a full, separate, **Hostile Filming Protocol**. Use this document as a guide and discussion point and, in particular, section 4 of the **Safe + Secure Handbook** to complete it.

If you have answered "no" to this section, please proceed with the rest of the checklist.

Do you understand what 'informed consent' is.

Please provide details:

Do any of your subjects seek anonymity or speak off the record? Are you / the team able to honour their legal anonymity and provide adequate support should this be breached somehow?

Please provide details:

Might the subjects of your films require additional help (such as relocation or legal assistance) as a result of appearing in your film?

Please provide details:

What level of responsibility do you think you have to provide this assistance?	Please provide details:
Is this assistance likely to be outside your resources? If so, how could it be paid for?	Please provide details:
If your subject(s) has experienced any kind of trauma, how will you ensure their experiences are not exacerbated by participating in your film?	Please provide details:

Public relations risks

Finally, it's never too early to start thinking about PR risks. For many projects, the PR risks only materialise when the film premieres at a festival or other screenings. For some films, the PR battles begin much earlier, during or even before production. This is particularly a possibility if you are dealing with a controversial or newsworthy story, have high profile subjects or if the filmmaker themselves is high profile.

<p>What might be the public relations challenges of this project as it currently stands?</p>	<p>Please provide details:</p>
<p>On a scale of 1 - 10 (where 1 is low and 10 is high), how would you rate the PR risk to the project?</p>	<p>Please provide details:</p>
<p>If there are risks identified, how would they be mitigated if the story escalated in the press?</p>	<p>Please provide details:</p>
<p>Have you engaged a PR/press professional/agency so far on this film? For what reasons would you consider it in future?</p>	<p>Please provide details:</p>

Part 2.

Safe+Secure

Action Points

Action Points

To be jointly decided between the Filmmaker and film team / filmmaker and Funder, agreeing a common understanding of issues raised by the checklist and the resulting conclusions, training requests and other to-dos on both sides.

Date of first protocol completion

Dates of subsequent additions

Other funders on board

Have these funders already seen this protocol? Which ones should it be shared with now?

FILM TEAM TRAINING REQUESTS

Please select

- Digital Security
 - Journalism
 - Legal workshop
 - Hostile Environment and/or risk assessment for other dangerous assignments
 - Defensive driving
 - First Aid
 - Sexual assault prevention and resilience
 - Emotional trauma resilience
- 1.
 - 2.
 - 3.
 - 4.
 - 5.

FILM TEAM ASSISTANCE REQUESTS

Please select

- Legal assistance
 - Journalism assistance
 - E&O assistance
 - Subjects protection assistance
 - PR assistance
- 1.
 - 2.
 - 3.
 - 4.

TOP FILM TEAM NEEDS

What outstanding areas would you still like to work on? (eg: a communication plan, legal assistance etc)

FUNDERS

What are your take-aways and to-dos following review of the checklist

Acknowledgments & Credits:

The Doc Funders Network

This safety initiative has been brought to you by a wide group of independent documentary funders, who came together to address field-wide security issues and try to better serve the filmmakers we believe in.

That group is **A&E, Bertha Foundation, Catapult Fund, Chicken & Egg, Chicago Media Project, Compton Foundation, Doc Society, Field of Vision, Filmmaker Fund, First Look, Fledgling Fund, Ford Foundation, Hartley Film Fund, HBO, IDA, Impact Partners, ITVS,, Media Impact Funders, Perspective Fund, POV, Tribeca Film Institute, Sundance Institute, Wyncote Foundation.**

The initiative has been funded by **The Perspective Fund** and **The Ford Foundation.**

The Safe and Secure team at **Doc Society** are **Jess Search, Jessica Edwards, Marjon Javadi, Oliver Rivers, Sandra Whipham** and **Sara Rafsky.**

But we relied on the expertise of others...

Bring on the Experts

We were inspired by the seminal 2015 report, **“Dangerous Documentaries - Reducing Risk When Telling Truth To Power”** by the Center for Media & Social Impact at the American University in Washington D.C.. The report found that the risks of telling stories that powerful people or institutions don't want made public are not as well-established in the documentary film community as they are in the investigative journalism community. **Professor Pat Aufderheide** was the principal investigator of that report and was the first consultant to join this project.

The second expert to join our team was security and journalism expert **Professor Judith Matloff** from the Columbia School of Journalism. Judith Matloff has pioneered safety training for media workers around the world. She has taught workshops in Europe, Africa, Latin America and the United States.

Journalist, documentary filmmaker and security expert **James Brabazon** provided essential input to the second version of the [Safe + Secure Handbook](#) and [Checklist](#) and compiled the [Hostile Filming Protocol](#).

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And respect to the many brilliant organisations who have taken a lead in protecting journalists and finding solutions to new threats. We put this protocol together by combining the best work out there, predominantly from ***The Rory Peck Trust, Freedom of the Press Foundation, Videre, Dart Center for Journalism and Trauma, International Documentary Association, Center for Media and Social Impact, Committee to Protect Journalists, Columbia Journalism Review, Tactical Technology Collective, Channel 4*** and the ***BBC***. Links to their forms and checklists are also throughout the accompanying [Handbook](#). Thanks to all those organisations for their fine work.

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And last but not least, our thinking has, in part, been inspired by acclaimed surgeon and best-selling author, ***Atul Gawande***'s book, *The Checklist Manifesto*. The book is inspiring and persuasive account of the striking improvements a humble checklist brings to getting things right. The book makes a distinction between errors of ignorance (mistakes we make because we don't know enough), and errors of ineptitude (mistakes we made because we don't make proper use of what we know).

There will always be much that is unknown about a documentary production. Independent filmmakers have our deepest admiration because they are able to shoulder huge uncertainties and take creative, financial and other kinds of personal risks to bring back the stories they believe should be told. On that journey many unavoidable errors of ignorance will be made. Such is life. But let us work together, share our learnings and help reduce each other's errors of ineptitude.

To that end, we hope you will give us your input so that we can keep improving this Safe+Secure Checklist and its accompanying [Handbook](#).

Please email us: contribute@safeandsecure.film